

# **Chapter One**

## **Introduction**

### **1.0 General Review of Man-woman Relationship**

This chapter attempts to give a general review of man-women relationship, states the problem of the research, underlines its significance, and finally explains the method that has been adopted to carry it out.

Legal and institutionalized unions are called for by all religions, and casual sexual intercourse is prohibited. Religions have also regulated the financial and legal responsibilities of married people, and in case of dispute between man and woman divorce is allowed, to provide for new opportunities.

Adam and Eve were made to descend from paradise and live on earth, and their begotten children came to experience the sufferings and hardships as is usually encountered in human life.

The relationship between man and woman is believed to be influenced and shaped by many factors; including the nature of woman and how it influences her attitudes and moods and sometimes makes her take irrational and unwise decisions or rash and stubborn. Woman's feelings may become surprisingly conflicting, ranging from love, respect, to hostility, revenge and cunning. This can make it difficult for man to understand woman's in many instances, particularly in case of differences and conflicts between a married couple.

History has witnessed many great events, sometimes tragic, that have resulted from such differences and conflicts. For instance, the destruction of Troy which is thought to be the result of an illegal relationship between Paris and Helen. Even the downfall of the Kingdom of Sparta was attributed to the interferences and conspiracies by Spartan women that led to weakening the power of men rulers and accelerated the collapse of the kingdom. Some historians attribute the decline of the Turkish Empire to the plotting and conspiracies of women against emperors.

In the Sudan, Ajoba was known to be a cunning woman, who contributed much to the destruction of the Christian Kingdom of Soba. She employed her beautiful daughter to weaken the Christian rule of the Nubian princes who neglected the responsibility of ruling the kingdom for the sake of winning Ajoba's beautiful daughter as a bride. Consequently, the Nubian princes' fight against each other led to the downfall of the Kingdom.

Love relationship between man and woman is reckoned to have transcended from the merely sexual level to that of human understanding that is based on respect, friendship and cooperation. It is contended that brotherly love and friendship usually lead to woman's sense of confidence and security which will enhance the spirit of cooperation between man and woman and allow for a better and more civilized world.

In literature, poetry has contributed considerably to the refinement of people's emotions and feelings. The beauty of poetry

can help transform the relationship between man and woman to a kind of spiritual contact that enhances the sentiments of love in their relationship.

It is generally believed that literature ameliorates the relation between man and woman, not only by adding a halo of romanticism to it but also by generating perpetual legacy of love and passion that will be preserved and cherished for long times.

Shaw through his satire and comic style has treated many serious issues; of which man-woman relationship is one. This relationship is both influential and controversial. Mostly, it is an essential element in literary works, whether novel or play.

Shaw's plays abound with many themes through which he attempts to address these issues. His treatment may at times transcend the boundary of love and marriage issues and underline related social problems. It has become obvious in our modern time that the relationship between married people is in a state of changing beliefs and ideas. Accordingly, many writers, including Shaw, have paid special attention to this issue. He is inclined to express a wide range of ideas and notions that have come to influence men's and women's lives during the twentieth century; such as the call for woman's equal rights and respect for women. liberation. This has led to the appearance of the New Woman.

In his plays, Shaw approaches the subject of the *new woman* from new different perspectives. The new woman has come to

entertain more advanced ideas than the conventional beliefs of the previous century; during which she was made to play the role of a submissive and completely obedient creature to father or husband. The '*new women*' is depicted by Shaw as capable of changing for the better; a woman who has strong will and determination, and can adapt herself to different ideas and modern-time situations. It can safely be said that the '*new woman*' heralds a new era in man-woman relationship, in which she can achieve equality and respect.

### **1.1 Statement of the problem**

The main objective of this research is to interpret Shaw's satirical attitude toward man-woman relationship in some of his plays. It is obvious that in his plays he levels criticism against the negative aspects of this relationship. This is what this research attempts to underline through discussion and analysis, along with the message Shaw intends to convey; that is the need for reforming the relationship between man and woman, and laying down a strong foundation for a new one.

### **1.2 Significance of the study**

The importance of this research stems from the fact that the study of the relationship between man and woman will greatly help in understanding and enhancing the process of analyzing Shaw's plays and generating deeper readings and interpretations. In addition, the study of Shaw's plays not only helps better understanding of family relationships but also uncovers the attitudes and behaviours

within families. The scope of analysis will help widen and constitute a kind of inclusive interpretation of the selected plays..

### **1.3 Objectives of the study**

- 1.To explore further meanings and interpretations related to man-woman relation ship in English drama.
2. To display how conflict between married people in Shaw's plays can have adverse effect on children's lives.
3. To generate additional themes and perspectives related to man-woman relationship in Shaw's plays.

### **1.4 Method of the study**

The method adopted in this study is descriptive and analytical approach.

First description and analysis are used as tools for describing some characters and analyzing their motives. This is done within Shaw's seven plays which include: *Pygmalion*, *Man and Superman*, *Arms and the Man*, *The Apple Cart*, *Major Barbara* and finally *Caesar and Cleopatra*.

Secondly both comparison and contrast are applied in terms of some works related to Shaw and Hardy, Shaw and Lawrence and finally Shaw and Oscar Wilde. The variety of these tools includes analysis, description, comparison and contrast is regarded as the most appropriate and comprehensive approach for providing additional meanings and perspectives for the plays and novels mentioned in this study.

## **Chapter Two**

### **Theoretical Background and Literature Review**

#### **Part 1: Theoretical background**

##### **2.0 Introduction**

This part of the study attempts to underline certain aspects of man-woman relationship and trace them in Judaism and Christianity and Islam. Also, it will be considered from a philosophical perspective, as is seen by Plato, Aristotle, Schopenhauer and Nietzsche. As well, some psychologists, and sociologists' views on woman will be explained.

##### **2.1 Man-woman relationship in Judaism and Christianity**

Man and woman have established the most ancient relationship in human history. It started with the emergence of Adam and Eve, the first creatures of mankind. Religion has always played an important role in establishing and regulating the relationship between man and woman, and the bondage of marriage is of foremost importance in this relationship.

About man-woman relationship in Judaism, Hyde,(2001:32) points out that in the Old Testament there is a kind of conflict between the different attitudes to women. Women are regarded as submissive creatures to men, under the belief that this is in agreement with the natural order. However, many aspects of womanhood are valued extremely in the religion of Israel, and it can be said that the status

of women in the Jewish tradition was superior to that of women in other civilizations of the Near Eastern or Mediterranean worlds.

This religious attitude to woman is attributed to two important events in the history of Israel; the exodus period, which was a time of nomadic wanderings, and the invasion and settlement of Canaan-(now known as Palestine or the Holy Land)-which was an agricultural and commercial nation. During these two occurrences some important religious revolutions took place and influenced the Israeli cultural views and made women tied to the religious tradition.

These were times of competing for scarce grazing land. The tasks of hunter, herder, and warrior became of exceptional importance. Therefore, masculine strength was highly valued, and males had higher status than females. It is no surprise that in the Old Testament women were viewed as the property of males. Defined almost exclusively in procreative terms, their function was to produce children, preferably male children. Many old institutions reflected this, such as demanding bride price where a young man would buy his wife from her father; the levirate marriage, in which a man was obliged to marry his brother's widow if she was childless so that his line would continue. Also, there was the belief in the nonreciprocal nature of divorce; which was at man's whim, but woman had no say in it. Thus, owing to the cultural background, male dominance was a prominent theme in Judaism and the Old Testament.

The other important cultural period was the crossing of Jordan and settlement in Palestine, which brought Israel into contact with a

settled agricultural people, the Canaanites, who were concerned with their religious practices mainly with fertility of the crops, an urgent matter for a struggling agricultural economy, and with human fertility. The Canaanites believed that they could promote fertility by imitative magic; that is by performing the sexual act in religious ceremonies. They reenacted the relationship between Asherah, the earth mother, Baal, the Sky King, and thus, they believed, they would stimulate the crops to fertility. There was a kind of cultic prostitution in the temples, including both male and female prostitutes as ministers of the religion. Women were highly involved, both as priestesses and as participants, because they symbolized the mother earth whose fertility was greatly valued.

The religious practices of the Canaanites had a great influence on the religion of Israel, and many religious men of Israel attempted to introduce Canaanite practices and ideas into Judaism.

One of the results of this conflict between the religion of Israel and that of the Canaanites was the negative concept of the nature of women. For instance, in the Old Testament Eve is regarded as the symbol of feminine evil, and according to the myth of the Fall (Genesis 2, 3 ) Eve is the author of sin and the cause of man's expulsion from Paradise. Yet, Eve has her other side. Her name is said to mean "*mother of all living*", and her feminine creativity is given a great deal of prominence. Woman was created because God saw that "*it is not good for man to be alone*" as mentioned in the first Genesis. Even though woman is seen as an author of evil and



the subject of man, she is regarded as an indispensable part of God's creation.

Christianity took over the traditional Jewish view of women. The Christian church believed that Christ would return at any moment, signaling the end of time, and so family life was considered to be of limited importance. At the beginning, Christian theology heavily stressed the concepts of masculine dominance and feminine evil.

But with the passage of time a kind of spiritual equality of women and men came to be known. Women were important actors in the most significant events of Jesus' life—from Mary, who bore him, to the women who were the first to discover the empty tomb. Jesus was not known to entertain the concept of feminine weakness or evil of women. In his preaching, he made it quite clear that mutuality was to prevail in the relationship between men and women. For instance, in his teaching on divorce, he applied men's criteria which was previously applied to women. There is no evidence that Jesus assigned women an inferior position; rather, he regarded women and men as spiritually equal.

Much of the church's teaching downgrading woman is attributed to St. Paul, the great Apostle of early Christianity. Nevertheless, in his time women were given positions of trust and leadership. He also expanded on Jesus' teaching about divorce, and he said that marital relations must be based on absolute equality *“for the wife does not rule over her own body, but the husband”*.

Later on, the revolutionary impact of this teaching of the spiritual equality of women and men was blurred by the cultural context, but it remained a vital part of Christian tradition. Earlier, the church ministers were expected to get married, and it was not until the fourth and fifth centuries that clerical celibacy became normative.

Al Faruki, (1996: 313) states that Jesus- may God's peace be upon him - was extremely kind to women, and this was shown by his fair treatment of Mary Magdalene. He (The Bible,P.56) declared: *he that is without sin among you, let him cast a stone at her*". In spite of this charitable attitude toward women in Christianity, Christian Europe continued to mock woman and treat her contemptuously as pagan Europe had done before in the Dark Ages. During that period, Europeans used to wonder whether woman had a soul; whether woman was a morally responsible being on the Day of Judgment, or whether she was like any animal else which was not responsible of its doings.

Women in England until the nineteenth century were deprived of inheriting money from their dead fathers or relatives, if a woman had no brother but a male cousin. This is attested in "*Pride and Prejudice*", where Mr. Colins, a cousin to Jane and her sisters, is eligible to inherit their father after his death.

The Bible talks quite favorably of women. This is shown on many occasions, e.g. in case of divorce it is declared that "*any who divorces his wife must give her a written paper*". This suggests that woman is free from any commitment to her ex-husband and,

therefore, she can continue her life without any feeling of fear or embarrassment. Likewise, Christianity urges woman to stand by her husband for the sake of prosperity and adversity and that woman should be faithful to her husband in all circumstances.

## **2.2 Women from Islamic perspective**

Fornication, which was a common practice, became strictly forbidden with the emergence of Islam. Women were no longer allowed to expose their flesh in a way that would arouse sexual desire in men, and people were ordered to lead a life of chastity.

As stated in the Chapter of Women in the holy Quran, women have the right of inheritance, a right that had been denied in many cultures and civilizations. Before the coming of Islam woman herself was the property of the husband or father, and she had no right to possess anything. Regarding marriage, polygamy was restricted to four women, and as explained in the holy Quran, if a man fears to be unfair to his women he should be content with one wife and no more.

Concerning divorce, men are ordered not to drive their wives out of their homes, and a divorced woman should receive financial support from her ex-husband to help her bring up their children.

Islam called for establishing a new relationship between men and women; based on love, respect, dignity and consideration for each other. It called for a kind of spiritual relationship which was completely different from that of the Pre-Islamic era. Prophet

Muhammad, peace be on him, was exemplary in his relation with his wives and women in general. He was compassionate, patient, generous, considerate and tolerant.

## **2.3 Man-woman relation from a philosophical perspective**

Many philosophers have attempted to discuss important issues that are related to man-woman relationship; including Plato, Aristotle, Schopenhauer and Nietzsche. It may be appropriate at this juncture to explain their ideas and philosophy on woman.

### **2.3.1 Plato's views on love**

Smith,(2012:1)points out that platonic love is one of the most influential tradition in Europe, and its influence extended well into the Middle Ages through nineteenth century romanticism . Even today, interest in Plato's views on love is renewed. However, Plato's theory of love is threefold:

First, love is conceived of as a desire for the possession of perpetual good. To Plato, love is desire to obtain a good thing, which makes the whole universe live in continuous love; it is love that makes the world move around, and without it life will cease to exist. Presumably, 'possession of good' means acquiring beauty. Hence lovers are often carried away by the sense of beauty in the beloved. The greatest love in Plato's opinion is that which reveals the secret beauty in everything, it exists in the hidden harmony that directs all beings towards the best of all possible ends. Thus those who are aware of love will be happy.

Plato maintains that to love is to wish to bring about beauty. To possess love perpetually would be to re-create it endlessly: consequently, love by its nature means love of immortality as well as that which is beautiful. People love their children because they will be an extension of their wishes of living forever and this implies immortality, which is the core of love.

Plato confirms that the lover is inclined to concentrate on physical beauty, for love is transitory in its early stage. But the lover gradually realizes that the beauty of the soul is more valuable than that of the body. If he is trapped in an ugly body he will be transferred to the third stage of love, in which appreciation of social and moral beauty takes place. The fourth stage is concerned with the study of science and acquisition of knowledge. In the fifth stage the lover recognizes that beauty is absolute, which is an implication that beauty is eternal. According to Plato, love needs knowledge which leads to the realization of it. He believes that most people who live in ignorance are so confused that they become incapable of loving properly.

### **2.3.2 Aristotle's conception of women**

Bekker,(2012:1) asserts that Aristotle's view of women's role in the society is negative and belittling, so much so that he thinks that they should be provided with less food than males. He believes that women are so kind and stubborn that they are to be subjected to scolding and beating. He thinks that women are more inclined to

despair and lying, and have no self-respect and that they are deceptive.

On the other hand, Aristotle believed that a man should be faithful to his wife and should not have random sexual intercourse with other women; otherwise the illegal child will have a share in the rights of lawful children and this will damage his wife's honour; consequently, shame will be brought on his sons. In Aristotle's view, a wife can best be honoured when her husband is known to be faithful to her, and that he has no preference for another woman.

### **2.3.3 Arthur Schopenhauer's attitude towards women**

Schopenhauer's, the German philosopher, holds interesting views on women's issues.

Yalom,(2012:10)explains that Schopenhaur believes that man reaches mental maturity before he is twenty-eight, while a woman is physically mature when she is eighteen, but her mental ability is narrowly limited. This is the reason why she remains a child throughout her life; for she sees only what is near, sticks to the present, lives in illusion and prefers trifling matters to more important issues. In comparison, man because of his powers of reasoning does not live in the present only, but observes and ponders over the past, hence he has good discretion. A woman is intellectually shortsighted, and has narrow vision. As a result, her weak ability of reasoning makes her inferior to man in matters of justice, honesty, and wisdom.

Regarding marriage, Schopenhauer believes that where monogamy exists the number of married women is extremely limited, and a great number of women will lack financial support. Those who belong to the upper class become spinsters and those in the lower become prostitutes. For this reason polygamy is a real benefit to the females, for there is no reason why a man whose wife suffers from a chronic illness, or becomes too old for him should not take a second wife instead of having random sexual intercourse.

Schopenhauer is of the view that woman should not inherit any money or property except for the money secured by mortgage, but not the property itself or the capital. Woman should never have the disposition of money, for her vanity is greater than that of men. She is inclined to waste money on her personal beauty, for the sake of showing off. Her extravagance makes her dependent on others, and this makes her in need of a guardian all the time.

#### **2.3.4 Nietzsche's views on women**

Nettleton,(2010:7)maintains that for Nietzsche marriage that is established on romantic foundation is based on a shaky ground, and hence it is transitory. He believes that “*sensuality often makes love grow too quickly, so that the root remains weak and is easy to pull out*”. He concludes that romantic love relationships are just temporary follies, and it is extremely stupid to turn a folly into a long-term commitment. Thus, marriage based on romantic love will undermine the institution of marriage for it is based on idiosyncrasy.

Nietzsche thinks that since romantic love is transitory, promising to love a partner forever is absurd and a lie. So love that lasts a lifetime is the exception, not the rule. Love is like any other feeling which is not within the person's power to control, for it is involuntary. Hence a promise cannot be based on something uncontrollable. It is only actions that can be promised but not sayings.

Nietzsche suggests that it would be much better for men to abandon the custom of one wife for a whole life. He thinks that the first marriage is a prerequisite for man's education; so, when a man is twenty two, he should marry a woman who is intellectually and morally superior in order to lead him through the perils of his young age. Presumably, that woman is older than him. A second marriage, though useful, is not necessary, and it may be entered into when a man is in his thirties. Therefore, two marriages can help educate the man quite well.

Nietzsche urges men to marry their female friends' for he believes that friendship is the "*ultimate ideal of love*". Great friends can help and inspire each other, for their friendship is not based on pleasure or enjoyment; rather, it is established on truth, honesty and faithfulness. Thus, Nietzsche encourages lovers to be friends first so that they can help each other and the best kind of love may emerge.

#### **2.4 Some psychologists' opinions on man-woman relationship**

Psychology is much concerned with people's lives, and it may be of worth here to mention some psychologists' views on man-woman relationship.



Zeimbardo, (1996:21) points out that long-term relationships between man and woman depend mainly on two matters. First, establishing trust – and this takes place at the beginning of any relationship. second, establishing mutuality, and this happens when man and woman have acquired a considerable amount of shared knowledge. This in turn can facilitate the development of shared views, goals and decisions, with increasing mutuality and interdependence. Interaction between the partners' lives then develops into greater and stronger attachment, and the relationship reaches its peak.

#### **2.4.1 Gender differences in emotional expression**

There are definite differences between man and woman in terms of feelings.

Morris and Maisto (1999:172) confirm that men hold back the expression of their emotions, while women are more open about their feelings. To man, emotions like sympathy, sadness, empathy, and distress are often regarded as 'unmanly', and boys are trained from an early age to suppress these emotions in public.

But in certain circumstances man and woman clearly react with very different emotions. In most cases, males often mention that they will feel angry, but females declare that they are likely to feel hurt, sad, or disappointed. Males turn their anger outward to something or someone in the environment around them, but women turn their anger inward.

Love has salient importance in people's lives. Some psychologists have theorized about it. For example, Coan,(1994:22) maintains that love is an extremely varied phenomenon, and between men and women it is a perennial riddle. It has occupied the attention of great minds through the ages, and it has long been an important topic of ordinary conversation. In one way or another, it consumes a considerable portion of people's energies, and it has deep emotional impacts. For many people, it is the occasion for the greatest joys and the most intense miseries that human beings can experience in their whole lives. Thus love is one of the most important aspects of human existence and its salient role cannot be ignored in people's lives.

Coan comments on excessive love by explaining that love in its passionate and romantic forms is pathological, psychological abnormality. Such kind of love is extremely rare in other societies or cultures. So, it may prosper in societies where it is valued and recede in others that discourage it. Generally, this kind of love is regarded as pathological, for it is irrational since it challenges the ethics. Realistic love is healthier than passionate love, despite the fact that it is difficult to accept the view that it is natural for people to be realistic and rational in their feelings.

Myers, (2002:599) defines passionate love as "*the state of intense positive absorption in another is known as passionate love*". As marriage proceeds the passionate fires of love cool down to a warm love. So love may subside with the passage of time. Nonetheless,

under favorable conditions, it deepens. One salient thing to satisfy and preserve love relationship is equity, for if it exists between partners many things can be shared, such as decision-taking. Thus, the chances for sustained and gratifying love will be favourably good.

Relationships between parents can affect their children positively or negatively. The interaction between husbands and wives may affect their children's lives deeply.

Hebding and Glick,(2005:139) assert that children who have been brought up in orphanages, or who have not been touched and carried by their parents, become restless and withdrawn. Close parental contact is of primary importance in early childhood. Intimate relationship between man and woman or husbands and wives is so essential and influential, for it does not only affect parents' lives but also their children and human society at large.

Ripple, et al (2001:239) confirm that if parents are warm, supportive and loving. their children are likely to be socialized, independent, self-reliant, explorative, assertive and competent. Otherwise, if parents are always in a state of conflict and are inclined to punish their children and do not deal with them in an affectionate manner, they are likely to feel discontented and insecure.

Again Haber and Runyan, (1998:286) believe in establishing a strong bond of attachment between parents and their children. This

can be achieved through positive interaction during infancy, which will help children learn many good values and develop good habits. Children who receive parental love and consideration from their parents will lead a balanced life later on, and their individual characters will be developed in a healthy atmosphere.

## **2.5 Sociologists' views on man-woman relationship**

Hess, et al (2002:290) assert that marriage has many benefits for man and woman. For instance, in modern marriage there is likely to be a kind of labour division and display of affection. In return for a wife's devotion to homemaking, she enjoys a good social status, economic security and the opportunity to bear legitimate children. Husbands find good incentive by being cared for and having children, and they will be encouraged to shoulder the responsibility of establishing families and sustain family life. Thus, marriage serves social goals by producing generations of men and women who will take active roles in supporting and promoting their societies.

Philips, (1995:230) maintains that family is a social structure made of people related by blood, marriage or adoption. In spite of the fact that the values that are observed by the family may vary from one culture to another, having a family is extremely essential and beneficial for both the individual and the society.

## 2.6 Feminism

Feminism is regarded as one of the important development in human history. Bullock and Stallybrass,(2004:313) think that feminism simply means support of the rights of western women. It includes agitation for political and legal rights, equal opportunities, sexual autonomy, and the right of self-determination. The feminist movement merged when women realized that they were considered as mere submissive creatures to men who had dominated their lives for so long. It refers to a series of ideas which are geared to bring about a social movement for change. Feminism has never been a single united movement, because of the different factors that affect it. It implies woman's suffrage, women's emancipation, women's liberation. It may as well be labeled as social feminism or radical feminism.

The origins of feminism cannot be traced to a single source but are to be found in a number of traditions. In medieval Europe there were early defenders of women's rights: Jean de Meung, Christine de Pisan, Marie de Garnay and others. That period was dominated by Enlightenment ideas; the right of man, reason, natural law and equal rights and many other issues. Both the French and American revolutions raised issues relevant to woman's rights and in this atmosphere, Wollstonecraft wrote an important feminist document "*A vindication of the rights of Women*" (1792). In the united States of America and Britain early activists like Elizabeth Cody Stanton,

Margaret Fuller and Lucretia Mott were concerned with securing the rights for woman in relation to marriage, education and employment.

The Suffrage Movement (1860 -1930) united women of every different backgrounds, in the context of struggle for votes. The campaign for female suffrage was an important landmark for women who realized that they could fight for equality and justice.

The Woman's Liberation Movement of 1960 grew out of widespread radical protest by students, workers, blacks and women, particularly in France and the United States of America. Women came to unite, with little attention to race and class differences. The Feminist Movement was stimulated by the work of some writers, especially Simone de Beauvoir, the French writer.

Radical feminism and the reaction of the 1970s were the decades of the deconstruction of women movement. The fragmentation resulted from the recognition of the complexity of woman experience throughout the world. Thus the 1970s are regarded as the starting period of feminist ramifications.

## **2.7 Outcomes of feminism**

Feminism as a movement has a number of outcomes which can be included in the following:

- Women start enjoying many rights such as right of voting.
- Many jobs are now available for women whereas these jobs were limited to men.
- Spread of education among females societies.

- Women become more honoured and respected than in the previous centuries.
- The role of women has been maximized in building human societies.

## **2.8 Relation of feminism to literature**

In English literature, concern for women's issues starts earlier with writings of Jane Austin, who criticizes the concept of arranged marriages, for she thinks that these marriages deprive women of their emotional rights, for they are based on materialistic motives. Further, George Elliot presents in her novels a type of feminist writings in which women are persecuted by men as in *Mill on the Floss* and other novels.

Moreover, Virginia Wolfe contributes increasingly to this movement through her novels *Mrs. Dalloway* and *To the Lighthouse*.

All these writings and other literary works pave the way for appearance of feminist writings and criticism in literature.

## **2.9 Shaw's attitude toward women**

George Bernard Shaw's views on woman are crucial to this research. Hence the importance of outlining and expounding them.

Tilak,(1995:39) maintains that Shaw identifies this theory as “*vitality with purpose*”. There exists a force within men that urges them to move upwards. The purpose of the ‘*Life Force*’ is to develop into a higher race of man, the superman, who will represent a

superior form of life. Likewise, this superman will evolve over time through a process of selective breeding with great brains that are different from the ordinary man. Hence men and women who are biologically more desirable must be united in marriage so that they can breed the superman of the future. Men who are rich, young, able-bodied and intellectually superior are better husbands than those who are not. The theory assumes that women pursue men, and accordingly man becomes the prey while woman the huntress. This always makes woman victorious in the match of marriage.

Shaw objects to marriage and family, for he thinks that both of them are based on false economics and biology. As biologist, he believes that procreation is the most sacred work, and as socialist he demands that woman should not be underpaid and should have independent income. He believes that exploitation of woman within the family is of the worst kind, for husband thinks that he provides security, defense, living, honour and prestige but sometimes the wife provides comforts for the man as in "*Candida*".

Shaw does not support the idea of woman's dependence on men, for when a woman depends on a man she tries to secure him to provide nutrition for herself and for her children. Therefore, economic consideration and compulsion prevent woman from the pursuit of the male who is most attractive biologically. For this reason poor women pursue and try to win rich men, even though they are not good and this in itself is against the theory of *Life Force*



which has preference for men who are biologically desirable and not only rich.

Shaw believes that marriage is a social institution whose purpose is procreation, which means the union of two persons for prolonged sexual intercourse. However, it should be observed that the sex instinct, though powerful and violent, is not permanent; it does not establish any kind of intimacy, for it is the most sporadic and impersonal of the instincts.

But married people used to add a halo of romanticism to their married lives so as to overcome the sense of boredom that they feel after having sexual intercourse. Thus sexual enjoyment cannot create real intimacy since sometimes husbands and wives may become great strangers to each other.

Shaw regards woman as the prospective mother of many children. He supports social and economic justice for woman, but he is against the worship and adoration of woman. He demands that women should be emancipated, that they should be given the right of voting, and that they should be employed in many professions. However, he speaks contemptuously of the romantic love of woman. The female for him is not weak; rather, she is strong. He regards women as strong-willed and highly determined in achieving goals, a view which is contrary to the man's conception of woman as a weak and dependent human being.

## **Summary**

Judaism, Christianity and Islam are included in this study for they do not only give institution of marriage a legal confession but they also regulate the rights of both husbands and wives. So, through these regulations and recognized rights a sort of security and stability will dominate the married lives of people.

Despite the fact that philosophers' opinions on women differ completely from praising to belittling for their roles. But philosophers' contribution to human intellect maximizes concerning their views on man-woman relationship for these views help people to open their eyes and minds to these facts and thereby comprehend the lessons philosophers give.

Feminism as a movement plays an important role in raising women's awareness regarding their attitude to many vital issues in their lives not only the political issues but also the rights of women to live as respected and honoured human beings in human societies.

Psychologists always attempt to fathom the secrets of the relation between men and women so as to understand emotions, feelings and desires related to these two sexes. Psychologists go further to investigate the conflict between men and women and how these conflicts affect their children .

Also socialists enhance the importance of marriage and consequently its benefits and thereby the appearance of human societies. For this reason the role of sociologists in man-women

relationship is extremely important, for they always endeavour to solve social issues related to men and women.

Finally, Shaw's ideas on women have tackled, which culminate in his belief in balanced and rational marriages. Shaw believes that women should be respected and honoured but without much romanticism and adoration.

## **Part II. Literature review**

### **2.0 Introduction**

In this part it will be attempted to survey writings about the issues of man-woman relationship. Therefore this part is divided into four sections: first arranged marriages, then negative aspects of man-woman relationship, positive aspects of the relation between man and woman, and finally Shaw's depiction of man-woman relationship through reforming perspective.

### **2.1 Arranged marriages**

Here Jane Austin puts much stress on arranged marriages so as to shed light on demerits of these marriages.

Robinson, (2001: xxxi ) is among those who dealt with the issue of man-woman relationship through their critical reading of literature. Taking *Pride and Prejudice* as a spring board, he maintains that the first stage of courtship between Darcy and Elizabeth does not promise to be fruitful, because it suggests a kind haughtiness on Darcy's part. This makes Elizabeth judge him as a rough person who is too proud of himself. From this early

description of Darcy, the novel takes its title. When Darcy first proposes to Elizabeth, she refuses him, and her refusal is based on her early negative impression of him. But when her sister, Lydia, elopes with Wickham, who refuses to get married to her unless her family provides him with money, Darcy intervenes and gives Wickham money to marry Lydia. This makes Elizabeth appreciate Darcy's generosity and noble behaviour. She starts to see Darcy in a different way, and her prejudice against Darcy comes to an end. Instead, she starts to respect and admire him.

Moreover, Jeffares, (2005: ix) observes that what is important in *Pride and Prejudice* is the relationship between Elizabeth and Darcy, for when they first meet, Darcy considers her tolerable but not beautiful to attract him. Elizabeth hears his remark and reacts indifferently. Gradually, Darcy finds her more attractive and starts to appreciate her wit and independence. She attracts him more than he expected. But she falls under the influence of Wickham's lies against Darcy, and she becomes determined to hate him. When he proposes, she rejects him and reveals her prejudice against him, accusing him of bad conduct but through his letters, he starts to overcome his pride and at the same time she realizes that she has been blinded by her prejudice and stupidity. Darcy's help to Wickham to get married to Lydia is regarded as a turning point in Elizabeth's and Darcy's relationship, for Darcy's help has signaled the start of a relationship which will take a new route.

In addition Tanner, (1988:9) thinks that the main focus in *Mansfield Park* is the relationship between Henry, Fanny and Edmund. Henry's intention at first is to flirt with fanny, but he finds himself in love with her and thereafter becomes eager to marry her. Fanny not only distrusts him, but she secretly falls in love with Edmund who is unaware of her affection. So, she becomes determined to avoid and resist such marriage by all means. Edmund proposes to Mary, who is torn between her feelings for him and her contempt for the low profession of clergyman which he has chosen as a career. Edmund finally realizes that Fanny is really the suitable wife for him; and so she finally marries the man whom she has rejected at the beginning of their relationship. Fanny is more sensitive and fine than her humble origins may suggest, and she is finally rewarded by getting married to Admund.

Further, Jeffares, (2001: xvii) comments that two kinds of sisters are portrayed in *Sense and Sensibility*: Elinor and Marianne have two contrasting attitudes towards the relationship with men. Elinor is reserved in uncovering her feelings, while Marianne knows no control over her feelings. This is obvious in the love affair she has with John Willoughby who seduces Elizabeth and deserts Marianne to marry a rich woman

Elinor also is shocked and disappointed when she discovers that Edward her lover, plans to marry Lucy who wishes to be engaged to a rich man like Edward. Colonel Brandon marries Marianne who starts to give up her romantic ideas about marriage

and Edward Ferras breaks off his engagement to Lucy and gets married to Elinor. Thus it can be seen that love and marriage are the main themes in Jane Austin's novels.

## **2.2 Adverse aspects of man –woman relationship**

Many novelists and playwrights have approached in their writings negative aspects of these relationships so as to find remedy for these shortcomings in man-woman relationship.

Chaudhuri, (1995:82) has attempted to explain the relationship between Dorothea and Casaubon, the clergyman in *Middlemarch* by George Elliot. Dorothea's education is superficial and trivial, and this reflects on her relationship with her husband. For, soon after their marriage, she discovers that her husband is suspicious of her. This is manifested when her husband receives a letter from his cousin telling him that he will visit them. That letter upsets Casaubon a great deal. To Dorothea's depression and sadness, she has found out that their married lives lack mutual confidence and respect. She finally realizes that she was rash and unwise in accepting Casaubon who wrote in his will that his wife should not inherit any money if she marries his cousin.

Added to this, Hardy, (2000: 7) explains that in *Daniel Deronda* by George Elliot, Gwendolen marries a man to gain power and not for love. She happens to meet a powerful man who is in love with another woman. The novel discusses the relationship between males and females who are in love; Gwendolen's love is depicted as

a difficult and painful experience, which is full of tension and anxiety that have been caused by her husband's double relationship. But after his death Gwendolen realizes the moral change and intellectual development in her person, and she changes her previous ideas of power and domination and discovers that love is something so precious and valuable. Thus she comes to experience a new feeling after her husband's death.

Also Peck, (1995: 42) observes that in *Mill on the Floss* by George Elliot the relationship between Maggie Tulliver and her brother is depicted. Maggie is an intelligent girl in a community that has no place for her; there is no room for feminine intelligence. She makes friends with Philip Waken, who appreciates her qualities and shares her interests. But her brother forces her to give up Philip's friendship, and her reputation is damaged through the irresponsible behaviour of Stephen Guest; and she is turned out of the house by her brother, to become an outcast. However, sister and her brother finally reconcile. It can be included that in some of George Eliot's novels, women and their social status are presented. They fall victims to persecution in their relationships with men.

In *Tess of The D'Urbervilles*, (by Thomas Hardy) man-woman relationship starts when Tess first met Alec. As observed by Jeffares(1992:15) Tess is still innocent and young and cannot realize that Alec may turn her life into a tragedy. Her parents in their foolishness can expect no danger in her going to work for the D'Urbervilles. Her mother hopes that Alec will marry her. But his

pursuit sadly leads to her rape and pregnancy. Therefore, Alec's love for Tess is carnal, and it ends up with the physical fulfillment of sexual desire.

Angel, unlike Alec, is a man of conscience; his relationship with Tess is different. He is of limited abilities, and when Tess tells him about her relationship with Alec, he reacts in an idealized and rural-like manner. On the other hand, Alec's love for Tess appears to be unbalanced and his passion uncontrollable.

Angel, on his part, cannot forgive Tess, for his love for her is unrealistic and immature. After his settlement in Brazil, Angel achieves maturity and realizes the limitations of his intellectual aptitude. His love for Tess is revived, and he begins to realize her suffering. However, this development comes too late, for Tess has murdered Alec, and later on is convicted and hanged.

Jeffares stresses the fact that Alec's relationship with Tess manifests men's domination and power over women. This is testified by the rape of Tess by Alec and his exploitation of her. He manages to control her feelings and rape her. Even though Angel's love for Tess may appear to be pure and gentle, his domination and control over her are unacceptable. For Angel regards Tess as an idealized country girl and refuses to accept her as a real woman who can behave like any other woman. In this way he wrongly convicts her, basing his judgment merely on his maleness. Tess seems to shatter the image of men's domination over women by killing Alec, but



men's domination is made obvious when Tess is hanged for murdering Alec.

However, Wood,(1996:74) comments that in the '*Importance of being Earnest*' Cecily lives in a sort of romantic day-dreaming . No doubt most girls will sympathize with Cecily's invention of a love-affair with her guardian's wicked brother whom she has never met .Cecily in her day-dreaming relation with her lover keeps a diary of the imaginary affair. She imagines that she receives letters which she has written herself, providing herself with the usual tokens of lover's devotion. She sometimes breaks off their engagement before seeing him. He protests that he has done nothing to deserve this.

As for the problem of names, Oscar Wilde laughs so much at this absurd idea. When romantic young ladies discuss the merits of eligible young men especially of each suitor's name is Earnest. And when they discover that their suitors' name is not Earnest. they refuse to marry them as in the case of Cecily and Gwendolen who love both Jack and Algernon. The absurdity of this relation goes farther when Jack and Algernon arrange to be rechristened to suit the girls' requirements. So this may be a sort of a problem facing romantic love which is not based on realistic or reasonable foundations.

On the other hand Verma, (1994:104) illustrates that in '*A Passage to India* by E.M. Foster, Ronny Heaslop as a lover does not seem to reach the height of emotion . For his love for Miss Adela is a commonplace and trivial. If Adela's love for Ronny is marked

by uncertainty and doubts ,Ronny's love for her is weak and not well- defined. He seems inhibited and finds himself unable to go on. He takes the earliest opportunity to cut his ties with Adela. He declares that he will not marry her. He has absolutely no regret over his declaration. Instead there is a sort of relief of his final a sort of relief on his part, when he abandons her. It can be seen that Ronny's love for Adela is a lukewarm, for this reason their love does not prosper.

Lall, (1994:182) confirms that Aldous Huxley ,in his novel *Point Counter Point* ,depicts Elinor as not at all an exacting or demanding wife. On the contrary, she is extremely kind, always striving to make her husband Philip happy. All that she expects from him is that he should love her and that occasionally he should tell her that he loves her. She was blissfully happy with him during the honeymoon but since that time Philip has been so cold towards her and consequently she has been feeling disappointed with him. He seems to have forgotten their happy time, and his indifference towards her hurts her increasingly. So when Philip's attitude of indifference or remoteness continues. Elinor tries to arouse his jealousy by reminding him of Everard Webley's admiration for her. She even tells Philip half-jokingly and half-seriously that she might look for a lover and might run away with somebody . When Philip remains indifferent even to this threat, Elinor decides to encourage Webley to make further advance to her. It is evident that, as she herself puts it, Philip has condemned her to unfaithfulness. Nor is there any doubt that, if Webley had been killed, she would

have developed a regular love-affair with him, for her husband has forced her to do so. It can be observed that some people's love finishes after their marriage, or they begin to feel cold towards each other shortly after their marriage.

Also Verma,(1992:131) comments that Virginia Woolfe, in her novel *To the Lighthouse* repeatedly displays and again Mr. Ramsay's insatiable hunger for sympathy. He wants to be assured that he is the circle of life, that he is needed, and that he is not a failure. He practices this on his relation with his wife who always reassures him of her sympathy and love towards him. Mr. Ramsay is entirely dependent on his wife. She is one of the very few people who really understand his problem. He needs sympathy and encouragement and repeatedly comes to her to be reassured. Though Mrs. Ramsay is very unhappy to the way in which her husband conducts himself, she has great regard for him, she really thinks that her husband is a genius so, she supports him.

Mr. Ramsay, in his relationship with his wife and other people, was always a taker. He always gives her nothing in return, he wants to take everything from her, even sympathy. Consequently, he used to be a taker and not a giver.

Moreover, Worthen,(2001:17)maintains that D.H Lawrence in *The Rainbow* mentions that Brangwen's family passes through three generations concerning their relation with their husbands and wives. The first generation starts with marriage of Tom Brangwen to the Polish woman , Lydia Lensky. He wishes to get married to a foreign

woman and he fulfills his wish. But later on he realizes that he feels as if his life would not create anything beyond his marriage for while he tries to be closer to her, she is so remote and cold towards him. The second generation begins with the marriage of Anna who unconsciously struggles to impose her will on the others, her individuality necessitates that conflict. The third generation starts with Ursula and her lover Shrebensky whose growing insistence on marriage makes her think that he wants to impose his will on her and thereby practices some sort of domination on her.

Thus, through the experiences of the three generations, there is something in common: self-assertiveness which is a direct consequence of one of the spouses' domination over the other. For example, Ursula rejects any sort of engagement with Shrebensky.

Clearly, Jeffares, (2000:xviii) points out that in *Sons and Lovers* Mrs. Morel, clearly dissatisfied with her husband, tries to refine her sons, William and Paul, and her relation with them mirrors an Oedipus Complex. For the moment a clash ensues between Mrs. Morel and her husband, she resorts to her sons, she finds in them some sort of emotional substitute for her absent husband. This is the most important issue in *Sons and Lovers*: the possessive mother's love for her sons, who are destined not to love their wives when they grow up because their mother still controls them. Paul both wishes to destroy Miriam intellectually and to marry her but he cannot face his mother. His attitude to Clara is extremely different! He awakens her love but his mother prevents him from loving her any more. Hence,

Mrs. Morel's excessive or possessive love for her sons makes Paul hesitant and helpless in his relation with both Clara and Miriam.

Furthermore, Robinson,(1990:12) maintains that in *Wuthering Heights* the relationship between Heathcliff and Catherine start since their children. For they are used to play together, therefore a sort of an early love ensues between them. Heathcliff's love for Catherine develops into a type of excessive feelings or rather a sort of addiction.

On hearing that Catherine will never marry him, he leaves Wuthering Heights. So when he returns back, finds Catherine ,Edgar's wife ,who later gives birth to Cathy.

Heathcliff determines to revenge and desires to possess both Wuthering Heights and Thrushcross Grange and thereby to destroy everything that Edgar cherishes or represents. He waits seventeenth years to force Cathy to marry his son, Linton. Yet Heathcliff never forgets Catherine. Therefore he dies broken-hearted and depressed. Thus what characterizes this relationship between Heathcliff and Catherine is its excessive or unique love and severe revenge a thing which people rarely encounter in the course of their daily lives.

Jefares,(2002:95) points out that *Lock Back in Anger* depicts three young people live together. The husband, Jimmy Porter ,a postgraduate who marries a lady from a higher class than his own. His friend, Cliff, shares the flat with them.

Most of the play Jimmy attacks Alison's class and accuses its members of absence of values and hypocrisy. This ongoing attack

presented by Jimmy makes him treat his wife as hostage. Jimmy in his attack on his wife blames her origins of higher class. And this makes him lives in a sort of self-contradiction for while he attacks his wife social class he finds himself bears much love for her. His best friend – Cliff attempts his best to help Alison and at the same time his friend Jimmy.

The arrival of Alison's friend, Helena , makes Alison, who without Jimmy knowing, has become pregnant, to decide to leave him. So Alison returns to her father's house while Helena remains with Jimmy to enjoy a brief unsatisfactory relationship with him .

Alison has lost her baby and returned to her husband , with the coming of Alison, Helena leaves Jimmy. They resume their relationship but with no hope of thorough satisfaction or genuine reconciliation for the dreadful reality of their situation remains.

### **2.3 Positive aspects in the relation between man and woman**

In this section, a lot of authors have treated realistic love cases which lead to stable married lives.

Burton,(1991:23) illustrates that Estella is the adopted child by Miss Havisham. Estella is a beautiful but cold-hearted . Miss Havisham after had been deserted on her wedding morning by the man she was to marry. She never recovered from the shock . So she taught Estella to break men's hearts as a sort of revenge. Consequently, when Pip fell in love with Estella, she was rude to him . But she changed and married him after a painful experience of separation and parting.

Her reconciliation with Pip means a sort of healing of her harmful bringing up of breaking men's hearts. Therefore, both of Pip and Estella made pledge of no more parting after their meeting finally and this in itself shapes a sort of positive man- woman relationship.

In the meantime, Leavis, (1997:17) asserts that in *Jane Eyre*, the relation between Rochester and Jane is based on a realistic foundation. Rochester represents the ideal masculine tenderness combined with massively masculine strength of character. But in spite of this, in his relation with Jane, he is immune to romantic tendency which manifests itself in the conventional courtship where the man had to kneel to the woman. This behaviour of kneeling is rejected in favour of the new reality founded on mutual respect for individuality. Whether this individual is a male or female, it can be seen that their married lives prosper for their love is based on the principle of giving and taking and not on selfish motives. Jane loves Rochester much when he makes her feel that she is the giver and protector, contrary to the romantic principle where the woman is always the protected and the taker. For this reason, Rochester's and Jane's love lives for a long time, for it is based on realistic foundation.

#### **2.4 Shaw's depiction of man- woman relationship through reforming perspective.**

In this last section of literature review Shaw attempts to treat the relation between man and woman through his reforming perspective.

Brown,(1995:13) observes that Higgins' concern is centered round his work and this appears through his contact with Eliza. He merely wants to transform her into a lady who speaks both properly and beautifully. He treats every one alike regardless of background or wealth, he is so absorbed in his work. Higgins' problem lies in his lack of concern for Eliza who finds his lack of consideration and roughness something difficult to understand. On the contrary, colonel Pickering treats Eliza kindly and as if she was a duchess and not as a flower- girl. This shows Higgins' indifference to women in general Eliza in particular. On the other hand colonel Pickering's kind treatment for Eliza displays his politeness and consideration.

Clearly, Higgins' through his relationship with Eliza seems not only as a brilliant successful teacher but also as a creative artist. Higgins' mission is not merely educating and grooming a flower-girl , but also bringing a new life into Eliza's being. But when he tries to cultivate her mind , she demands to be treated as a human being and not as a thing. Thus Higgins in his relation with Eliza represents only the image of the teacher who only fulfills his mission and nothing else.

Besides this Ward,(1999:72) declares that Eliza was serious in telling Higgins that she would not marry him if he asked her. For she was announcing a well-considered decision. Her decision will depend on whether she is really free to choose; and on her age and financial situation. For if she is nearly old and has no financial security, she will marry him. But Eliza as a pretty girl does not feel



the pressure of marrying Higgins. She feels free to pick and choose. Hence, Eliza in her relationship with Higgins is guided by instinct and instinct prevents her from getting married to Higgins, who sees his mother as a perfect woman and thereby, despises women who do not resemble his mother in her perfection and intelligence. Thus Higgins' perfect evaluation of his mother removes any reasonable and realistic evaluation of any other woman. Therefore Eliza's instinct as a woman is well-aware of this point.

In fact Eliza is psychologically aware that she cannot obtain a complete grip of Higgins, or, come between him and his mother. Not merely for his mother influence on him, but for the fact that Higgins has philosophic interests and thereby passion is secondary to these intellectual motives. This appears through his treatment and behaviour towards her. From the start his bullying and anger are so dominating phenomena in Higgins' character, Eliza accepts Freddy's proposal of marriage for she thinks that he is a gentleman who treats her so nicely and not like Higgins.

Adding to this Jeffares,(1999:128) points out that through Higgins' behaviour towards Eliza, Shaw has stirred up the issue of equality not only between social classes but also equality between man and woman and this is shown through the relationship between Higgins and Eliza. For when Eliza goes to Higgins' house, her father appears and starts blackmailing Higgins. This behaviour irritates Professor Higgins who protests and accuses Mr. Doolittle, Eliza's father, of selling his daughter through his blackmail. Whereas he

himself has been treating Eliza as an inanimate object which has no feelings or intelligence. It can be seen that Eliza is treated by Higgins as a thing bought by some money so as to achieve his experiment which lies in making her speak properly. Doolittle advises Higgins to wallop, Eliza with strap to keep her in order. This indicates that she appears to both of them as an animal and not a human being. Thus this shows that women were denied equality with men, not treated as persons but as the property of a father or a husband.

Actually Shaw makes Higgins destroy the supposition that ladies can only be born and that they are products of nature and inheritance of genes. Through education Shaw tries to explain that a sort of transformation can be achieved as in the case of Eliza, the flower- girl. So there is no a process of magic but through contact between Higgins and Eliza this transformation into a lady takes its shape and its dimension. Finally Higgins manages to make Eliza a lady by teaching her how to speak both correctly and beautifully.

To tell the truth the conflict between Eliza and Higgins starts from the beginning but as incidents develop it and increase with every act. Eliza becomes nervous and irritated on account of Higgins' negligence and indifference. She alarms him to an extent that he cannot deny that fact. So when the struggle between them is resumed Higgins becomes intensely aware of Eliza, but equally he is not prone to give up his bachelor state in favour of her emotional plots to captivate him as a husband.

Hurwitt,(2003:1) refers that according to the strained relationship between Undershaft and Lady Britomart, Shaw has established a sort of tension between paternal and maternal, the masculine and feminine forces in Barbara's life. Hence, Barbara according to this strained relation is seen as a product of both parents, embracing the masculine qualities as well as the feminine ones in her work in the Salvation Army. She finds a sort of comfort or solace in working with those people. Lady Britomart tells Undershaft that Barbara “ *has no father to advise her*” . But her daughter thinks that she depends wholly on God's care. Despite the resemblance she bears to her parents, she sees her identity is fixed for her work with the Salvation Army indicates the utmost expression of her devotion to God.

After the frequent visits between the father and the daughter, Undershaft tries to win his daughter. In his discussion with Cusins, he shows that he loves Barbara. Identifying Barbara with himself. For when Cusins declares that Barbara is quite original in her own religion, Underrshaft praises his daughter. So he intends to develop her capacity to carry on his public functions also convert her to achieve his philosophy. Undershaft sees his daughter's identity in him so he wants her to perform his work. Later she will realize that being the daughter of Undershaft is indeed a part of her identity. In return she also perceives that being his daughter enables her to better perform her religious task.

But in Act Two, Barbara still regards Undershaft as the man who opposes her religious work, a man whose business negatively affects her real work. Nevertheless Shaw does suggest that that Undershaft is the opposite of God. Throughout the play, he is referred to as the Devil, the prince of darkness. So when Undershaft buys the Salvation Army, Barbara thinks that her religious identity is broken by her father. Here she reacts symbolically by pinning her Salvation Army brooch on her father's collar. Consequently through losing her Army, she loses her religious work.

Ostensibly Barbara begins to change her attitude towards her parents. As for her father she thinks that she can pursue his work after buying Salvation Army. In addition she believes that her work with her father may do some good and that she may be able to learn from him. Undershaft explains to his daughter that he had saved her from the seven deadly sins: “ *Food, clothing, firing, rent, taxes, responsibility and children*”. So he provides the physical needs for his daughter, Barbara starts a new role by being her father's daughter. This appears when she keeps her father's name after being married to Cusins who is her father's heir. Through her contact with her father she becomes more realistic. She realizes that poverty in itself is an evil and she continues doing religious work but on different terms. Besides accepting Undershaft as a father, Barbara starts to see her mother through new eyes. She shows a sort of attachment towards her mother. When Barbara takes off her military clothes, emotionally becomes close to her mother.

She acquires a sort of femininity instead of masculinity. It can be seen that Barbara herself is happy with this situation for it places her in her normal position in the society. Hence, Barbara's return to her parent's bosom represents a sort of rebirth or self-renewal through clinging to her mother and showing a sort of attachment towards her parents. Clearly this attitude has happened at the end of the play and it shapes an important role. Thus through Barbara's return to her parents a new sense of family ties arouses in both her existence and identity.

Moreover, Laurence, (1999:17) maintains that the cases of sexual attraction between men and women are almost exclusively in English drama. And when he writes *Don Juan* it was a challenge to him. Before Shaw's writings, English drama abounded in romantic plays whose heroes and heroines were in love and must accordingly marry or die at the end of the play., or about people whose relations with one another have been complicated by marriage laws. So when *Don Juan* was written as a play, it shows merely the wickedness of its hero and his sexual adventures with women without revealing his motives or justifications for doing so. Man is no longer, like *Don Juan*, victor in duel of sex. Woman's superiority in matters of sexual attraction has a natural position. Therefore all the responsibility cannot be placed on men only as for sexual attraction. In this sense; it is completely wrong to claim that the initiative in sex process must always come from men. In Shakespeare's plays women always take the initiative. Thus in the matters of sexual attraction the issue of on

whom the responsibility lies is not clearly defined and this due to the complicated nature of man-woman relationships. Actually Shaw has made Don Juan the quarry instead of the huntsman in terms of sexual attraction. For he believes that woman by nature has a purpose to pursue and this purpose necessitates a sort of continuous and persistent pursuit. Therefore, women gather all their energy to trap men in their snares. They use all their cleverness and tact in hunting men. As a result men become the hunted and women the hunter. Thus it cannot be assumed that the sexual attraction is centered around men exclusively for women have the greatest role to play.

In addition, Tilak (1995:12) confirms that in *Man and Superman*, many topics have been written particularly on motherhood or the relationships between men and women through his theory *Life Force*. His views are expressed clearly in the preface and further developed and illustrated in the play itself. According to this theory, woman becomes the pursuer and the man the pursued or she is the huntress and he is the hunted. As a result, all the world changes into traps set by woman to convey men into husbands or rather bread-winners. And through women's instinctive cunning, they succeed in marrying men and thereby exploiting them. All this is shown through John Tanner, Shaw's spokesman, with Ann Whitefield, who does the impossible, through her tricks and urgent desire to marry Tanner.

Tilak moves on to maintain that women's running after men so as to be mothers creates the so-called the spider-fly relationship. This means that women have a purpose and it may take much time to be fulfilled so in achieving such purpose women will resort to all things to all weapons. It can be seen that women in their relationship with men as for love, have fervent feelings and when moved by strong passion they do take initiative in matters of sex. But in spite of this fact most women refuse to take initiative in love relationship for they think that it is degrading them to do so. This makes the relationships between man and woman so complicated and this due to woman's purpose to find the most desirable man.

On approaching the topic of woman and man of genius. Tanner illustrates that there is an ongoing battle between the woman who plays the role of home-maker and the man who is the artist and the thinker. There is a similarity between the artist and the woman. For both of them try to create a new world, both of them are ruthless in achieving their purposes. So the genuine artist, inventor, or thinker is bound by the law of his own nature. In spite of the similarity between them in achieving their goals or purposes at whatever cost. There is a clash between them for woman tries to convert the artist into a suitable bread-winner and husband, but the artist urged on by the laws of his being, is ready to sacrifice the woman to his own art. As she is ready to do so. Thus there is a conflict between the two, and the result is often very tragic. Shaw was the first to tackle this in literature and to expose the tragedy

inherent in such clashes . Shaw has illustrated his ideas on love and sex-relationships through the character and behaviour of Ann Whitefield, a young woman of exceptional vitality. He calls her “a vital genius” for the *Life Force* gives her much violence, and makes her pursue her victim with courage and determination.

Clearly Tanner tries to keep his conversation with Ann on the philosophic plane so as to distract her from her purpose of trapping him emotionally. Although he tries to avoid her, she continues hunting him for there is no escape from her. She laughs triumphantly but, always evades moral responsibility of attracting him. Ann is able to use all the tricks that most men find irresistible in a woman; she stops at nothing. She is audacious and impudent. Therefore, according to her relationship with Tanner, she can do anything to win her man. Tanner yields at last because he cannot help it. For this reason his emotion towards her is contradictory for while he loves her, he despises her. For he thinks that she is a bully and liar by using personal fascinations to make man give her what she wants.

In *Man and Superman*, the role of woman seems that she is the preserver of life. So the sentimental woman who sees herself simply as her husband, helpmate, a woman whose aim is to cooperate and to support her husband, can assert that Bernard Shaw was ignorant of feminine charm and altruist nature and she will deny that she hunts a man for her own purpose. But the more realistic woman will admit that there is a grain of truth of Shaw’s theory of *Life Force*. The fact that woman is primarily a mother from this angle her relationship



with man is determined through her desire and purpose to give birth to many children and to make life go on.

From the beginning of the play, Tanner is an unwilling man who regards Ann as a spider and a hunter and thereby believes that he is a victim. He is terribly afraid of Ann Whitefield and regards her as lioness. When he realizes that he is her target, he escapes and goes to Spain but she pursues him. This shows a new attitude different from his earlier ones towards Ann. It can be seen that from this angle, the traditional roles of man and woman are reversed . Woman becomes the pursuer and the man the pursued while the accepted convention is that woman is to be wooed and won, and the man is the wooer. Thus through this theory, a relationship between Tanner and Ann Whitefield develops and prospers and this is against the accepted social laws.

Finally Gates,(2001:1) confirms that the reverend James Morell's pleasure in his comfortable marriage to Candida is threatened by the advent of the young poet Marchbanks. Both of them adore her, in quite different ways and for quite different reasons, and she is attracted to them for their extremely different abilities. Marchbanks thinks that Candida has a choice, while Morell is afraid of the idea of losing her. They both forget that she has her own choice. The priest Morell is wholly dependent on his wife in all household matters and cannot think of living without her, while on the other hand, Marchbanks tries to impress Candida with a halo of imagination and romanticism beyond domesticity and boredom in

which she lives. Candida chooses her comfortable though boring husband over the passionate, young poet. In the end she decides to choose the weaker of the two, meaning her husband, whereas the youngest poet ends up with scolding and advice about how difference in their age will finally remove any feeling of passion between them. Candida in her relationship with her husband seems strong and ideal wife for she does not throw away her marriage vows and integrity. So it is the weak woman that chooses passion over commitment. For this reason Shaw presents her strength and virtue through the choice she made. Thus her relationship with her husband reaches a degree of stability after Marchbanks' departure besides being a supporter and helpmate to her husband who never thinks of losing her.

### **Summary**

Jane Austin presents her novels through the idea of arranged marriages. Through this idea she criticizes the materialistic motives of such motives which lead to disastrous negative married lives as she depicts these shortcomings in the different characters of her novels. Thus she believes that successful marriages will be the inevitable outcome of much understanding, appreciation and consideration for people's married lives.

In this part, many authors have presented a variety of adverse relationships between men and women with the purpose of finding remedy for these shortcomings. These adverse relationships include

men's domination over women, conflict among the two sexes, lukewarm and unbalanced relationships.

In this section realistic relationships between men and women or definitely husbands and wives will culminate in stable and balanced ties among spouses and this in return will contribute increasingly to generate both intact and healthy environment for their children to be brought up.

Bernard Shaw depicts man-woman relationship under the umbrella of reforming negative aspects of these relationships and thereby projecting the concept of the *New Woman* who is capable of transforming into a better image of the modern woman. As in the case of Eliza in *Pygmalion* , or Raina in *Arms and The Man*, or Ann Whitefield in *Man and Superman*. Therefore according to Shaw's reforming message, man-woman relationship is wholly directed to bring about betterment and prosperity for human societies.

## **Chapter Three**

### **Shaw's Dramatic Techniques, His Art, and Personality**

#### **3.0 Introduction**

In this chapter it will be attempted to expound two main issues: first the dramatic techniques used by Shaw as for man-woman relationship then his art and personality.

#### **3.1 The dramatic techniques used by shaw**

Satire in this thesis has a paramount importance through it the shortcomings of man-woman relationship will be projected in an obvious manner. Here satire has a deep message for behaviour correction or making people attentive to the errors that they make. Consequently, Bernard Shaw uses it as a basis for attacking people's mistakes and after discovering their mistakes they start to reform their behaviour. Through the umbrella of satire not only the negative aspects of man-woman relationship will emerge but also the remedy for these defects can be avoided. For this reason, the researcher chooses satire as a tool for generating many themes besides interpretation and messages regarding man-woman relationship.

#### **3.2Satire:**

Applebee,*et al*, (2003:54) maintain that satire is a literary form in which behaviours or institutions are ridiculed for the purpose of criticizing and improving society. What distinguishes satire from

other forms of social and political protest is humour. Satirists use irony and exaggerations to make fun of people's faults and foolishness in order to criticize and underline their wrong or improper behaviours and correct them.

Safra, and Goulka, (2004:467) assert that satire is an artistic form, mainly literary and dramatic, in which human or individual defects, follies, or abuses are exposed to criticism by means of ridicule, irony, derision, paradox, or other methods, sometimes with the intent of bringing about a change or improvement of these defects and follies.

Examples of satire are to be found in ancient Greek literature, notably the comic plays of Aristophanes. The great Roman poets Horace and Juvenal established a genre known as the formal verse satire that had considerable influence on all subsequent literary satire.

The two Roman satirists treated the form from radically different perspectives. The character of a satirist, as shown by Horace, is that of an urban man of the world who is concerned about folly, which he sees everywhere. This causes laughter rather than indignation or rage. On the other hand, Juvenal's writing evaluates a satirist's role differently. His most distinctive attitude is that of the upright man who regards with terror the corruptions of his time, and whose heart is full of anger and frustration.

Davis, *et al* (2003: 248) explain that satire emerges from a sense of difference and conflict; it stresses the difference between what is and what ought to be neither suitable nor tolerable. Satire supposes an ideal of human behaviour and accordingly it exposes behavioural defects. This is done for the purpose of correcting what is wrong or abnormal, regardless of the laughter or bitterness that it may provoke.

There is a distinction between sense of humour and satire, and each can be distinguished by its tone; humour is pleasing, satire displeasing; humour is tolerant, satire critical; humour is indulgent, satire indignant; humour seeks to amuse, satire to reform, and satire lacks that reversal which makes the inappropriate somehow appropriate. However, satire is believed to be closer to tragedy than to comedy.

As a satirist Shaw uses different types of satire in his plays such as paradoxes, burlesque, parody, farce and irony with its different forms. He uses all these comic devices in order to bring about the change that he desires. But he puts much stress on paradoxes for the simple fact that paradox can function effectively as for the purpose Shaw endeavours to achieve. Moreover paradoxes provide Shaw with the weapon that he needs when he levels a criticism against a person or a situation that he wants to change with purpose of reform as in man-woman relationship.

### 3.3 The use of paradoxes in man-woman relationship

Wood,(2008:2) mentions that paradox shocks people into and out of their sensibilities, leaving them with the Knowledge of something new. Literally, the word paradox means beyond or beside opinion. Shaw uses artistic paradox very frequently, and his style is so distinct. His paradoxes function on many levels; they occur in his own approaches to the literary process and in his attitudes towards literary conventions.

Shaw employs paradox to criticize , entertain and educate his audiences and their society. For instance of *Caesar and Cleopatra*. he reverses the image of Caesar, Shaw does not present him as a conquering leader as history displays. Instead Caesar in Shaw's play seems as a figure full of kindness and thereby treats his enemies with much consideration and sympathy. On the other hand Cleopatra is depicted as rash; irrational and ignorant queen contrary to the history which describes her as a well-educated queen who speaks seven languages.

Further; in *Pygmalion*, paradox is also used, for the classical myth of the king of Cyprus is reversed. After carving a statue of a woman, he becomes so fond of it that Aphrodite, the goddess of love, brings it to life. Likewise, professor Higgins transform the flower-girl into a lady who speaks so properly and beautifully.

Shaw's use of paradoxes makes the logic of a situation appear to be observed. For instance, in the legend of Pygmalion there was a great strong love between Pygmalion himself and his wife. But in the play there is no romance between professor Higgins and Eliza in

spite of the fact that each of Pygmalion and Higgins has made his own lady, Pygmalion through carving and professor through teaching Eliza how to speak both properly and beautifully.

By exploiting, such absurdities, among characters, Shaw paradoxically displays social truths that he has observed from his position as a writer, and which other people may not be aware of. His aim is to remove the audience's mask of deception that has been worn for so long. Such paradoxes are meant to open the audience's eyes to new truth that people should be aware of.

Holroyd,(2006:2) asserts that through Shaw's paradox in *Man and Superman*, Don Juan legend is transferred into a play. Therefore the use of paradox makes a play within a play. Despite the fact that on the surface it was comedy of manners about love and money, its action seems to have provided Shaw with the opportunity to discuss issues between men and women.

It can be seen that the reversed role of women and Don Juan who becomes a victim to women through their persistent pursuit to trap him in their emotional traps and not the opposite. This paradox or the reversed role of Don Juan and women, provided Shaw with a sort of excellent tool, to shed a clear light on motives of women and thereby their nature toward men.

All this has been done within the umbrella of Shaw's theory *Life Force* and his excellent use of paradox. Through the use of paradoxes in Don Juan legend cause a sort of shock to a lot of women through Shaw's claim of women running after men in terms



of marriage. But remains the fact that through these paradoxes, Shaw manages to treat some issues related to man-woman relationship.

Ward,(1996:96) thinks that *Arms and the Man*, earliest of Shaw's Plays Pleasant, through paradox is both amusing and provoking, it makes people laugh and at the same time think. In this play a lot of paradoxes are used increasingly by the characters. For instance, Bluntschli, the Swiss officer instead of ammunitions carries chocolates. Here Shaw's message is so obvious for he thinks food means life preservation while ammunitions stand for death and destruction.

Another example is Raina's attitude to Sergius for while she thinks that Sergius is a hero who wins a battle against the enemies, Bluntschli believes that Sergius is coward besides being a rash officer. Moreover an outstanding paradox shapes the nature of relationship between Sergius and Raina who believes that Sergius will never commits a base thing for he respects higher love and consequently will never violate it. But it appears that through Sergius' flirtation with Louka, the servant-woman, he has already violated the higher love which both of them represent. Generally speaking the play has two main themes; marriage and war , and through the use of paradox Shaw believes that while war is evil and stupid, marriage is desirable and good, But if both of them are wrapped in romantic illusions. War will lead to disastrous consequences while marriage will lead to unhappy married lives and failure.

Thus Shaw endeavoured to make people think and as a reward he makes them laugh, after discovering the shocking stupidity of their ideas. Hence they are made to learn from their stupid and wrong ideas. As in the case of Raina who represents the romantic side which is full of false illusion. So when she meets Bluntschli who represents the realistic aspect of life, Raina starts to change her ideas not only about marriage but also about war. Consequently Shaw's interesting style through using paradoxes has helped people change their wrong ideas and beliefs.

Thornily and Roberts,(1984:165) observe that through using paradoxes Shaw's audiences have to face quite new points of view and attitudes to themselves and the society in which they live. He enjoyed the shock and offence that his paradoxes produced particularly the wit with which he expressed his views for he became delighted in saying and showing the opposite of what his audiences expected.

For instance, in *Arms and the Man*, he presents a sympathetic figure of a soldier, Bluntschli, who does not want to fight. Instead he carried food. This situation makes Raina confuse for this is contrary to her image of the soldier. Here Shaw does not only succeed in confusing his audience but also manages in belittling the role of wars through this paradox. In *The Devil's Disciple*, the man whom everybody has thought of as evil and self-centered is willing to sacrifice himself for others while the minister of religious discovers that he should have been a soldier and not a religious man.

Ward,(1995:118) maintains that in *The Devil's Disciple*, Shaw uses paradoxes to reverse the traditional standards of villain and noble or goodness and badness. Here, Richard Dudgeon, the devil's disciple, is ready to die without revealing that he has been mistaken for the wanted man, Anderson; not because he has any particular personal good feeling either for Anderson or for Judith, Anderson's wife, but because he has good quality in himself that cannot be removed in spite of the fact that all his deeds are disgraceful or devilish. Therefore despite Richard's dedication of himself to evil, yet he proves himself to be naturally and instinctively a good man. Also Ward points out that there is another paradox for Anderson who is a priest gives up his job to fight for the cause of the American independence.

Generally speaking through the use of these paradoxes, Shaw attempts to show that people's traditional standards of goodness or badness are not true thereby they should not blindly stick to these conventional standards.

### **3.4 Shaw's art and personality**

This part is devoted to Shaw's artistic ability of writing his plays.

#### **3.4.1 Shawian theatre as a medium of social reform**

Tilak (2000:56) indicates to the fact that Shaw's main objective in his plays is the improvement of people's lives through subjecting their false accepted conventions and institutions to criticism. All his plays are about some important aspect of contemporary life or some important social evil or social institution which is regarded as an evil.

For instance, *Mrs. Warren's profession* is meant to draw the attention of the public to its responsibility for prostitution, *'Widowers' House'* is directed towards slum Landlordism.

Shaw regards *'Arms and the Man'* as an “*anti-romantic comedy*”. In it, he exposes the hollowness of romantic love and the glorification of war and soldiering. Also, in *'Getting Married'* he levels his criticism against the marriage system. *'Man and superman'* is intended to project his philosophy of creative evolution and the theory of *Life Force*.

Shaw's absorption in ideas and social criticism has increasingly influenced his art and the form of his plays. In the earlier part of the century, well-designed plays had been written by other dramatists before Shaw. Traditionally, in these plays the first act was restricted to exposition, and the situation was developed in the following acts, and solution would come in the final act. But in Shaw's plays there is exposition, situation and discussion, which is regarded as the real test of the dramatist's achievement.

Shaw wrote his plays in order to propagate his ideas among people. In them, he seems to employ all the tools of argument in order to comment and convince others of the logic of his views. He always resorts to his resourceful spring of metaphor, simile, paradox, shocks, surprises, irony and sarcasm. He uses them as weapons for the sole purpose of converting and convincing others that he is right in what he assumes or claims.

Since Shaw regarded drama as a vehicle, he cared little about how to tell a story or create characters. His plays are designed to

address a given problem. Hence his discussion is summed up in a lengthy preface to each play, and reading this preface is a prerequisite for understanding any of his plays. He uses elaborate stage-directions, and directions within brackets with the intention of illustrating emotional implications. For this reason, Shawian plays are not self-sufficient. In this way, Shaw has made a pseudo-novel out of drama, because such descriptions of character and scenery, as presented through stage directions, belong suitably to the novel genre and not drama.

Since Shaw's plays are dramatic dialogues, they seem to be lacking in action. Even when he introduces a violent one, it does not emerge naturally from character and plot; rather it is randomly introduced to keep the play moving. This arbitrariness of action stems from the fact that Shaw is not mainly interested in action, or in introducing proper action. His primary concern is to discuss his ideas and allow them to flow.

Nonetheless, Shaw has made up for the lack of suitable action through the mastery of his handling of dramatic dialogue. This is a style which is both amusing and dazzling.

Though essentially he is a philosopher and thinker, Shaw is a gifted dramatist, and his plays full of scenes of surprises and shocks. Consider, for instances, Tanner's surrender to Ann Whitefield through *Life Force* in '*Man and Superman*', the death-scene of the artist in '*The Doctor's Dilemma*', Marchbanks' Victory in '*Candida*'. All these scenes are masterpieces in dramatic effectiveness. Despite

the stress he puts on ideas, Shaw rarely neglects the art of theatre; hence the great success of his plays on the stage.

Shaw's characters are talking persons. They symbolize their mental reaction to the world; hence his resort to long speeches. This justifies the conflict of speech and that of ideas instead of the conflict of wills in his plays. It can be said that Shaw is extremely interested in character only as instrument for his ideas. Therefore, characters are realized only through their ideas; they seldom exist outside the ideas that they embody. This makes them the spokesmen of the playwright himself. Shaw's characters are not round; rather, they are three-dimensional figures, like the characters of Shakespeare in all of his plays.

However, Shaw has been praised by many critics for his great skill of characterization. In his plays Shaw created memorable characters. Consider the following examples; Bluntschli in '*Arms and the Man*', who is Shaw's spokesman, and how he transforms Raina from a romantic to a realistic girl; Professor Higgins in '*Pygmalion*', and how Eliza, the flower-girl, is converted into an educated girl who speaks so properly and beautifully, and Candida, who resists the temptation of eloping with a young man in order to get rid of her boring married life.

Shaw always starts with people, his plots are mere instruments for projecting his characters. He takes people as models. Like a caricaturist, he describes the striking features of his characters and emphasizes them. He uses elaborate stage directions which help

display his characters in their environment, through description of their dress, personal appearance, habits, manners and behaviours. Consider how he provides magnificent stage-directions at the opening of '*Candida*', including the fine portrait of Mr. Morel. Shaw displays his characters in accordance with his theory of Life Force. Thus Joan in '*Saint Joan*' is driven by an ongoing strife which manifests the protagonist's vitality, courage and determination through Shaw's vivid depiction and portrayal.

When he deals with women, Shaw presents them with a cunning unromantic realism which suggests that he had deep knowledge of woman's nature. Shaw's attitude towards womanhood is unconventional and realistic. The variety of Shaw's women characters is magnificent. Not all women in his plays are directed by the passion of love, and some of them personify passion of another kind: the passion of conscience, for works, for a cause, for God. Joan is thought to be the most salient character who belongs to the religion group. Also Mrs. Warren, in '*Mrs. Warren's Profession*', as fallen woman embodies another class of females. Candida represents a different type of women. Shaw is such a unique writer in his presentation of variety of female characters in his plays.

Shaw has demonstrated special powers in his characterization. First, he shows great skill in evoking the audience's sympathy and interest for unattractive, odious people, like Mrs. Warren and Louis Dubedat.

Secondly, Shaw provides his characters with intuitive power, which gives extra dimension to personality, and thereby the role which can be played by a character is shaped by his intuitive element. This is depicted in many of his plays. Indeed, his creative power and psychological insight concerning characters are very great.

Shaw's art of characterization must not be judged by the laws of the old romantic drama. In Shaw's drama of ideas, the emphasis is on the conflict of ideas instead of that of emotions and passion. It is a conflict that is mainly between human will and human environment. His characters are not emotionless, but have emotion and sentiment. They are subordinated to the impulse of his theory of Life Force which is meant to lead his characters to a kind of elevated and better life. It is believed that Shaw has provided English drama with a new kind of characters.

Shaw was reckoned to be an intelligent speaker, who displayed a great deal of wit in the dialogues of his plays. His wit was not an end in itself, for he makes jokes, uses epigrams and aphorisms for the purpose of amusing and drawing his audience's attention. His wit is an expression of his intellectual judgment of life. Also, it is an instrument to propagate his philosophy. Thus the replies given by Joan in the trial scene are indicators of wisdom and high intelligence. Shaw's wit finds a suitable outlet through his characters and themes.



Through arousing laughter, a humorist attempts to expose people's folly, shams and falsehoods. Shaw is a humorist in this sense. He has the pure comic spirit which is greatly joyous and optimistic. He did not start writing his plays with the presumption that man is evil, but from a deep belief that goodness is something essential in man.

In his humour, he does not have a pessimistic attitude towards human affairs. Shaw's humour penetrates everything, and even the tragic scenes abound in laughter. For instance, '*Saint Joan*' is a serious play but its seriousness is often relieved by moments of humour. Also, in '*Arms and the Man*', In Act I there is much laughter and contrast between the actual behaviour of Bluntschli and the behaviour people normally expect of a soldier. Instead of carrying bullets Bluntschli carries pieces of sweet, which makes Raina call him a *chocolate cream soldier*. This comic contrast is the very basis of '*Man and Superman*'. Though it is generally expected that a man would love a woman then marry her, a woman loves and marries a man. In this sense, Shaw is a true humorist. His reactions are not bitter, malicious or personal. However, he has been much misunderstood and hated for levelling criticism against the mind, the conscience and the institutions and beliefs of his audience.

Shaw's plays abound in farce, the lowest type of humour that originally stems from a situation and leads to much laughter. There are many such funny situations in Shaw's plays. For instance, in '*Arms and the Man*', Raina discovers that she is sitting on

Bluntschli's revolver, she jumps up and frightens the fugitive. Another example is when Nicola drops Bluntschli's bag on Petcoff's feet, which makes Petcoff insult Nicola by calling him '*butter-fingered donkey*'. The purpose of such farcical situations is to relieve the seriousness of the plays.

In his plays Shaw attempts to address issues that are related to real life. Drama to him is about ideas that are expressed through action and the dialogue of his characters. These ideas are for the most part revolutionary. In this way Shaw's drama portrays the advanced new attitude to life of a school of young thinkers, including Shaw. This revolt signals the abandonment of the current literary models and social conventions and release from Victorian traditional ideas.

Consequently, the issue of man-woman relationships came to occupy an important place in the new drama. The revolt that was led by Shaw spread and came to be called "*angry young men movement*", and found expression in plays such as John Osborne's *Look Back in Anger*.

Many critics believe that Shaw was not born a dramatist and that he merely seized on the theatre because it gave him a platform to preach his sermons and that his plays are only illustrations of his prefaces. The validity of this view is yet to be decided by the future historians of drama. However, no writer in modern times has displayed such a vivid and appreciative sense of the theatre as Shaw

has done. Some of his plays still retain their appeal because of their theatrical treatment and the beauty of dialogue.

### **3.5 Shaw's personality**

This section deals with Shaw's personality which is a unique one.

Tilak, (2000:15) illustrates that Shaw's personality was so complex and contradictory. For he was a socialist, a Fabian, a pacifist, a vegetarian, teetotaller besides this he was an anti-capitalist, anti-smoke, anti-drink, anti-royalist, anti-democrat.

However, he was for and against many things. For instance, was pro-war and against war, he was pro-democracy and against parliament. In short Shaw's views and principles, were often contradictory and different.

Shaw's personality was a unique combination of gaiety and seriousness. This confuses people in judging him, whether he was a clown or a philosopher. Shaw's seriousness, consistency, gaiety and his wit were to some extent inherited from his mother. He never was the same man for twenty minutes. For example, he was talking with earnestness about the destiny of the human race; at the next moment, he made hearers laugh so much. Thus Shaw was a combination of actor and critic, of clown and prophet, therefore this makes him a unique personality throughout English literature.

He was a propagandist for the intellectual enlightenment of the people. Also he was an enthusiastic writer for social reforms. Shaw had intensified his efforts to promote and propagate his ideas

among people. For he believed that there were a lot of social ills that should be cured. Therefore his goal as a propagandist appeared from his conviction that he should do his best to liberate his age from these shortcomings.

Shaw had polite manners. Despite the fact that he was so severe critic yet he criticized in a most charming and pleasant manner. For instance, when he attacked institutions and individuals he did not go too far in his criticism so that the matter would not be a personal. Thus any person who was attacked by Shaw would laugh or feel being flattered. This illustrated the fact that Shaw had made so few enemies in his life.

Shaw had a great deal of sense of humour , for he could take the attacks of his enemies and through his wit convert them to his favour and thereby made the attacker laugh at himself. By doing so Shaw never let the insult pass if he was insulted or attacked by someone else. Rather he replied in a manner that satisfied him and the attacker.

Shaw was a man of simple habits, who avoided luxury of every kind, his favourite thing was work. Also his tastes were simple. He never played games. His fondness only lied in walking and swimming. He never shared the tastes and habits of the vast majority of the people of his age. Shaw had a dominating personality and he will always be remembered as the most outstanding figure of his time. His speeches, plays and their prefaces will be cherished in the hearts of his readership.

Jeffares. (1999:viii) maintains that Shaw's father not only failed in business but offended his wife by becoming a habitual drinker. As a result his mother left the house and went to London to live with her music teacher, George John Vandaleuer. This separation has affected Shaw deeply to the extent that he began to hate his father and in reaction Shaw never drank Alcohol.

On the other hand, when Shaw becomes a successful playwright has directed most of his plays, speeches and messages to women issues. He became woman's supporter and advocated woman's suffrage.

Bernard Shaw attempted to create the so- called *New Woman*. A woman who is emancipated contrary to the woman of the previous centuries who was so blindly obedient to her father or husband.

Finally Shaw remains as one of the most important playwrights and thinkers in the twentieth century.

## **Summary**

Shaw in his dramatic techniques uses many comic tools such as satire, paradoxes, irony, sarcasm , and parody. But his use of paradoxes in this study is regarded as the most important tool of satire that Shaw applies in man-woman relationship. These paradoxes used in Shaw's plays help much in generating his aims or in bringing about his desired messages. Furthermore they have the capacity to engender the intellectual intention or the social reform

that Shaw hopes to achieve. So people through paradox should realize their follies and mistakes and thereby try to correct them.

Shaw's personality enjoys many unique qualities. For instance, he has much politeness in dealing with his friends and enemies. Added to this, Shaw has great deal of diligence besides patience which are the main causes of his success. He has allocated much of his time for reading , writing, or analyzing the issues which he wants to treat. Shaw's art of writing plays is so obvious . For through his unique style of writing ; he manages to make millions of people read his plays or be theatre-goers. Moreover his art of writing plays brings about a new kind of drama which is called “ *Comedy of purpose*”. All this in itself revives the English theatre and thereby the world theatre.

## Chapter Four

### Analysis of Selected Plays

#### 4.0 Introduction

In this chapter, an attempt will be made to analyze seven of Shaw's plays which include the following: *Pygmalion*, *Man and Superman*, *Arms and the Man*, *The Apple Cart*, *Major Barbara*, *Candida* and finally, *Caesar and Cleopatra*. In these plays, the stress will be put on the concept of *The New Woman*. So in each play the role of new woman will be treated in depth. For she is capable of the change for better and thereby conveying Shaw's message which calls for reshaping of the new roles that women should play through the appearance of *The New Woman* in human societies.

#### 4.1 Pygmalion

In *Pygmalion* Eliza Doolittle appears as a new woman who takes part in many roles.

Cushman, (2003:1) indicates that Eliza's independence appears at the end of the play when she displays her intention to marry Freddy and support him by putting in practice what Higgins has taught her about the art of pronunciation. This independence both causes a sort of fury and admiration to professor Higgins. For he cannot control her after finishing his mission of making her speak both properly and correctly .

Actually, Lombardi,(2006:1) illustrates that the real transformation of Eliza occurs when she tries to gain a sort of

independence as for her relation with Higgins. This independence is more important than her new powers of speech. Eliza's sense of independence comes as a result of Higgins' lack of concern as for her unsure future and for this reason she leaves him.

This independence is the product of Eliza character's evolution due to Shaw's theory of *Life Force*. In this theory he believes that human beings could both evolve to the full extent of their abilities and collectively achieve the task of transforming society. As a result, what Eliza learns by freeing herself from Higgins' influence is an independence of thought. Consequently the importance of this independence will lead to an original and true self-realization. For this reason she has to work hard, struggle and hopefully prosper as an independent woman. Eliza's independence from Higgins means an uncertain future. But it can be seen that Eliza has some qualities which make her independent such as self-respect, pride, ambition and a sense of humour.

On comparing the two analyses, it can be seen that Lombardi's analysis of Eliza's independence is so deep and thereby different from Tilak's one which only maintains that Eliza's independence is a product of Higgins' harsh treatment and nothing is mentioned about the dimensions or ramifications of Eliza's independence.

#### **4.2 Eliza's independence acquires a new identity**

on freeing herself from Higgins' domination, Eliza starts to acquire a new identity quite different from her previous one. This identity or



rather a state of new intellectual birth that she witnesses makes her more confident of herself than in the past. For she becomes extremely capable of making daring decisions about her future and marital life.

These positive qualities make her not only succeed in the process of training but also impress and amaze most people who attend the party of the embassy. Therefore Eliza surmounts every obstacle that stands in her way of success. So she does the mission impossible. From this angle; it can be observed that she has sent a message to all women who always feel a sort of weakness or who quickly surrender when they encounter difficulties and troubles. Eliza's message is so clear in not giving up. For she is really an ideal representative of the New Woman.

#### **4.2.1 Eliza is a strong-willed girl**

Eliza in her outside appearance is like any normal girl but inwardly is extremely determined to achieve her dreams and goals. She spends six months of training with professor Higgins. These months are not a honey moon. But a period of tension and suffering. For Higgins treats her both harshly and indifferently. Any other girl won't continue this training on account of Higgins' cruel treatment. But Eliza through her strong character bears that severe treatment of professor Higgins. Her short experience with him, shows her that he is a woman –hater. Therefore she should have patience with him; if she wants to achieve her goals.

Not only Eliza's strong character appears in choosing Freddy as a husband, but also in helping him financially after marriage through her new career. Therefore co-operative attitudes and strong character are the genuine traits of the *New Woman*. Thus her independence means her awareness of the role that she can play as a new woman.

#### **4.2.2 Eliza as a patient student**

Eliza is a student under the supervision of professor Higgins who trains her to speak so properly and correctly during the period of six months. Professor Higgins is an arrogant man who treats her so cruelly and inconsiderately to the extent that sometimes he insults her. But she shows a great deal of patience for she realizes the importance of training and thereby the fruitful outcomes that may appear through education. Sometimes she displays some signs of revolt against the harsh treatment of Higgins but she does her best to cool down so as to complete her training and thereby achieve her goals through education which not only means realization of her goals but also a sort of independence of the cruel treatment of professor Higgins.

#### **4.2.3 Eliza does the impossible**

Eliza receives training regarding speaking so properly and correctly by professor Higgins who is specialized in the field of phonology and phonetics. Her training is limited to six months. It can be seen that this period is not enough for a student to be trained so as to speak correctly even if the student is a native speaker like

Eliza. But it seems that Eliza is determined to succeed within that time. She has a great deal of aptitude and determination. Consequently, her aptitude and determination make her deserve the title of the new woman who is always ready to do the impossible.

#### **4.2.4 Eliza and man's domination**

Eliza as a poor girl is forced to sell flowers at London streets and when she starts to be trained by Higgins so as to speak both correctly and properly her father blackmails professor Higgins as for her stay with him. In this attitude her father makes much use of her and not encourages her but on the contrary urges Higgins to whip her from time to time. So from this angle, she is dominated or rather persecuted by her father who does not appreciate or understand the importance of being trained.

Also Higgins treats her so cruelly for he deals with her as a target for learning and not as a human being. This makes Eliza a victim to her father's and teacher's domination and harsh treatment. But since she is a new woman, she resists all these passive aspects of maltreatment and domination to appear as a strong-willed and diligent girl. Here Shaw's message is so obvious, for a woman like Eliza should succeed for she is a representative of the *New Woman*.

#### **4.2.5 Eliza is not a passionate lover**

Eliza in her relation with Higgins does not seem as a girl of strong or fervent feelings. What she wants from Higgins is consideration and respect. Her period of training at the hand of Higgins is not allocated

for such programme of love and feelings. Added to this, she is fully aware of Higgins attitude to women. It can be seen that there is a sort of similarity between Higgins and Eliza in terms of affection, for Eliza emotionally is not so demanding while Higgins' feelings are lukewarm and his emotional attitude to Eliza is extremely conservative if not non-existent.

Since both of Higgins and Eliza are Shaw's characters, they represent Shaw's ideas about man-woman relationship which is neither romantic or either deep. Thus Higgins' and Eliza's relation ends with Eliza's marriage to Freddy and not Higgins who already has shown both a lukewarm and conservative attitude to Eliza and therefore puts a decisive full stop to any idea of love-affair between him and Eliza Doolittle.

#### **4.2.6 The relation between Eliza and Higgins**

In *Pygmalion* the readers can easily distinguish many kinds of relationships that are dominantly represented by the main characters. Consider Higgins and Eliza whose relationship as teacher and student is closely depicted. The stability of this relationship underlines the fact that most teachers are inclined to keep a kind of distance between them and their students, especially the female students who are in their teens. Such professional relationship is based on the concept of integrity and respectability according to which a border line between teacher and student is drawn. As an excellent professional teacher, Higgins fully understands and observes the implications of this relation. His conservative

behaviour towards Eliza shows how he views the profession of teaching and believes that it should be based on the principles of integrity and self-respect. Although rather harshly, he sticks to his sole objective of improving Eliza's fluency in English in a short period of time. He is wholly concerned with his academic task, which is the basis of this teacher-student relationship.

#### **4.2.7 Eliza fails to save Higgins from his misogamy**

It can be observed that in his relationship with Eliza, Higgins seems to suffer from what is called misogamy. His behaviour with her is a reflection of his hatred of women and his horror of being involved in married life. He is a man who is inclined to live alone as a bachelor.

The presence of Eliza does not stir in him any emotional feelings, and he becomes more determined to keep away from Eliza as far as emotions are concerned. He wholeheartedly believes that his mission is limited to teaching her how to speak properly. This fact has been realized by Mrs. Pearce who warns Eliza that Higgins will not care for her, because she knows his unfavourable attitude towards women. Nonetheless, she blames Higgins for his cruel behaviour with Eliza. Higgins' horror of marriage may be attributed to his ideal concept of the perfect woman. He considers women as lower and less intelligent creatures, and, in turn, prefers to lead a bachelor's life.

There are many instances that show Higgins' abuse of Eliza and his cruel and indifferent behaviour. This is in contrast to Eliza's wish to be loved, cared for and respected. Higgins' harsh attitude towards Eliza can be interpreted in two ways: that it is a pretext under which he defends himself against any feminine emotional invasion, or an extension of his ongoing hatred of women. His hatred of women can be observed from the manner in which he speaks about them. Higgins' cruel treatment of Eliza has enhanced his idea of being a misogynist. He treats her as an object or like a rat in an experiment, where there is no room for sympathy or emotion. This has led Eliza into a state of depression and frustration.

#### **4.2.8 Eliza cannot control Higgins' narcissism**

In Higgins' and Eliza's relationship symptoms of narcissism on the part of the former can be suspected. There are many instances that support this suspicion. Consider his high self-esteem, arrogance, his determination to remain a confirmed bachelor and his extreme notions about women and marriage. Higgins' sense of self-importance is so great, though he is in his forties. He thinks that women are unworthy of him, believing that he is the statue of high skills and intelligence and that he belongs to the elite. Due to this narcissist bent, Higgins seems to be marooned in an ivory tower of his own. He is not prepared to descend to the status of Eliza and take her as a lover. He stays a determined bachelor and prefers to watch his experiment with Eliza and enjoy his success in making her speak properly and eloquently. Though this success may prove his great

skills as a teacher, it starkly underlines his narcissism, of which Eliza is fully aware. Realizing that he ignores her, she chooses Freddy as a husband, for she is convinced that he loves her and that he is different from Higgins whom she fails to change.

#### **4.2.9 Eliza and the sense of dignity**

The issue of poverty is highlighted in *Pygmalion*. Eliza, the flower-girl, is representative of the poor, while professor Higgins stands for the rich. Through the portrayal of the relationship of the two, a kind of "trodden dignity" can be seen. This is reflected by Eliza's actions and behaviour. Higgins, on the other hand, seems to engender his adverse feeling through his abuse of and behaviour to Eliza. In many instances she tries to show him that in spite of her poverty and ignorance, she has pride and self-respect. Her sense of dignity comes as a natural reaction by people like her to the haughty attitude of the rich. Also, it can be said that Eliza's sense of dignity has led her to choose Freddy as a husband, because of his nice treatment of her. Eliza's feeling of being looked down as a trodden person seems to have terminated her relationship with Higgins.

#### **4.2.10 Eliza as a civilized girl**

In *Pygmalion*, Shaw seems to discuss the issue of civilization. This is shown through the relationship between Higgins and Eliza. The education of Eliza can be regarded as a sign of civilization. For, through education she manages to impress others in view of her refined behaviour and eloquent speech. This has paved the way for

her to meet the elite of the English society at the embassy. Without being educated, Eliza would not have dreamt of meeting the cream of the society. She has become a civilized person through her relationship with professor Higgins.

#### **4.2.11 Eliza and poverty**

Eliza is depicted as a poor girl who cannot afford to pay the teaching fees due to Higgins. Later, it is discovered that she has been sponsored by the Colonel. This implies that poverty is an obstacle to education and better life; and this is the message that Shaw has endeavoured to convey. Here Eliza's situation is symbolic of many girls and boys who cannot join school because of their poverty. Obviously, Eliza's poverty has influenced her relation with Higgins. For she feels that she will never be on equal footing with Higgins, because of her poverty. She is always reminded of her real situation in life, despite the fact that she can mix with some very important people. Thus Eliza's aptitude for learning and her desire to improve her social status have been obstructed by her poverty which can be regarded as the bitter enemy of many people who have the wish to improve their social status and lead a better life.

#### **4.2.12 Eliza and her new career:**

Eliza, after being trained to speak properly and eloquently, starts to look for a new career; and give up selling flowers in London streets. She chooses the teaching profession and becomes a teacher of phonetics. She believes that her new job is more suitable and useful. It can be said that Higgins has led her to realize that people



should be more concerned about the way they speak or pronounce words. She also comes to realize that the improvement of people's financial situation or standard of living can be achieved by taking up new careers or jobs. This in itself implies a change in Eliza and her new outlook on life.

#### **4.7.13 Eliza's change comes through education**

Through hard work many people can manage to change their social status, and occupy better places in their community. Eliza is one such example. The flower-girl who belongs to the lower class has managed, by the help of Higgins, to improve her situation and move up the social ladder. This has been achieved through education. Shaw's message is so obvious; he wants to stress the importance of education and its role in bringing about social change. Education can help not only improve people's standard of living but also raise their social status and awareness of their human rights.

#### **4.7.14 Emergence of the *New Woman***

Eliza through her education proves to be a woman who is prone to change for the better. After her education, she becomes financially independent. Shaw is inclined to raise the issue of women's independence and liberation. Eliza's study of phonology has helped her change her previous work as a flower-girl and move up the social ladder, and join elite's circle. It can safely be said that she represents the *New Woman* with her confirmed aptitude for change.

Secondly, Eliza's patience with Higgins and perseverance of his bad treatment have led her to success and ignited her aspiration for a better life. She is a perfect example of the *New Woman* whom Shaw heralds in his writings; a woman who can patiently and bravely confront the critical problems of the twentieth century.

#### **4.15 Eliza fails to change Higgins**

Higgins has managed to transform Eliza, the flower-girl into a duchess-like lady in appearance and way of speaking. He has helped develop her character and make her occupy a better place in her society.

Nonetheless, Higgins has remained an unchangeable character. He does not change his hostile and adverse views about women. He has no special liking for Eliza, nor does he have any consideration for her feelings. Eliza's relationship with him brings no change in his stereotyped character and outmoded ideas about women and marriage. He remains a confirmed bachelor as he declares at the beginning of the play.

#### **4.16 Man and Superman**

In this play, Ann Whitefield is regarded as the *New Woman*.

Chase,(2006:1) maintains that Tanner's views on marriage are definitely expressed as the play goes on, however the cunning Ann sets her traps for him. No one realizes Ann's wily traps except Tanner himself. He feels that he is little by little dragged into Ann's net, and this is carried out against his will. He becomes a victim of

circumstances despite the fact that he has strong views on marriage. Tanner seems more helpless than the simple, unsophisticated girl, who is only guided by her natural instinct and persistent demand of finding a suitable desirable male to marry her. As a result of her persistence, he runs away from her, but she follows. He cannot free himself. It can be seen that the process of hunting Tanner by Ann is done outside the umbrella of love or even interest this can be observed throughout the three acts of his play. Thus the conflict between Tanner and Ann is decided in the favour of Ann in spite of the fact that Tanner enjoys highly cultured views and has more advanced ideas than Ann. This victory of male-female conflict due to females persistence of hunting men as in the case of Ann Whitefield.

Further, Staudt,(2007:1) explains that Tanner is an unconventional character a confirmed bachelor who supports free love and increasingly attacks the issue of marriage. Most notably he is the author of “*The Revolutionist’s Handbook*”. This book contains many views ranging from overthrowing governments to the role of women in the daily life.

As for relationship between Tanner and Ann, it can be seen that he is conflicted over his feelings towards Ann. In the Third Act, Tanner dreams that he is Don Juan and lives in heaven, here a sort of change comes over Tanner’s relationship with Ann. For he subconsciously chooses the life he has been avoiding. The life of reflecting Ann as a wife. Therefore at this stage of Tanner’s

transformation or retreating from his previous life, he declares his love to Ann.

Clearly Tanner's engagement to Ann probably indicates that he has a reasonable nature and thereby the revolutionary touch in his views becomes so milder than before. Obviously Tanner liberates himself from his previous style of life so as to choose Ann Whitefield as a wife for without this liberation from that style of life he cannot marry her. Therefore the destruction of his lifestyle indicates the union between him and Ann.

Chase points out that Tanner surrenders emotionally to Ann after her ongoing and persistent pursuit for him while Staudt maintains that Tanner declares his love to her after dreaming that he is Don Juan. It will be seen that both of these two critics agree that Ann Whitefield is the winner of that male-female conflict.

#### **4.3.1 Ann Whitefield as a determined girl**

In marrying Tanner, Ann is highly determined to achieve this goal. She uses every opportunity available to her to exercise much pressure on Tanner so as to persuade him to get married to her. So the more he distances himself from her the more she comes so closer to him. Ann becomes fully aware of her desire to marry Tanner. Therefore nothing can keep her away from achieving her goal of marrying that man. At the beginning of her attempt of besieging Tanner emotionally. He is unsure of her planning or rather he tries to avoid talking about feelings. But she becomes more determined to

make him surrender to her strong will of marrying him, that will which with passage of time becomes more stronger than before. Therefore with much pressure and feminine determination, Ann Whitefield manages to make the unwilling man, willing one to marry her. Thus the extremist turns out to be more moderate and considerate to marriage institution than before and consequently Ann becomes the final winner in the match of marriage.

#### **4.३.2 Ann Whitefield and life preservation**

Life preservation in Ann is so strong. For through marrying Tanner she wants to make life continue. This purpose is not simple or naïve for it is the main justification of the existence of mankind on this planet. She represents the opposite of Tanner who in his opposition to marry symbolizes the anarchist side to accelerate the annihilation of mankind through refusing marriage and thereby encouraging random sexual relationships which in return will abolish existence of families. So in her desire to marry, Ann Whitefield keeps life preservation.

Moreover, she revives within her the instinct of motherhood which awakens inside her additional meanings of responsibility, consideration and care for her coming children and this in return makes her a legal representative of the *New Woman* who is extremely aware of her rights and identity as well.

#### **4.3.3 Ann Whitefield is a religious girl**

Ann is a religious girl and this appears in her belief of the inevitability of marriage. She does not believe in random sexual relationships or support Tanner in his concept of refusing marriage institution. Ann believes in marriage as a sort of security. Her ideas about marriage are both balanced and rational. Therefore her ideas are conflicting with Tanner's ones, who never abides by law or any religion as for marriage. This makes Ann's mission so difficult if not impossible to persuade such man like Tanner to think of necessity of marriage or its inevitability. But through Ann's fervent desire and adamant resolution Tanner accepts to marry her.

#### **4.3.4 Ann and the emotional balance**

Ann's appearance in Tanner's life has helped create a kind of an emotional balance, in relation to his attitude towards women and marriage. This can be traced in his strange notions about women. Regarding marriage, he (Man and Superman,P.22)declares, '*I shall change from a man with a future to a man with a past.*' It is obvious that a man with such extreme ideas necessarily needs to be changed and brought back to the authority of reason and logic. From this angle comes the role of Ann Whitfield to strike the emotional balance within Tanner's self and soul.

Tanner needs Ann's presence not only to marry her but also to help make him a normal person. Emotional balance cannot be created in vacuum, but within the perspective of man-woman

relationship. For this reason Ann's presence in Tanner's life is needed to underline the absurdity and extremism of his ideas. People cannot discover and correct their wrong ideas unless they communicate with each other. Hence, the importance of Tanner's and Ann's relationship in reforming the extremely wrong ideas of the former. In addition, this contact has helped strike an emotional balance in Tanner's life and urged him to marry Ann Whitefield.

Further, the relationship between Tanner and Ann has brought about a kind of intellectual balance in Tanner's ideas about women. The contact between man and woman in Tanner's eyes seems to be like that of a pursuer (or a hunter) and his prey, an idea which is derived from the theory of *Life Force*, with Tanner acting as Shaw's spokesman. It can be said that this represents Tanner's attitude which has influenced his relationship with Ann from the very beginning of the play. He describes Ann as hypocrite, a vampire, or a girl who has no sense of shame. His opinion of her is low, and his cruel attitude towards her appears through his contempt of her speech and behaviour. A man with such ideas as Tanner needs to be brought from his high ivory tower which has contributed to distance him from the fair sex. Ann is a woman whose confidence qualifies her to convince Tanner of marrying her, despite his apparent unwillingness. She succeeds in reshaping his ideas and changing his attitudes towards women and marriage, and ultimately wins him as a husband. This is a good example of how man-woman

relationship can help bring about a kind of intellectual balance and lead to union in marriage.

#### **4.3.5 Ann changes Tanner into a realistic man**

Tanner in his relationship with Ann represents an unrealistic character who is intent on changing the conventional social norms and systems. He declares himself as a confirmed bachelor as expressed in his ideas about women and marriage. From this angle, he is similar to professor Higgins in his attitude towards women and marriage. On the other hand, Ann seems so determined to bring about a change in Tanner's ideas and restore him to normality. Through her relationship with him she recognizes the unrealistic ideas that he has and becomes determined to recover him as a normal person. Unlike him, Ann is a rightist with realistic ideas that are quite opposite to his leftist outlook.

At first, the difference between their ideas makes Tanner avoid Ann. But the more he distances himself from her, the more she gets nearer to him. Ultimately, Ann manages to win him over; she rids him from his unrealistic views and his attitude changes into a moderate one. Ann not only succeeds in changing him but in reshaping his views about life and women. Thus Ann Whitefield is portrayed as a woman who cannot be defeated. Her strong will has helped her in the end to win Tanner over as a husband.



#### 4.3.6 Ann as a *New Woman*

Ann Whitefield is the *New Woman*; a woman of the twentieth century who is well aware of the rights and emancipation of her sex. Her success in choosing the man she likes is contrary to women's practice and behaviour in the nineteenth century, a time in which she was expected to be a submissive person who would yield and accept a man of her parents' choice. This *new woman* is inclined to be the selector and not the selected in the matter of marriage. With her liberal ideas, she would no longer accept the traditional role that she had to play within the perspective of man-woman relationship, especially in terms of love and marriage. Ann represents the *New Woman* who entertains advanced ideas, rebellious behaviour, determination and strong will.

In *Man and Superman*, Tanner is Shaw's spokesman who raises the issue of intellectual relationship between man and woman, as represented by him and Ann. Tanner believes that there is intellectual similarity between man, or the artist, and woman; for both are always intent on achieving their goals: the artist endeavours to produce a creative work, while the woman tries her best to win a husband. They are alike in their determination to succeed and excel.

The union of the artist, or the genius, in marriage is inevitably faced by obstacles, for each of them, man and woman, is determined to dominate over the other. This is why Tanner tries to avoid getting involved in any emotional relationship with any woman, especially Ann who spares no effort or time to besiege him emotionally.

Nonetheless, despite the fact that Tanner is unwilling to be involved in such relationship, Ann keeps persuading him. This pursuit seems to underline the struggle between genius and woman as represented by Ann Whitefield.

#### **4.3.7 Ann as an emancipated woman**

In *Man and Superman* Ann appears to be emancipated in her actions and attitude towards Tanner: first, she manages to make him a joint guardian and keep him close to her for most of the time. Second, she pursues him emotionally in a persistent and demanding manner.

Deep at heart, Ann feels that Tanner is the best husband for her, despite the fact that he avoids and rejects her attempts to get him involved in a love-affair with her and win him in marriage. When he becomes aware of Ann's trap or emotional besiege, Tanner flees to Spain, thinking that she will give up perusing him. But quite unexpectedly Ann continues her pursuit of him. When he is tired of escaping from her, he decides to succumb to her, and chooses her as a wife.

#### **4.3.8 Ann as representative of the *New Woman***

In her attempt to win Tanner, Ann does not only display courage, patience and resolution but also she shows a kind of fervent desire and great zeal to get what she wants. She can be seen as an embodiment of the *New Woman* who is ambitious, resilient, courageous and zealous to change her life into a better one.

Therefore, she can be seen as different from the traditional woman, especially in matters of marriage and love. By her persuasion of Tanner to win him as a suitable partner, she has changed the traditionally accepted formula of marriage, and has achieved success.

#### **4.3.9 Ann and security in marriage**

Ann is resolutely determined to marry Tanner for many good reasons and justifications, most importantly her need to feel and be secure. The sense of being alone and unmarried may lead to despair or a feeling of nothingness towards life or things around her. On the other hand, her zeal to marry is a reflection of her love of life. This may suggest her inclination to accept and believe in the idea of the process of preservation.

Ann's concept of life and the guiding principle in which she believes are incredibly amazing. The closer she moves to Tanner to trap him emotionally, the more and varied her ways are.

Through her persistent and demanding desire to marry Tanner, she seems to objectify the mechanism of marriage into something which is highly valuable and invariably vital. People are believed to be keener on what they pursue. Likewise, she does everything in her power to marry Tanner, but with no sign of self-humiliation. Rather, she is fully convinced that she deserves to get what she pursues.

In this play Shaw does not attack the institution of marriage, but he lays bare woman's attitude toward marriage by revealing that women seem to be involved in a game of hide and seek. They pretend to play the role of the prey whereas they themselves are the huntresses, for Ann exerts all energy and effort to marry her man. Shaw wants to illustrate that Ann can resort to all possible means, including lies and hypocrisy, to achieve her goal of marrying Tanner. He underlines the unwhole conduct and means employed by woman without showing contempt or disgust. He is convinced that what Ann is doing is quite in the nature of women, and that their pursuit of husbands is their destined role which they have to play.

#### **4.4 Arms and the Man**

Both Raina and Louka, the servant woman are regarded as the New Woman in this play.

Brown,(1990:12) asserts that the high love between Raina and Sergius symbolize the absolute nobleness, courage and integrity; while she represents absolute beauty, purity and grace. This indicates a high spiritual state or an ideal love. In this play, there is another type of love, between Louka and Sergius which is more realistic than the previous one. Louka succeeds in winning Sergius for she is aware of his weakness. In spite of the fact that both Raina and Sergius enhance the state of high love, they are haunted by doubts. Raina thinks that her heroic or romantic ideas come from reading Pushkin or from going to opera seasons at Bucharest, Sergius' doubts are more deeper than Raina's ones for he is

tormented by conflicting desire in love. He regards higher love as a boring thing to keep up for a long time. Sergius' dilemma leads him to break his engagement with Raina and starts a new relationship with Louka. Therefore it is Louka's love which provides him with a sort of emotional balance and stability.

Also Ward,(1988:99) affirms that in an amusing scene between Bluntschli and Raina, Bluntschli removes away from Raina the romantic mask to discover her real character. Her speech and behaviour never deceive him. So when she gives her heart to Bluntschli, he has cured her of her two illusions that dominate her whole life. As a result she never regards war as a romantic game or marriage as a meeting between a beautiful heroine and a handsome hero in a sort of romantic dream. Raina's romantic image about war begins to be shaken when Bluntschli enters her room and his clothes were full of blood. Through this meeting she finds herself moved to pity by the suffering of that soldier. Previously she had imagined war as an exciting sport. But reality breaks in upon her through contact with that man. Raina continues to treat Sergius as a hero when the war ends and he comes home. Through Bluntschli's contact with Raina the romantic mask falls from Raina's face to face the fact that war is not a kind of sport and marriage is not a dream or meeting point of higher love where heroes and heroines live happily forever. Thus Bluntschli cures Raina of these two romantic illusions through his knowing, understanding and realism.

Both Brown and Ward in their criticism discuss the concept of romantic love which was between Raina and Sergius. Besides Bluntschli's efforts to cure Raina from her two romantic illusions which are related to war and marriage.

#### **4.4.1 Louka is an ambitious girl**

At the beginning of the play, Louka was engaged to Nicola, the servant-man. But through their discussion together; it seems that Louka is always at variance with him, to the extent that Louka does not respect Nicola. Louka is engaged to Nicola for they belong to the same social class. But actually she is not satisfied with this engagement. From this angle, appears Louka's ambition. For Sergius represents everything to Louka, he represents a sort of salvation from her miserable life, since her poverty forces her to work as a servant- woman.

Moreover, psychologically Louka feels that she is better than Raina, for she more beautiful and clever than Raina. But her pressing circumstances have made her a servant-woman.

Therefore she feels that she deserves better life and thereby better husband. Thus Louka incarnates the *New Woman* who is extremely daring and ambitious.

#### **4.4.2 Louka is a girl of great dignity**

Louka in her relation with Sergius shows much dignity when he insults her. She does not humiliate herself rather she confronts him in spite of the fact that she is the servant-woman and he is the

master. Louka is unlike the traditional servant who is usually obedient and submissive. Her great dignity lies in the fact that she represents the *New Woman* who is full of dignity and self-respect and who always refuses humiliation and submission. Louka's dignity paves the way for Sergius to discover himself and thereby to know what he really wants.

Louka through her dignity manages to do the impossible. For she does not only convince Sergius to marry her but also she changes him for the best as for removing his hesitation and thereby brings him to the arena of rationality and realism.

#### **4.4.3 Louka's liability to be a New Woman**

Louka has many positive traits which make her acquire the role of the *New Woman*. First she is a daring girl and this appears in her confrontation with Sergius. She does not show any fear of being driven out of Petcoff's house and thereby leading difficulties of poverty and deprivation. Her daring behaviour appears in dealing with both Catherine and Raina for sometimes she goes with them too far and therefore ignoring the fact that they are masters while she is a servant- woman.

Secondly Louka is extremely confident of herself for she knows that she will achieve her goals. So nothing can impede her to do what she wants to do. Thus with these traits of self-confidence and daring behaviour, Luka acquires the qualities of the New Woman

who becomes a representative of both determination and self-confidence.

#### **4.4.4 Raina as a realistic girl**

The relationship between Bluntschli and Raina implies a kind of change of views on Raina's part. This change requires intellectual contact without which it cannot take place. Raina's mental situation makes her ready for this change in view of her lack of experience and knowledge of the world around her, and her parents' pressure which has contributed to the mental situation she is in. Sergius, on the other hand, has contributed to her romantic views. Her immature behaviour makes Bluntschli think that she is a teenager or seems like a schoolgirl and not a girl of twenty three. Bluntschli's appearance in Raina's life is not only a turning point in the development of her ideas, but also it escalates her appreciation of the value of things around her. She starts to recognize that life is not confined to going to the opera or her home library. Also, Bluntschli makes Raina realize that real life is different from what people may wish for or pretend to be, and that it is a mixture of joy and sorrow.

Raina's change brings about a kind of reasonable attitude to and outlook on life. This is made obvious when Bluntschli proposes to her. Her mother's mentions: (*'my daughter, sire, is accustomed to a first rate stable'*). Raina replies by telling her *'mother, you are making me ridiculous'*. This is an indication that Raina has started to overcome her snobbery, showing a change in her ideas and perception of things and life.



#### **4.4.5 The relationship between Raina and Bluntschli**

The absence of physical relationship between Raina and Bluntschli is obviously clear. Both of them try to avoid such a thing. Raina appears to believe in higher love. She keeps Sergius' portrait, but does not kiss it or show any bodily affection. Shaw explains that she is inclined to elevate the photograph and address it solemnly. Consider, for example, how she drops her picture into Bluntschli's pocket after writing on it '*A souvenir to my chocolate cream soldier*'. The word 'souvenir' is indicative of romanticism and innocence. This may illustrate Raina's nature and her behaviour with Sergius, and later on with Bluntschli who does not believe in such things.

#### **4.4.6 Raina as civilized girl**

Through the contact between Raina and Bluntschli, the reader can notice the pretense of being civilized on the part of Raina, who tells Bluntschli that they are civilized people who would not kill him the moment they see him. Raina in her relationship with Bluntschli, especially when they met for the first time, tries to stress this point. She ( *Arms and The Man*, P.21) addresses him by saying, '*have you ever seen the opera of Ernani?*' But the behaviour of her father who carries his whip and insults Nicola, the servant, suggest that the Petkoffs are not such civilized people. Petkoff admits that his father reached ninety-eight without taking a bath in all his life. Another instance that highlights this claim to civilization is Raina's sense of pride on their possessions, like the library and the electric bell. Raina seems to resemble some people who are boastful of their

possessions, thinking that such possessions can give them the privilege of being civilized. Bluntschli, Shaw's spokesman, laughs ironically at Raina's claim to civilization.

#### **4.4.7 Raina's change**

Raina has benefited from her relationship with Bluntschli who has helped her correct her traditional and wrong views about heroism. Before meeting Bluntschli she thought that heroes would only emerge on the battlefield as most people do. Bluntschli, through his behaviour and attitude, has shaken Raina's view of heroism. When he tells her that instead of ammunitions he carries chocolate, she (*Arms and The Man*, P.29) laughs at him and calls him '*chocolate cream soldier*'. Shaw implies that real heroes provide food instead of bullets, for food helps sustain life while bullets lead to death and destruction. True heroes are required to contribute to the preservation of life and not to its destruction.

Raina is shocked by the behaviour of Sergius, her fiancé, when she discovers his flirtation with Louka, her servant, and realizes that he won the battle through his rash attack. She comes to realize the true meaning of heroism after considering Sergius' mistakes and behaviour at the battlefield. Her idea about heroism is changed as a result of her relationship with Bluntschli and his realistic outlook on life which is totally different from her romantic attitude.

#### **4.4.8 Raina acquires new values**

Through her relationship with Blunschli. Raina also comes to perceive of new values. She becomes aware that food is of more importance to life preservation, and people's prosperity. Through the new concept of life preservation which she has learnt from Blunschli, her views about life have been reshaped. She is shocked and disgusted when she is told about a soldier who was burnt alive in the fighting between Bulgaria and Serbia. This barbarious act must have contributed to Raina's new concept of life preservation.

#### **4.4.9 Women pursuit to men**

In *Arms and the Man*, the initiative of falling in love comes from Raina instead of Bluntschli, and this can be observed in most cases of relationships between men and women in Shaw's plays. Women are inclined to move towards men and initiate emotional relationship with them. Raina puts her portrait in her father's coat which Bluntschli borrows, with '*A souvenir to my chocolate cream solider*', without verbal declaration of her love. Louka, the first person to discover the love affair, alludes to this by saying to Sergius '*I know the difference between the sort of manner you and she put on before one another and the real manner*', which implies that Louka cannot predict what will happen in the future regarding the relationship between the two. Nonetheless, she cleverly has observed and realized the relationship between Sergius and Raina and Bluntschli and Raina. She uncovers this and tells Sergius that '*Miss Raina will marry him, whether he likes it or not*'. Louka's confirmed

piece of information clearly implies that Raina is intent on persuading Bluntschli to marry her after being convinced that he is more suitable for her as a husband than Sergius. He has helped open her eyes to new worlds concerning life and love. Raina makes Bluntschli believe that he has chosen her, but actually she is the one who has chosen him and persuaded him to choose her for wife.

The same can be said about Sergius and Louka's relationship. Louka plans to marry Sergius through her gossip about the man who comes into Raina's bedroom. She considers herself a rival to Raina, making Bluntschli rival to Sergius. This rivalry that Louka has created is solely for the aim of winning over Sergius as husband, after distancing him from Raina. She employs her cunning and cleverness to succeed in her attempt.

Shaw strikingly reverses the traditional role of men and women in the matter of marriage. Both Bluntschli and Sergius think that they have chosen their brides, but indeed they have been chosen by Raina and Louka. In this way, Shaw has managed to introduce the *new woman* as represented by Louka, and he has demonstrated how she can succeed in achieving her goal through her strong character and determination.

#### **4.4.10 Intelligence wins as for Raina and Louka**

Comparing Louka to Sergius, it seems that the former is the more intelligent. In her pursuit of Sergius, Louka shows no hesitation, for she knows what she is after, and she is confident of attaining

her goal. On the other hand, Sergius admits that he has many characters, which fact enables him to grope his way amidst the intellectual chaos which he finds himself in. His state of mental disorder makes him fluctuate between high love as represented by Raina and realistic love which Luka represents. It may be said that Sergius' self-contradictions have helped facilitate Louka's task of winning him for husband. She simply needs a meager fight to take him away from Raina and lead him into the world of realistic love and emotional security.

As for Raina and Blunschli, it is clear that Raina suffers like Sergius. She also has a contradictory character. Despite the fact that she visits Bucharest to attend the opera season, and her reading of many books in order to be acquainted with what is happening in the world, she remains lacking in terms of good knowledge of real life.

Raina's engagement to Sergius seems to have aggravated and deepened the illusion in which she lives. Her self-contradiction makes her liable to change her ideas. To Sergius, it is his ignorance that has made her live in intellectual chaos. It is Blunschli who has put an end to her romantic ideas, assisted by his intelligence and experience in life. Afterwards, she begins to realize the difference between reality and illusion in matters of marriage and life in general.

#### **4.4.11 Raina and Louka as *New Women***

In *Arms and the Man*, both Raina and Louka are representatives of the *New Woman*. Louka with determination and courage seems to revolt against her poverty. She mentions repeatedly that she is better and more beautiful than Raina and she is more honest than her. She regards Raina as hypocritical and dishonest, for she pretends to be in love with Sergius while she has an affair with the fugitive.

Louka though in love with Sergius refuses to be insulted by him, and when he insults her, she demands an apology from him. She is extremely audacious and never knows hesitation. Once she sets her heart on anything, she tries her best to get it. Not only does she confront Raina but also Catherine, the mother. She breaks off her engagement to Nicola, the servant-man, for she believes that he has the soul of a servant and she dislikes this. Her audacity and resolution are means to improve the quality of her life through her marriage to Sergius who belongs to the upper class. All this has made of her the *New Woman* she is. She is fully aware of her rights and with determination tries to get them.

On the other hand, the change that Raina undergoes, comes through altering her false ideas about what is wrong and right, or rather through her realization of the difference between reality and illusion. The purgation she comes through takes place when she breaks off her engagement to Sergius who has made no effort to lead her out of the darkness of ignorance, and has never attempted to help her appreciate the real meaning of heroism and patriotism and other

values. It can be said that Sergius has blocked Raina's mind by his alleged patriotism and shallow heroism, and this is why their love has been doomed to failure. Bluntschli, on the other hand, has helped her realize the realities of life; and after breaking her engagement to Sergius, Raina starts to acquire the traits of the *New Woman*, who desires to change the romantic ideas that she has entertained for so long.

#### **4.5 The Apple Cart**

Orinthia in this play is regarded as a *New Woman*; contrary to Jemima, the queen who represents the conventional woman.

Hoile (2000:1) illustrates that the most powerful character who has no political power in the play is Orinthia, the king mistress. She has only one scene in the play but it is extremely important. Orinthia believes that she, not Jemima, king's wife, should be the queen since she has a strength of personality beyond any one in England. She claims that she is a goddess worthy to be adored. In her relation with the king, she expresses a sort of despise for politics. This means that she is one who should not rule. Therefore, the sexual tension between Orinthia and the king is something one hardly seen in Shaw's plays. But it can be observed that king Magnus' relationship with Orinthia is so innocent for it is based on the principle of entertainment and not physical foundation.

In addition, Ward,(1998:121) maintains that in the *Apple Cart*, it can be seen that the members of the cabinet with the exception of

Lysistrata are of low intelligence and power in skill. For this reason, this will affect the standard of relationships among them. Magnus speaks of his contact with Orinthia as a strongly innocent relationship. This relationship for him represents a means of relief and it shapes a sort of transformation from the world of reality into a realm of fantasy when he spends sometime in a company of a beautiful woman. Therefore, this contact with Orinthia keeps him balanced and sane, moreover able to deal with worrying matters of state which would overwhelm him and make him incapable of clear judgment. And since he is faithful to his wife who is less exciting woman, king Magnus is extremely secure in his relationship with Orinthia. Moreover he is able to withstand Orinthia's desire to bind him to herself in an exclusive and stifling relationship. Magnus thinks that in his relationship with Orinthia there should be a sort of distance or balance otherwise disastrous consequences will appear according to this closeness in contact with an ambitious woman. He believes that there should be some distance and good manners. In this way Magnus sums up his relationship with Orinthia. Thus Magnus in his association with Orinthia strikes a sort of balance through the policy of emotionally remoteness. But actually the complications of these relationships normally will lead to disastrous consequences and thereby may threaten people's married lives.

Hoile and Ward agree that the relationship between Magnus and Orinthia is not physical rather it is based on the matter of entertainment. But Ward goes further to maintain that such



relationships may have disastrous effects for they lead to conflict and quarrels between husbands and wives and thereby the collapse of their marriage.

#### **4.5.1 Orinthia and Jemima**

Orinthia is the queen who is king Magnus' wife, she is a traditional woman who fills her husband's life with boredom and despair and makes him seek a mistress like Orinthia to entertain him when he feels depressed . It seems that Jemima does not only appreciate her husband responsibility but also she ignores her role of being a queen who has great tasks and magnificent parts to play, for she is not a normal wife, she is the queen who should be aware of the burden that she bears. Jemima does not deserves to be a queen rather deserves to be married to a normal man and not a king like Magnus who has a great deal of intelligence and tact.

Orinthia is unlike Jemima, she appreciates and understands the role that Magnus plays as a king and thereby she tries to help him. Orinthia realizes the king's mission which requires much cleverness and patience so she thinks that she is the only woman who can stand by the king for she knows what is the importance of being a king.

She evaluates the burden that Magnus shoulders and thereby she supports him through her evaluation of the magnificent task of Magnus and his great absorption in ruling and politics.

Here Orinthia talks about the importance of choice , exactly wives and husbands. She tries to indicate to the fact that some people who hold important or influential posts must be careful as for their

wives unless this will affect their careers as in the case of king Magnus and his wife Jemima who is extremely unsuitable to him. From this angle, and through Orinthia relation with king Magnus, she attempts to strike a correct balance in Magnus' married life by marrying him and consequently be the queen instead of Jemima.

By doing so Orinthia seems as a new woman or far-sighted lady who appreciates the role played by a husband. For she believes that career can be affected if a wife is stupid or shallow-minded who is unaware of her husband's role, necessarily if that husband is destined to be a king like Magnus.

#### **4.5.2 Orinthia is full of life**

Orinthia divorces two dull and stupid ex-husbands who fill her life with boredom and aimlessness. She finds in king Magnus something suits her dynamic and exciting character. For she is unlike her two ex-husbands. King Magnus besides being understanding and exciting he is also full of life and actions. Moreover he is extremely clever. He actually enjoys all the traits that Orinthia wishes to find in a husband she aspires to marry.

She chooses to be his mistress in the hope that one day, he will get bored of his boring wife, queen Jemima, who never understands or attempts to understand him as a king or even as a husband.

Orinthia knows that her convincing of king Magnus may be the mission impossible but she waits because she feels in her inners that Magnus is more suitable husband for her than any other man.

Thus Orinthia believes that king Magnus should marry her for they share many traits like cleverness and understanding besides their love for life and excitement.

#### **4.5.3 The absence of an intelligent wife**

Queen Jemima's lack of intelligence results in many consequences as can be seen in her relationship with Magnus, the king. He resorts to Orinthia, his intelligent mistress, hoping to be relieved and solaced in her company, after being led into depression by his unintelligent wife who has nothing to give. Orinthia tries to replace the queen. Knowing that the couple are weak, she takes advantage of the situation. The issue of failed marriage, that can lead to relationships outside the bond of marriage-such as having mistress or a lover-is brought under focus, for in such cases man-woman, or husband-wife relationship will be at stake.

King Magnus regards his relationship with Orinthia as a kind of entertainment that may relieve him from the depressing condition of his married life. On the other hand, Orinthia takes her relationship with the king quite seriously and starts to pin hopes on it. Magnus, on his part, has his own reasons and justifications, and he makes no promise of marriage to Orinthia. He is frank and direct in his intentions and purposes.

Shaw's intention here is to illustrate that woman's instinct for possession is very strong. This can be seen to imply Shaw's theory of *Life Force*. For this is obviously shown by Orinthia's undeclared

motives. She endeavours to stay close to the king in order to convince him of marrying her, hence takes the place of queen Jemima, his first wife.

#### **4.5.4 Orinthia between Jemima and Magnus**

The relationship between husband-wife and mistress (or previously concubine) was known in ancient times. But its practice in modern times entails many complications, and can lead to adverse consequences. Though King Magnus is married to Queen Jemima, he has a private affair with Orinthia whose intention is to replace the queen. King Magnus, on the other hand, wishes to lead a double life. To him an official married life is always associated with the responsibilities of ruling the country and the monotony of daily official life. He seems to seek a fairyland life with Orinthia, whom he wishes to take as a lover. To his him, married life and that with a mistress can be kept at a distance, though in actuality conflict between the two seems to be inevitable. It becomes obvious that Orinthia is jealous of the queen and her aspiration to take her place knows no limits. Soon, the king discovers the impossibility of controlling the two women with whom he lives, despite all his endeavours.

#### **4.5.5 Orinthia's weakness**

King Magnus appears as a romantic husband who cannot lead a normal married life. His wish to have a woman who will treat him as a lover mirrors the romantic nature of his character. He seems to

be in search for a kind of relief or alleviation. His romanticism is obviously shown by his escapism from married life and his dream of a '*Fairyland*' in the company of Orinthia. Such women like Orinthia will not easily be satisfied. In her relation with Magnus, Orinthia seems to be such a romantic person that she dreams of becoming a queen, despite her knowledge that King Magnus cannot abandon his wife Jemima and marry her. It seems that Magnus has realized this fact, and accordingly has allowed his relationship with the romantic and unrealistic Orinthia to continue without the fear of any consequences. Orinthia may have realized the weaknesses of Magnus, but she is unaware that he also knows her weaknesses. Orinthia's romanticism is somewhat obstructive, for she is unable to abandon Magnus. Consequently, she can not think about a more realistic and reasonable life without him. Her situation appears to be similar to that of many girls who cannot admit the impossibility of establishing legal relationships with married men with whom they fall in love.

#### **4.5.6 Orinthia is exploited by Magnus**

Through Magnus' and Orinthia's relationship, Shaw wants to draw attention to the relationships that are established by married men with women, outside the marriage institution. Despite the fact that Orinthia is emotionally attracted to Magnus, he only conceives of their relationship as a kind of entertainment that will help drag him out of his dull official life. Thus, king Magnus can be seen as an exploiter of Orinthia, despite her genuine love for him. Orinthia's

failure to win over Magnus and make him marry her brings to mind her previous experience with her two ex-husbands whom she divorced under the belief that nobody is worthy of her. Her acceptance of becoming mistress of the king can simply be attributed to her arrogant way of thinking, for she believes that he is worthy of her, and that her deep love for him will ultimately lead him to marry her and make her the queen in place of Jemima. Her two ex-husband must have realized her conceit and shallow mindedness, and for this they willingly deserted her. This fact is stressed by Shaw as one of the important issues that are related to marriage and the choice of wife.

By accepting to live with the king as mistress Orinthia has given away the right to be a married and respectable housewife and lead a stable life. By accepting the role of mistress she has brought degradation upon herself and lost everything. The problem with Orinthia is her extreme ambition and her unrealistic aspiration to occupy a high-rank status alongside King Magnus.

#### **4.5.7 Orinthia the nominal mistress**

Shaw satirically uses the word mistress to describe the situation of Orinthia and her relationship with Magnus. His intention

is to stress the conflict between people and their situations and ideas. The absence of sexual relationship between the two is suggestive of the fact that it is not established on mutual love. Magnus is obviously the mouthpiece of Shaw who expresses his ideas and convictions about marriage and love. Neither of them speaks about sex or physical intimacy. Shaw satirically laughs at this type of relationship which is neither deep nor mature.

#### **4.5.8 Orinthia the emancipated woman**

Orinthia is an emancipated woman, who has divorced two husbands before having an affair with King Magnus. It seems that her ex-husbands did not share her ideas. Divorcing two husbands may seem to be rare. But in view of woman's persistent demand for more freedom and emancipation, the issue of divorce had become more debatable and open to discussion than in the past.

Orinthia continues her pursuit of Magnus for a number of reasons; she feels that he is entirely different from her two ex-husbands, and that he is a man of intelligence. Through her emancipation attempts to snare the king into her trap by claiming that they are both intelligent enough to establish and lead a happy life, different from that of the queen's and Magnus'. She seems unprincipled and unscrupulous about her wish to replace the queen. She thinks that she is worthier than Jemima, and in her rivalry with her, she uses her cunning to win the king. Hence her resemblance of

Ann Whitefield in *Man and Superman*, and her endeavour to win Tanner as a husband.

According to the theory of '*Life Force*', Shaw believes that a woman can be ruthless, hypocritic, selfish and shameless as in the case of Orinthia in her pursuit of the king. Such women like Orinthia and Ann Whitefield can be encountered even in modern societies. They represent a kind of social phenomena of the emancipated woman who cannot bind herself by any moral law or common sense.

Through king Magnus' and Jemima's relationship, Shaw attacks the institution of marriage, specifically royal marriages which are based on fake or imbecile formalities regardless of the principle of mutual love and consideration. Such unfounded marriages greatly contribute to the secret practice of having mistresses, as in the case of Magnus and Orinthia. Shaw's attack may not be restricted to royal marriages but can include normal bonds of marriage. Shaw reckoned to be an advocate of realistic and well-founded marriages, through his calls for unromantic marriages that are void of weaknesses and unshakeable.

#### **4.6 Major Barbara**

In this play Barbara Undershaft is the *New Woman* so much stress is put on her .

El Soukary, (1989:17) asserts that Barbara wants to convert everyone to her ideas and conviction even her father. For when she comes into contact with him, she persuades him to visit her



Salvation Army in the East End of London, but she fails to impress her father. On seeing the poverty of her followers in the Salvation Army, Undershaft proves to Barbara that her followers need the support of rich men. Undershaft defeats his daughter when he manages to get rid of the Salvation Army. He also succeeds in making Cusins, who is Barbara's future husband, his junior partner, when Cusins admits that he is a foundling as Undershaft wishes to leave his inheritance to a foundling. Thus the relationship between the father and the daughter takes new shape as well as new implications.

Furthermore, Wilder,(2007:1) indicates that Shaw in his play *Major Barbara* has focused on the development of the identity of his major character, Barbara Undershaft through her relationship with both her father and her mother. Although Barbara is completely confident of herself, Shaw reveals that her identity is fluid and complex and this due to her relationship with her parents. Barbara belongs to wealthy parents whose lifestyle she utterly rejects. She chooses to belong to the Salvation Army instead of her family. From the beginning of the play, it can be seen that Barbara has been brought up by her mother for she does not know her father and this due to her parents separation. In spite of the fact that her mother has raised her. Barbara rejects her mother's concept of life.

Although Barbara has given up her mother's wealth, she lives in her mother's house. This means that her verbal declaration of

independence never entails leaving her mother and living alone for she still lady Britomart's daughter.

As for her relationship with her father, it can be seen that, that relation is also established in the first Act. Barbara father's name is Undershaft, and she has been brought up on her father's wealth. Undershaft tries to eradicate poverty through employing workers in factory while Barbara believes that working in her father's factory lessens the numbers of the unemployed .

In fact to the end of Act One, Barbara and Undershaft agree to visit each other to see his factory and to see her Salvation Army. Hence, a sort of bond appears between the father and the daughter. So after many years of absence, Undershaft manages to win the attention of his daughter.

The two critics , El Soukary and Wilder agree that after removing Salvation Army by Undershaft a sort of conciliation appears on the scene between the father and the daughter. But Wilder moves further to assert that Barbara thinks that removing poverty is the most important issue as her father believes and here Undershaft manages to convince his daughter.

#### **4.6.1 Barbara and the issue of foundling**

In this play, Shaw puts much stress on the issue of foundlings, for two main characters are foundlings; Undershaft who is Barbara's father and Cusins who is her fiancé. Men and women are responsible of this problem. Women through their ignorance of their rights and

men through their whims and avoiding of taking much responsibility of what they have done. Therefore in the absence of the institution of marriage illegal sexual relationships take place and the result will be the appearance of illegal children or foundlings.

This adverse phenomenon in human societies will disappear with advent of the *New Women* who know what to do and also who know their rights and thereby appreciate the marriage institution which regulates their sexual relationships.

In this play, Barbara does not want to make history repeat itself for both her father and her lover are foundlings. So when Cusin becomes part and parcel of her life. She hurries to make him her fiancé, with the intention of marrying him later on. By doing she becomes a new woman for she is fully aware of the importance of marrying in stopping the horrible series of foundlings which encountered her in the case of her father and her fiancé, Cusin.

Thus Barbara realizes the inevitability of married life which constitutes a sort of security and happiness contrary to random sexual relationships which lead to the appearance of foundlings, unhappiness and much misery on this planet.

Also in this play, Shaw sends an important message which indicates that married people should pay much attention to their children specially women who should set good examples for their children particularly their daughters, for an aware mother can advise her daughter to follow the path of virtue, integrity and honesty.

#### **4.6.2 Major Barbara as a rebel**

Barbara constitutes her Salvation Army to remove all symptoms of corruption in her society. Moreover, she wears military clothes which indicate to her revolution. Added to this, she revolts against her mother's style of life and refuses to take money from her mother. It can be seen that Barbara's revolt against her mother style of life comes from conviction that money was the only source of troubles among her parents, when her father tries to bequeath all his money and properties to a foundling and his wife refuses that idea.

Barbara is indignant at her father's job as a manufacturer of ammunitions . For ammunitions are sources of killing. Here Barbara is Shaw's mouthpiece for he is a pacifist.

Barbara in her revolt embodies the *New Woman* who does not accept any aspects of injustice, therefore her revolt means refusal of negative phenomena that govern her parents –her mother's style of life and her father's career as a manufacturer of ammunitions which cause annihilation of human life.

#### **4.6.3 Major Barbara and Joan of Arc**

Both Barbara and Joan of Arc are rebels. Both of them have armies and fervent desire for changing their people's lives for better. But the difference between them is that while Joan of Arc practices killing of the English soldiers as invaders of the French soil.

Barbara also wants to fight against corruption and mental disorder through her Salvation Army. Both of them preach and herald the

new order of things so their fight is extremely different. But from another angle of religious dimension Joan of Arc thinks that she is supported by God in her fight against the English invaders while Barbara believes that she satisfies God when she eradicates evil and follows the religious path.

Yet actually both of them are finally defeated – Joan of Arc through the political and religious power while Barbara through her own father who buys her Salvation Army through giving the members of the army much money so as to leave the army.

In spite of the fact that there are hundreds of years between Joan of Arc and Barbara but this does not negate the fact that both of them are *New Woman*. For Joan of Arc is regarded as the first woman in history who leads an army to fight against enemies. In this case, she is a *New Woman* that history has witnessed. Also Barbara is a New Woman for she rebels against what she thinks wrong and thereby she is unlike the traditional woman of the previous centuries.

#### **4.6.4 Barbara and her parents' conflict**

The separation between Undershaft and Lady Britomart has its adverse effect on their daughters and son. Following her divorce, Barbara goes to the extreme by refusing her mother's style of life; she joins the Salvation Army and wears military uniform. The tragedy of this divorce lies in the fact that Undershaft does not even know how many children he has. Lady Britomart tries to take advantage of Undershaft's absence from the family by endearing her

daughters and son and becoming closer to them. Nonetheless, she continues her objection to her mother's ideas and convictions, and remains distanced from her father, and is determined not to accept any financial help from him, believing that his money has been earned illegally. It can be observed that the divorce does not only have its impact on the couple but also it has had adverse effect on the relationship between the mother, her daughters and her son.

#### **4.6.5 The relation between Barbara and her father**

The relationship between Barbara and her father passes through three stages; in the first, no contact between them takes place, except for scarce news that Barbara gets about her father in the papers. In the second, she meets him and tries to keep in touch with him by visiting him in his factory and asking him to visit her at her Salvation Army shelter. The third stage is characterized by what can be called "intellectual debate" between the daughter and her father, in which each tries to convince the other of his/her sound views. The father wins, and intellectual defeat on Barbara's part paves the way for her to rejoin her family and lead a normal life, giving up the extremist views that she has adopted at the beginning of the play.

It can be said that the relationship between Barbara and her father is of many advantages; Barbara's behaviour and conduct have changed for the better, and the reconciliation between daughter and father has helped the former realize the cruel situation in which the members of the Salvation Army live. In addition, Barbara has also

given up the romantic and extremist ideas that she entertained at the beginning of the play.

#### **4.6.6 Barbara and the search for identity**

Barbara seems to be in search for a kind of identity during her separation from her parents, the period that witnessed her joining the Salvation Army. Her refusal of her mother's style of life made her inclined to search for an identity of her own that would be distinguished from her mother's and father's. She becomes determined to form her own ideas, of which she may convince her father. This new attitude of hers is the result of her parents' strained and severed married lives.

As for Barbara's relationship with her fiancé, Cusins, it can be observed that he greatly admires her. He is proud to be one of her students. His attraction to her is worship-like, and is of an extremely romantic nature. He adores everything in her; the way she behaves, her military uniform, and even her way of speaking. He openly admits that his relationship with her is an exceptional experience that seems to fill the void of his life: *'that is an experience open to him'*.

The relationship between the couple is such that he declares that he is a foundling and can be heir to Undershaft's inheritance. Cusins declares that he is after power which cannot be attained by teaching dead languages and dead civilizations, such as Greek.

Through his relationship with Barbara, Cusins comes to realize that power and money are fundamentally important to a change for

the better, if they are wisely manipulated. His relationship with Barbara and the desire to inherit Undershaft have changed Cusins into a realistic person who is fully aware of the value of power and money in real life. This new outlook is in sharp contrast with that of the Salvation Army. Cusins also comes to believe that power should not be limited to the materialistic aspect but combined with the spiritual side. Therefore, the kind of power he is searching for should strike a balance between the two; i.e. be a moderate one. This seems to be one of the important lessons that Cusins has learnt from Barbara.

Regarding the relationship between Barbara and her father, it can be inferred that her father is a newly- launched rich man or a modern capitalist who used to live in poverty. His struggle to establish himself has stemmed from his suffering in poverty; hence his declaration that he wants to save Barbara from such a deplorable situation.

The father-daughter relationship brings the issue of poverty under focus, and stresses its consequences. Undershaft's satiric and ironic attitude is actually an expression of Shaw's views which are in agreement with his socialist bent, for he always calls for combating poverty, as can be discerned in his plays.

#### **4.6.7 Barbara is influenced by her father's romanticism**

Despite Shaw's attempt to portray Undershaft as a realist through his beliefs and actions, the man fails to overcome his desire



to bequeath his wealth to a foundling instead of his actual children. As Shaw's spokesman, he is romantic like his creator, who always insists he is realist. Undershaft's romanticism has enhanced engendering his separation from his wife and severed their strained marriage life. His romanticism has had its effect on his daughter, who becomes rebellious and refuses her mother's way of life and comes to adopt extremist ideas and joins the Salvation Army. She seems to resemble her father in his romanticism. Nonetheless, she appears to be different when she refuses the money he gives her.

#### **4.6.8 Reconciliation between Barbara and her parents**

The reconciliation between Barbara and her parents has helped bring about a kind of intellectual balance in her character. Before meeting her father, Barbara adamantly refused her mother's lifestyle. She discharged her maid and lived on a pound a week. Besides that, she joined the Salvation Army and wore its military uniform. She endeavoured to make her father adopt her ideas and way of life, but she failed.

After her father had bought the Salvation Army and dispersed its members, she realized that her ideas were defeated and took off her military uniform. This may imply a return to the bosom of her parents. It may signal the end of the feminine, masculine conflict within her. The feminine side of Barbara seems to win when she takes off her military uniform and puts on feminine clothes, to imply a conciliatory step towards her parents and suggest her becoming a normal girl who is no longer an extremist.

## 4.7 Candida

In this play *Candida*, Candida is a major character who plays the role of the *New Woman*.

Murray,(2008:1) observes that *Candida* as a play steps the boundaries of examination of male and female relationship to the understanding of human needs and desires. The reverend James Morell, husband to Candida, is a happy man. Since his audiences are actually women , he must be aware of their needs. He believes that his relationship with his wife is secure and that he will not encounter danger that may threaten his happy marriage. Their marriage seems secure and happy, until the appearance of Marchbanks in his wife's life, Morell becomes terribly astonished when Marchbanks tells him that he loves his wife. In spite of the fact that Marchbanks is not yet twenty and Candida is over thirty. It seems that Morell does not realize the nature of his wife at all. Certainly her needs are more complex than he ever realized.

Moreover, Barker,(2003:1) mentions that Morell thinks that through his conventional qualities as an upright and honest man and through his viable living can make Candida so happy. While Marchbanks believes that his romantic imagination and fervent love for Candida will make her happy and fulfill her dreams. But Morell's anxiety increases as he becomes convinced that he will lose his wife. As time goes on, Morell really reaches the conclusion that Marchbanks is right in his prediction that Candida despises him.

Candida makes effort to teach Morell to become outwardly perceptive, she is always aware of how obtuse her husband really is, and it is her role to show him that marriage depends on love and not on cultural principle. So when she begins to illustrate such points, his misery increases as he perceives Candida's words as grounds for belief that she no longer loves him. The appearance of Marchbanks in Morell's life is so essential not only to undermine Morell's sense of security as to his marriage and to his relationship with his wife but also to make him aware of his wife's needs and real happiness.

Both Murray and Barker reach the conclusion that the appearance of Marchbanks in Candida's life has played an important role in making Morell attentive to his wife's needs and thereby do his best so as not to bring his married life to a sort of collapse and thereby losing his dear wife, Candida.

#### **4.7.1 Candida as a rational woman**

In refusing to elope with Marchbanks, Candida displays a sort of rationality that acquires her traits of the strong-willed woman who can withstand the temptation of leaving her husband and the two children. This action of eloping can be a reaction of a rash woman who cannot control over her feelings or motives. In addition to this, the issue of eloping is so degrading. For normally this behaviour is usually related to unmarried girls and not the opposite. Moreover Candida's age is over thirty, so she is extremely mature and not a teenager to run away with a man who is so younger than her.

Surely Candida has thought of these things before starting to contemplate the idea of eloping with Marchbanks which seems so naïve and ridiculous. Besides this Candida knows living with Marchbanks is a matter of committing suicide for he has nothing, no job, no house to resort to. He is just a vagabond. For these reasons, she is so rational when she chooses to stay with her husband who offers her a sort of comfortable life. By doing so Candida is a realistic woman and not romantic, decent and not impudent, aware and not blind to her responsibility, for she is the new face of the *New Woman*.

#### **4.7.2 Candida and women's rights**

In the play of Candida there is a serious message which lies in the call for women's rights. This message contains Candida's unmaterialistic needs which lurk in the matters of care and consideration between husbands and wives for this will lead to a well-balanced married life and not through absorption in the work at the expense of wives and children as in the case of Morell who is Candida's husband.

Therefore the stress is put on the unmaterialistic needs on the part of Candida makes her acquire the traits of the *New Woman* for she is unlike the traditional woman whose interest lies in satisfaction of materialistic needs and this in itself indicates that Candida is fully aware of her rights and needs for she is the legal representative lady of the twentieth century and not the previous centuries when women were submissive either to their fathers or their husbands.

But Candida is different and unique for she enjoys a great deal of understanding and awareness so this makes her independent and not dependent and this in return makes her husband pays much attention to her unmaterialistic needs when Marchbanks threatens the security of their marriage.

#### **4.7.3 Candida's irony of her husband**

Candida laughs ironically when she chooses to stay with “ the *weakest of the two*” means her husband. For her husband preaches people of what is right and wrong. But he himself is wrong in behaving with his wife as for not regarding her needs and thereby working towards meeting these pressing needs.

Candida hints to the fact that Morel himself is needed to be preached and advised otherwise his eyes will be closed concerning his wife's needs and demands which Morel does not take into consideration.

Therefore, Morell, the preacher, stops preaching when Marchbanks surprises him by declaring that he loves his wife, Candida.

Candida knows the weaknesses of both her lover and her husband but she chooses to stay with the weakest of the two... which means her husband. For she actually realizes both of them need her and thereby depend entirely on her.

Thus the end of this play comes ironically when Candida chooses to stay with the weakest of the two, her husband.

Here appears Shaw's irony of Morel's behaviour and attitude to his wife who has a dominating character for she represents the

genuine image of the New Woman who is full of determination, independence and self-respect.

#### **4.7.4 Candida and morality**

Candida is considered a moral character who abandons her lover Marchbanks and comes home to live with her husband and two children. Through her morality Shaw gives expression to his ideas about married life and the need for man-woman commitment. The play ends with Candida's ironical declaration that she has chosen "*the weakest of the two*", meaning her husband. Candida's morality appears with the coming of Marchbanks who awakens her romantic dreams. She has been known for her good character, particularly her self-esteem and self-denial that have made of her an excellent housewife and a provider for her husband and children. Marchbanks' appearance in Candida's married life is regarded as a test of her morality.

#### **4.7.5 Absence of romanticism in Candida's life**

The absence of romanticism in Candida's married life seems to have enhanced her affair with Marchbanks. Her life with her husband Morell lacks the element of romanticism. Morell is fully immersed in his lectures and his engagement with social work, though he keeps mentioning and praising his wife frequently. Candida feels the romantic vacuum in her life, and that her life is lacking in terms of love and intimacy. She tells him,; '*I feel a little jealous sometimes*'. The feeling of jealousy is deepened when she

becomes more and more aware of the time he spends with Miss Proserpine, and she openly asks him, *'Why must you go out every night lecturing and talking?'*

Candida feels that she is neglected, and that her husband has no time for her and their children. Boredom and routine seem to dominate their life. Shaw appropriately hints that a dose of romanticism is essential if not inevitable under such conditions. Morell's negligence of his wife and her needs has naturally led Candida to have an affair with Marchbanks, who has taken advantage of the situation, claiming that Morell is unworthy of such a wife.

#### **4.7.6 Candida and Marchbanks' appearance**

The involvement of Marchbanks in an affair with Morell has helped her realize her awkward situation and her real needs, and that her husband is required to restore and sustain a stable and secure married life that is based on the sense of responsibility towards the family. Morell becomes aware of his faulty behaviour as a married man who has neglected his wife and family. He starts to change his attitude and style of life, paying more attention to his private family life. Hence, it can be inferred that in the play family life which is centered on man- woman relationship is boosted to higher and elevated levels by Shaw.

Shaw has portrayed both men, husband and lover, as weak characters, for, to a great extent, both depend on Candida and need

her help. Through his satiric portrayal he intends to convey an important message: that is women can have strong characters on whom men may depend. Shaw believes that though women may appear to be weak creatures in reality they are not. According to his idea of *Life Force*, every woman knows what she is targeting at, and is prepared to exert every effort in order to achieve her goal.

There are some observations about Marchbanks' love-affair with Candida which are worthy of making. When he discovers the affair between his wife and Marchbank for the first time, Morell considers it as calf love, implying that it is transitory. It may be contended that Marchbanks needs Candida as a mother who will nurse and spoil him, and that his affair with Candida is a sign of his immaturity, and it lacks the strong basis on which it may be established. Shaw is not inclined to believe in romantic love, and accordingly such relationship cannot last for long. When Candida has to choose one of the two men, she unhesitatingly chooses Morell, her husband, in preference to Marchbanks, the romantic teenager. After learning her lesson, she has turned into a realist.

#### **4.7.7 Candida between Morell and Marchbanks**

Both Morell and Marchbanks are depicted by Shaw as romantic characters. Morell is romantic, sometimes an idealist, when he thinks that his wife needs nothing. He depends entirely on her, considering her a perfect woman who never makes complaints or mistakes.



Marchbanks is also a romantic poet for he has nothing to offer to Candida, except claiming that he will endeavour to help her out of her life of routine and boredom. But he is merely a weak and incapable person as is found out by Candida later on. As well, like Morell, he depends on Candida, who is fully aware of the fact that both men have the same weak character, and her husband is the weakest.

From experience, she realizes that she can save her married life and live happily with her husband. As for Marchbanks, the teenager, she is convinced that it is difficult to control such a dashing young man. Hence her realistic resolution: to stand by her husband and be reunited and lead a stable and happy life. Candida's final choice is proof of her morality and sensibility.

#### **4.7.8 Candida, *the New Woman***

Candida's choice to stand by her husband's side and her preference of him to Marchbanks may as well claim her to be a new woman, who is rational and realistic in evaluating her own situation and taking the final and suitable decision. She does not react romantically, and when the opportunity comes, she seizes it and decides to abandon her lover and be reunited with her husband.

#### **4.7.9 Candida thinks that money is not everything**

Morell thinks that his wife will have no complaints, and should be perfectly satisfied, for she needs nothing. This conviction makes him focus all his attention on the materialistic side of his

family life. By doing so, he seems to neglect the most important issue of sustaining one's married life. Indeed, he has isolated himself from his wife and children. Money and materialistic achievements are not everything in people's married lives. Rather, money may sometimes be a source of troubles and suffering as in the case of Major Barbara whose parents' separation has been caused by their conflict over money.

Shaw is inclined to contend that Morell himself is to be held responsible for the appearance of Marchbanks as a lover of his wife, because of his negligence of his family life. It is for this reason that Shaw calls for emotionally balanced marriages, otherwise the triangular relationship (wife, husband and mistress or husband, wife and lover) will prevail in many societies. This in return will lead to the ultimate collapse of such societies; hence the disappearance of institutionalized families and legitimate offsprings.

Shaw seems to regard Candida as a *New Woman* who through foresight, wisdom, fortitude and integrity resists the temptation of leaving her husband and eloping with a young man.

#### **4.8 Caesar and Cleopatra**

Taylor,(2009:1) refers to the fact that Shaw, in *Caesar and Cleopatra* tries to display a fictional tracing of the relationship between Caesar and Cleopatra. In discussing Shaw's historical inaccuracies related to the heroine of the play. It can be seen that one of the most significant changes made by Shaw was the age of

Cleopatra. For on her first meeting with Caesar in the play, she is a young girl of sixteen, however, history shows that she was older, around the age of twenty or twenty one. Another example of poetic license taken by Shaw was his account of the meeting of Cleopatra and Caesar. The first impression on that meeting is that Cleopatra does not know the true identity of Caesar who teases her, and she is shown as flighty, somewhat stupid little girl who is haunted by her own fears. A distorted picture of the true meeting of Caesar and Cleopatra is explained later in the play, however it is shown as an attempt by an obsessive queen to see Caesar once again. Her character is depicted in the play as an overbearing young girl who does nothing except getting in Caesar's way.

The play shows Cleopatra as a stereotyped, spoiled female whose motives lead her only to attempt to get the man whom she desires rather than power or respect, therefore she only concentrates on Caesar and nothing else. Caesar, on the other hand, is depicted as righteous and good man who helps those in need rather than tyrannical and hard ruler. Upon Caesar's arrival in Egypt, Cleopatra feels that she needs to speak to him. In order to do this secretly, she had wrapped herself in a rug brought to him. He likes the young queen and a relationship starts between the two. Cleopatra later borne a son whom she named Ptolemy Caesarian. It is probably that the father was Caesar, however, he never admitted the son to be his.

Added to this Hartpence,(2003:1) asserts that *Caesar and Cleopatra* was Shaw's first attempt to introduce his ideas of the

superman on the stage. Shaw's notion of the superman is of a kind of visitor from the future; representative of human evolution coming to the earth before his time, therefore on this idea the relationship between Caesar and Cleopatra is established throughout the play. Besides this the play shows a sort of contradiction between Caesar and Cleopatra for while he is always on the edge of action, busy with political meetings and military skirmish, trying to do the impossible, Cleopatra is the opposite image of his character. She remains a creature of impulse. Thus Caesar hopes that he can give her the mind of the great ruler. But she proves herself a woman who lives only in the present and not in the future, addicted merely to cruelty and revenge.

Both Taylor and Hartpence agree that while Caesar is an enlightened and merciful man, Cleopatra is both cruel and vindictive. So she is the opposite image of Caesar who lives in the future whereas Cleopatra lives in the past. For this reason she fails in being a new woman.

#### **4.8.1 The educational relationship between Caesar and Cleopatra**

A considerable number of stories that are based on Caesar and Cleopatra have been written, with much stress on the sexual relationship between the two, and how Cleopatra employs her beauty to attract, or rather to seduce men like Caesar and Mark Antony. In Shaw's play the stress is on the differences between the two, with the aim of conveying the writer's own views. Shaw is inclined to

ignore the sexual aspect of their relationship, hence his deviation from the chronological order of events, which allows him to express his ideas and philosophical outlook.

Shaw intends to create a relationship of an educational nature to replace that which is based on sex. The kind of relationship that may emerge between teacher and student is commonly known. This is made obvious in the discussion between Caesar and Cleopatra, when he (Caesar and Cleopatra, P.42) declares, '*A queen mustn't cry*' attempting to advise and improve Cleopatra's behaviour, and tell her what is required of her as queen. Caesar's role is to act as guardian and adviser of Cleopatra, hence the educational nature of the relationship between the two.

#### **4.8.2 Cleopatra and the issue of ruling**

Shaw also seems to allude to the political aspect of the relationship between man and woman. Cleopatra appears to accept the idea of joint rule, and her brother becomes her ruling partner, which fact refers to the rule of Rome by members of the senate who used to share the authority of government. However, historically Cleopatra was in opposition to this idea.

Another aspect of a political dimension is manifested when Caesar states, '*Egyptians cannot govern themselves*', a statement which is obviously of a political connotation. The implication is that the relationship between the two is based on the task of teaching Cleopatra how to govern her people. Nonetheless, Shaw seems to

hint that Western civilization is more advanced than that of the Orient in political terms.

There is another aspect in Caesar and Cleopatra which is related to educational relationship. Caesar adopts Cleopatra intellectually in order to rid her of her immature and childish ideas, such as believing that some people can eat their own kind. He laughs at such foolish ideas and at the same time tries to correct them. His intention is to make of Cleopatra a '*a new woman*' whose thinking and way of behaviour are modern, logical and reasonable. Through this relationship, Caesar intends to transform Cleopatra into a woman of advanced ideas, attitudes and convictions, hence her representation of the real *new woman*. Not only are the differences between their two characters are shown, but the differences between Oriental and the Occidental civilizations, are brought out as well.

The issue of Caesar and Cleopatra's relationship has stirred a heated discussion about women and government, or leadership. The political side of the issue has its roots in Caesar's invasion of Egypt, and the landing of his troops on the Egyptian soil, where he came to know about the dispute by asking Cleopatra and her brother to share the authority of ruling Egypt, but his attempt failed. Through his contact with Cleopatra, Caesar tries to teach her the principles of policy and government; which implies that the Egyptians cannot rule themselves. Here Caesar, who is Shaw's spokesman, may symbolize the British colonizers who believed that they were the only capable people to rule other peoples. Cleopatra may stand for the other

savage or barbarian nations who do not know how to rule themselves without foreign occupation or intervention.

#### **4.8.3 Cleopatra is against positive change**

Caesar tries to make Cleopatra merciful and considerate of others through changing her ideas about ruling. She is shown to resort to acts of violence and assassination by using her woman-servant Ftataleeta as a tool against her opponents. Cleopatra (Caesar and Cleopatra,P.49) addresses Caesar by declaring that "*this mercy is foolish*". She is surprised at his forgiveness of his opponents and his enemy. Caesar tries his best to change these violent attitudes and make her more merciful and lenient with her opponents and enemies. But he fails, because of the current circumstances.

Another important issue raised in *Caesar and Cleopatra* is that of civilization or civilized people. Through his laughing at Cleopatra's notion that, '*some people eat people*'. Caesar (Shaw's spokesman) is trying to explain to Cleopatra that this notion is totally wrong, and people normally try to live in a healthy and peaceful environment. Cleopatra's illusions and wrong notions are a reflection of the dark side of human civilization, while Caesar's advanced ideas and convictions represent the bright side of human civilization. Therefore, the relationship between the two not only displays the differences between their characters but also the differences between the two Oriental and Occidental civilizations.

Intellectually, Caesar and Cleopatra are at variance with each other particularly with regard to the issue of being merciful to opponents. Cleopatra believes that showing mercy is a foolish thing, especially for those who are accused of conspiring against her. She is ready to eliminate them before they can take action.

The aggressive attitude of Cleopatra may allude to the conflict between her and her brother. There was division among the Egyptians at the time, and they lived in an atmosphere of turmoil. This may justify her violent attitude and the lack of mercy on her part. While she was inclined to dominate all the Egyptian soil, Caesar was prepared to show mercy for his enemies or opponents, because he was aware that he was the invader. It can be said that on the political level, Caesar failed to change Cleopatra's dictatorial and merciless attitude towards her opponents.

In Cleopatra's opinion dictatorial and merciless attitudes are a prerequisite. Rather, she considers Caesar a romantic ruler, whose mercy and benevolence will lead to the collapse of his rule. She thinks that Caesar does not know how to rule, while he believes the Egyptians are incapable of ruling themselves. Here lies the contrast between the two. Through satire, Shaw seems to have succeeded in drawing the readers' attention to these contradictory views in "*Caesar and Cleopatra*".



#### 4.8.4 Cleopatra, the *New Woman*

Acting as Shaw's spokesman, Caesar tries to transform Cleopatra into a *New Woman* by endeavouring to make her adopt enlightened and advanced modern ideas about life and the way of governing her people. But Cleopatra has no inclination to do so. She is not like Raina or Eliza Doolittle. She wants to be held in the people's eyes as a queen, but Shaw's intention is to underline the fact that she deeply wishes to be treated as a female whose sexual motive is to entertain Caesar and, later on, Mark Antony. This motive has blurred her vision of becoming a wise and just queen. Hence her failure to be the *New Woman* because of her lack of insight and wisdom which hinders her change or transformation into a rational and enlightened person.

Shaw alludes to the fact that Cleopatra has not benefited from the arrival of Caesar and his presence beside her. She appears to be in contrast to Raina who has made the best of her relationship with Bluntschli who has helped her to change after giving up her romantic ideas about love and war and marriage. While Bluntschli succeeds in bringing about the required change in Raina's ideas, Caesar fails in transforming Cleopatra into a *new woman*.

#### **Summary**

In this chapter seven plays of Bernard Shaw have been treated include *Pygmalion*, *Man and Superman*, *Arms and the Man*, *Major Barbara*, *Candida*, *The apple Cart*, and *Caesar and Cleopatra*. In

these plays the stress is put on the idea of the *New Woman* who is capable of transforming for better. Shaw makes these *New Women* mentioned in his plays acquire positive traits which enable them to defeat obstacles and hardships that confront them and thereby crown their efforts with success when they aspire to change for better.

Moreover, Shaw's idea about the new *Woman may* reveal his respect for women and thereby the role that they may play in building human societies. All women in the six plays *New Woman* plays the role of with the exception of Cleopatra who proves to be a traditional one for she cannot defeat her obstacles and finally she is defeated by her own shortcomings and weaknesses. Thus, the New Woman here is not the women who belong to the modern era but it is the woman who has the ability to transform herself to a better condition by conquering all her weaknesses and defects.

For instance, Joan of Arc is regarded as a *New Woman* in her age. For she leads the French armies to defeat the English invaders. By doing so she proves to be a *New Woman* in spite of that fact that she died hundreds years ago.

## Chapter Five

### Comparison and Contrast

#### 5.0 Introduction

The issue of man-woman relationship has been dealt with by other prominent writers; notably Thomas Hardy, D. H. Lawrence and Oscar Wilde who were contemporaries of Shaw. In this chapter the researcher will attempt to explain how each of the three writers conceives of man-woman relationship and a comparison between them and Shaw will be drawn to bring out the similarities and differences.

Shaw and Hardy have different attitudes towards the relationship between man and woman. Hardy customarily projects woman in his novels as a weak creature who is usually dominated by man. This is obviously shown in *Tess of the D'Urbervilles* in which Tess is regarded as a pathetic personality who leaves her home in search for work, to find herself at the mercy of the dominating character of Alec, who eventually rapes Tess, and shocks her mother who imagined that Alec would marry her when she joined his household as a servant. Hardy depicts the melancholy image of Tess on losing her illegal child through drudging and suffering.

Readers may feel happy at first when Tess falls in love with Angel. Here Hardy uses the name Angel ironically. He abandons Tess when he knows of her affairs with another man. His love for Tess is of an idealistic nature, for he conceives of her as a perfect

person, but when she tells him her story, he is so greatly shocked that he decides to leave her.

Hardy is inclined to say that both Alec and Angel have wronged Tess, though each has a different attitude towards her. The sad story of Tess culminates in her killing of Alec, which act ultimately leads to her execution.

Tess can be compared to Louka, the servant woman, in *'Arms and the Man'*, who works at the house of Petcoff. But the difference between the two is that Tess is an immature person whom Alec easily seduces. Louka, on the other hand, is quite mature and cunning, for she quickly manages to draw Sergius to her and trap him in her snare by using all means of temptation. She makes him break off his engagement to Raina and eventually marry her, after cleverly getting rid of her fiancé, Nicola.

By getting married to Sergius Louka has climbed up the social ladder, moving away from the low status to which she belongs, to be on equal footing with Sergius. Shaw has artfully provided suitable grounds and convincing happenings to pave the way for their marriage, verifying to his theory of *Life Force*, according to which it is claimed that women are in continuous pursuit of able-bodied and rich men to marry. Shaw thinks that it is poverty that hinders women from achieving their goals.

While Sergius is a young and extremely rich man from the upper class, Louka is from a lower class, though ambitious and

daring. On the other hand, Louka has a defying character, the contrast of Tess who not only belongs to the lower class but has a submissive and helpless character as is reflected in her relationship with Alec whom she fails to win as husband.

Another comparison that can be drawn between Eliza in *'Pygmalion'* and Tess is that they are both of a humble origin. Eliza is a street flower-girl and Tess is only a household servant. They belong to the same social class.

Nonetheless, Eliza is full of pride and ambition. Her work as a street flower-girl may have provided her with better experience as far as dealing with men is concerned. Tess has no such advantage, hence her failure to realize the real motives of people like Alec. It can also be observed that Louka has a realistic attitude towards life, and she makes good use of her personal qualities. She knows no illusions, and through her single mindedness she manages to budge Raina away from Sergius and finally marry him. Louka may be considered the true representative of what Shaw calls the '*New Woman*', who has managed to use her strong will and determination to achieve what she wishes for.

Careful consideration of Tess' character will help one observe that she is submissive and given to a sense of defeatism in her dealing with men. This is manifested by her return to Alec and becoming his mistress. Her character appears to be pathetic, helpless and unwilling to change. She represents the weak woman of the previous centuries.

On comparing Candida to Susan in '*Mayor of Casterbridge*'; it appears that the former is a pathetic and helpless character who typically mirrors the traditional woman of the past. Her marriage to Henchard makes him believe that marriage is a disaster, and that it is the cause of his poverty. By selling her his fortunes have been changed; he prospers and becomes Mayor of Casterbridge. But with the reappearance of Susan in his life comes his downfall.

Hardy is inclined to underline what can be described as "*the irony of fate*" as is the case of Susan's reappearance in Henchard's life. For, instead of being happy, he turns into a gloomy and worried person. A similar situation of irony of fate manifests itself in the case of Tess; who on her husband's return from Brazil, murders Alec to spend a few days with Angel and be executed.

Candida is a strong-willed character, who is not pathetic or helpless like Tess and Susan. She is such a responsible woman that Morell is completely dependent on her. It is when Marchbanks tells Morrell that he has an affair with his wife that the latter becomes aware of the worth of his wife. Here emanates Shaw's concept of the emergence of the *New Women* who can be independent and dependable at the same time, a kind of strong and independent woman who is entirely different from the submissive and weak woman of the past.

In Candida Shaw has managed to change and promote the place of woman, and elevate her to a level where she is held as a respectable and dependable member of the society.

While Henchard is prepared to give up his wife Susan, Candida stands out as an indispensable wife for Morell. He is greatly upset when Marchbanks uncovers an affair with her. Contrary to Henchard's feeling of relief after selling his wife, Morell feels the impending possibility of losing his wife, Candida, and reacts nervously. By comparison, Morell appears to be quite sober in his treatment of his wife, which fact highlights his awareness of Marchbanks' shameful act of taking away his wife.

### **5.1 Lady Britomart and Mrs. Morel**

A comparison between Lady Britomart in '*Major Barbara*' and Mrs. Morel in '*Sons and Lovers*'. is worthy of explanation. Each has a conflict with her husband, but the one between Mrs. Morel and her husband is deeper than that between Lady Britomart and her man. Britomart abandons her husband on account of his decision to give away all his wealth to a foundling and not to his legal children. In response, she tries to find something that keeps her busy and makes up for her separation from her husband. She directs all her care and love towards her little ones, especially William and Paul.

Lawrence's attempt is to create a kind of psychological conflict between husband and wife through their dispute over nurturing their children. The mother succeeds in winning the children to her side and distancing them from their father.

On the other hand, Lady Britomart makes no attempt to occupy herself and make up for the absence of her husband. When

her husband reappears and resumes contact with their children, she gets upset and accuses him of stealing the children's love from her.

In terms of treating their children, Undershaft and Morel appear to be different. Undershaft cleverly wins the love of his daughters, especially that of Barbara, despite his long absence from his family. Through love, Undershaft succeeds in convincing Barbara to stay with her mother and give up her military uniform after he bought the Salvation Army. Mr. Morel, on the other hand, fails with his children, and contributes to pushing his sons into the dangerous gulf of extremism.

## **5.2 The Rainbow and Man and Superman**

The conflict between men and women is so salient in Lawrence's novels. For instance, in *'The Rainbow'*, it can be observed that Anna is aware of Brangwen's endeavour to control her or capture her. This is an indication of an ongoing hidden conflict between wife and husband.

In the second generation of this family, the conflict between males and females deepens and reaches its peak with the third generation, particularly with Ursula and Shrebensky. The conflict is increased when Ursula attempts to dominate over her lover and control him. The conflict between males and females culminates into one of strife of wills, each side trying to be the dominator.

This conflict may signal the first appearance of the *New Woman* who wants not only to be liberated from man's grip but also



tries to bring him under her thumb by controlling his will and making him react according to her wish, her aspiration and expectations.

Regarding the conflict in '*Man and Superman*', Shaw is inclined to underline Ann's keen desire to dominate and control Tanner by making him marry her. This is in line with the driving motive of his theory of *Life Force*, according to which - as Shaw contends-woman is always in pursuit of the biologically able-bodied husband who will be the breadwinner for her children. Shaw believes that there is always a struggle between man and woman, and that women pursue men under the pretext of love, which act underlines the romantic disguise of women's relationships with men. Both Shaw and Lawrence admit the presence of a conflict or struggle whose driving force is domination. On the surface, it is the domination of men over women. But in actuality it is the other way round.

### **5.3 Lady Windermere's Fan and Candida**

Lady Windermere is like Candida. Each attempts to desert her husband and start a new life with another man. Marchbanks seduces Candida to leave her husband Mr. Morell and run away with him, telling her that her husband is not worthy of her on account of the fact that he does not care for her.

On the other hand, there is considerable difference between Marchbanks and Lord Darlington. The latter is a fully mature person

who knows what he is after, in addition to his being rich. In contrast, Marchbanks is a young and poor man.

The main difference between Lady Windermere and Candida is that the former thinks that her husband is in love with another woman, while the latter believes that her husband loves her faithfully, except for his being busy and having no time to express his emotions.

The big difference between Candida and lady Windermere is brought about by the interference of Mrs. Ealyre who manages to change Lady Windermere's mind and stop her running away with Lord Darlington and leaving her husband. The driving force for her return is her sense of responsibility and belonging. It is obvious that Shaw's Candida is an embodiment the *New women* who has a strong-willed character who is determined to overcome all obstacles that stand on her way.

Candida and Lady Windermere are subjected to the ordeal of leaving their husbands because of other men's interference. Marchbanks endeavours to convince Candida that he will lavish great love on her and liberate her from Morells' boredom and insipidity. Darlington, on the other hand, promises Lady Windermere he will continue to love her faithfully and deeply, and claims that he knows her true nature of goodness and sincerity. In the end both wives choose to stay with their husbands, proving their sensibility and faithfulness.

## 5.4 Woman of No Importance and Major Barbara

Illegitimacy is a theme of paramount importance in '*Major Barbara*' and '*Woman of no importance*'. But the difference between the cases of illegitimacy in the two plays lies in the fact that Undershaft, Barbara's father, is in fact a foundling who had to work hard to change his situation and cover up his disgraceful origin. His great sympathy for foundlings has led him to think of bequeathing all his wealth, money and property, to a foundling, and deprive his legal children from inheriting him. paradoxically Cusins, Barbara's fiancé, is also a foundling. Hence, the deep conflict that has emerged between husband and wife.

The difference between Undershaft's case of illegitimacy and Gerald's in '*Woman of No Importance*' is that the latter knows his parentage while both Undershaft and Cusins do not. It can be noticed that Undershaft does his best to cover up his past life. Hence his successful endeavours to prosper and become a notable rich man, and a factory owner. On the other hand, Cusins intensifies his efforts to become a scholar of Greek philosophy.

Ironically, Gerald comes to work as a secretary without knowing that he is working with his real father. But he knows his mother with whom he actually lives. The problem Gerald faces is that he is already acquainted with both of his parents. His mother refuses to be bound by marriage to his father, for he deserted her twenty years ago. There is also a salient difference between Undershaft's state of illegitimacy and Gerald's. While the former

actually lives with his mother, both Undershaft and Cusins parents are unknown. So it can be said that Gerald is better off because of his living with his mother.

### **5.5 The Importance of Being Earnest and Arms and the Man**

Telling lies is an obvious theme in *Arms and The Man* and in *The Importance of Being Earnest*. But in the latter, lies seem to constitute the backbone of the play. Both Algernon and Jack tell Cecily and Gewndolen that each of them bears the name Earnest. Oscar Wilde, the author, seems to launch a bitter attack on the common English society whose representatives are Jack and Algernon. On the other hand, in *Arms and the Man*, Nicola confesses that he is given money by Raina and her mother so that he may not uncover their lies. In this way he makes money by keeping silent. Jack pretends that he has a wicked brother in the town while Algernon tells Cecily that he is Jack's brother.

Wilde and Shaw have something in common concerning their attack on the upper English class. Both attempt to lay bare the falsehoods of the society.

In the two plays there is stress on the materialistic principles on which genteel societies are established. In *Arms and the Man*, particularly regarding the Bulgarian upper class, Catherine can be taken as an example when Bluntschli proposes to Raina, Catherine (Arms and the Man, P.89) declares that "*Raina is accustomed to a very comfortable establishment, Sergius keeps twenty horses*",

adding that the Petcoffs and Saranoffs are extremely rich people and their position in society is regarded as historical. In Wild's play, when Jack proposes to Gwendolen, her mother, Lady Bracknell (*The Importance of Being Earnest*, P.22) inquires about his financial situation by asking him, "*what is your income?*" She goes on to inquire about his money, whether it is in the land or investment.

Shaw is inclined to believe that the upper class in all societies share the same characteristics whether in Bulgaria, France or England. He seems to imply that these societies are hollow, insipid and unprincipled, and that their concerns are centred on materialistic matters with little or no regard for non-materialistic human values. Both writers cannot help laughing at the upper classes through satire, paradoxes and mockery.

Another comparison can be drawn between Gwendolen and Cecily in the *'Importance of Being Earnest'* and Raina in *'Arms and the Man'*. In the latter, Shaw attacks the idea of romantic love which is reflected in the relationship between Sergius and Raina who is portrayed as a naïve person who behaves as a teenager and not a mature girl of twenty three.

Nonetheless, Raina's romanticism is more moderate than the romanticism of Cecily and Gwendolen who seem to go to the extreme in their romanticism. This can be discerned in their attitudes towards Jack and Algernon. They ask their lovers, Jack and Algernon to change their names into Earnest, after discovering that they are not telling their true names. Beside this, the two girls believe

that Earnest is a name which is full of music and can give its bearer a degree of confidence.

Here Wilde is mocking those naive girls of the genteel society who are concerned about trivial things, especially in terms of love and marriage. The likes of Cecily and Gwendolen are to be found in most societies, including the upper class, the middle or the lower class, and such phenomena are widespread among women.

In his mocking of these girls, Wilde attempts to underline the fact that one's real character is more important than the name one bears. Unfortunately, such shallow-minded girls like Cecily and Gwendolen are to be found in many societies. An important difference between Raina and Cecily and Gwendolen, in so far as love is concerned, is that Raina has her own philosophy of believing in higher love or platonic love. This is different from the attitude of Cecily and Gwendolen who believe in a diseased emotion that can adversely affect their behaviours.

As for Sergius, he seems somewhat unsure about his relationship with Raina and Louka, but he finally settles with Louka. This seems to be in contrast with Algernon and Jack who behave like naughty teenagers who are generally reckoned to be neither sensible nor responsible, and whose life is full of lies. Wilde portrays Jack and Algernon as immature in terms of love, while Shaw depicts Sergius as a hesitant and unsure person with his blurred vision of love. Sergius seems to be tormented and illusioned, and finally he chooses Louka for a wife in place of Raina who not

only augments his troubled psychological situation but aggravates it by her immaturity and naïve ideas about love and marriage.

## **5.6 Candida and the Ideal Husband**

The two plays are comparable in many respects. For instance, Mr. Morell is extremely romantic, for he thinks that his wife, Candida, loves him so deeply that she cannot entertain any thought of leaving him. In '*An Ideal Husband*' Mrs Chiltern believes that her husband is unable to commit any base action which can mar her happiness or shake her confidence in his integrity. On the other hand, it is only when Marchbanks uncovers his love affair with Candida that Morell comes to realize his false romantic attitude towards his wife, and only after that he starts to reconsider his negligence of his family and his wife. Likewise, Mrs. Chiltern's romantic attitude towards her husband proves to be completely wrong when she discovers that her husband has sold some government secrets in return for the money which he is currently investing. She is so greatly shocked that she cannot forgive him; for she held her husband to be the truly ideal person.

Another salient issue in '*An Ideal husband*' and '*Candida*' is raised through Morell's ideal view of his wife. He thinks that she can have no complaint to make about anything, and that she is always prepared to assist him and look after the children without making any demands.

Mrs. Chilterns conceives of her husband in an ideal manner, regarding him as the truly perfect person in his private and public life. Her overwhelming admiration for him has made her ignore the fact that he is a man of flesh and blood, and is prone to be tempted. Wilde and Shaw seem to share the view that idealization of husband, or wife can lead to disastrous consequences. Their important message is that in man-woman relationship rationality and moderation are fundamental to successful marriage.

Forgiveness is another important theme in the two plays. Candida dismisses Manchbanks from her life and chooses to resume her married life with her husband, Morrell, after forgiving his negligence of her and their children. Likewise, Mrs. Chilterns also forgives her husband's hideous crime of selling governmental secrets in return for money. But it seems that her forgiveness is far greater than Candida's. The problem Candida has with her husband is that he has become boring and inconsiderate of her needs, while the case of Mr. Chilterns is extremely problematic; he has invested tainted money to establish a prosperous private business for his own benefit.

## **5.7 Salome and Man and Superman**

Comparison between Salome and Ann in *Man and Superman* is of different dimensions and can be based on a series of ramifications. For instance, the wish to have a man (husband) appears as the common objective of the two women. But that of Salome's is overwhelmingly of asexual bent, and is not covered up



by any halo of romance or working behind any social decorum. This is in sharp contrast to Ann who resorts to all kinds of tact, including emotional manoeuvre and ongoing pursuits to win Tanner for husband.

The difference between the attitudes of Salome and Ann is that while the latter dreams of marrying Tanner, believing that he is the most suitable husband for her, Salome inevitably desires Jakonaan as solely her sexual target, so much so that when he is slain, she kisses him on his mouth. Her pursuit of him seems to continue, even after he is dead.

Ann is driven by the motto that end justifies the means, as far as her pursuit of Tanner is concerned. She does not care about losing her dignity or degrading herself in her pursuit of Tanner. She makes him a joint guardian by claiming that he was included in her father's will. On the other hand, Salome does not ask Jakonaan, the prophet, to marry her. Clearly, she is amorous of his body and is frantically moved when she hears his voice. Salome's sexual desire is extremely overwhelming. She is unlike Ann Whitefield.

A comparison between Jakonaan, the prophet, and Tanner, is also worth of making. One factor that may suggest such a comparison is that both men are subjected to an arduous ongoing pursuit by Salome and Ann Whitefield. It is to be observed that Jakonaan does not readily give in to Salome's temptation and her persistent amorous pursuit. This may imply that he is an impeccable man. On the other hand, Tanner gives in and accepts Ann for a wife

and regards her as a victress in the dual of sex relationship, Jakonaan never succumbs to Salome, the seducer. He does not even pay attention to her dazzling beautiful figure. On her part, Salome cannot reach Jakonaan until he is slain. The purpose of Salome's pursuit of Jakonaan is different from that of Ann's, for while the former pursuer is seeking to satisfy a lustful sexual whim, the latter seeks a husband and not a love maker.

### **Summary**

On drawing a comparison among Shaw, Hardy, Laurence and Wilde; it can be observed that Thomas Hardy depicts women in his novels as helpless and pathetic like Tess in *Tess of the D'urbvilles* or Susan in *The Mayor of Casterbridge*. These women are persecuted by men..

Oscar Wilde has described women in his plays as are somewhat weak characters or to some extent shallow-winded as in the case of Gwendolan and Cecily in *The Importance of Being Earrest*.

D.H. Laurence in his novels has treated a sort of conflict between men and women. For in his novels women aspire to liberate themselves from man's grips as in *Sons and Lovers*, this appears in the character of Mrs Morel who tries to find a substitute for her husband in the presence of her sons Paul and William.

Also in *The Rainbow* the conflict among the males and females of three generations is quite apparent.

But Shaw depicts women in his plays as strong-willed, emancipated, fighters for the best. Besides this they have fervent desire for transformation like Eliza in *Pygmalion* or Luka the servant-woman who marries Sergius in *Arms and The Man* and Ann Whitefield who persuades Tanner to marry her in *Man and Superman*.

Thus women's situation in Shaw's plays are better for Shaw himself is a woman-supporter for her rights and social status.

## Chapter Six

### Conclusion and recommendations

#### 6.0 Conclusion

This research attempts to study man-woman relationship in selected plays of Bernard Shaw, and how it can be interpreted through the interaction between the characters in these plays.

The conflict between men and women is portrayed in such a way as to convey Shaw's philosophy of the *Life Force* that led to the emergence of the so-called *New Woman* who, is characterized by her remarkable courage, audacity and susceptibility to change. She is reckoned to be in contrast to woman in the Victorian era during which she was known to be obedient, or rather submissive to father or husband. Hence, Shaw can rightly be recognized as one of the early writers who called for woman's liberation under the banner of the *New Woman*.

Obviously, in his plays Shaw expresses deep and genuine sympathy with women, but he is against men's romantic attitude towards them. He does not approve of sentimental adoration of women. Rather, he calls for a kind of balanced relationship, between the two sexes, and hence his plays seem to be lacking in terms of great passion and excessive emotion.

Shaw never despises women, as some people may suggest. Nonetheless, he endeavours to reveal their nature in a comic way through his theory of *Live Force*, according to which he maintains

that in matters of marriage women appear to pursue men, and after marriage, they attempt to add a halo of romance to their relationship.

Further, in his plays Shaw portrays women as strong-willed characters. For instance, in *Pygmalion*, Eliza in a short period of time manages to speak so properly and eloquently that she is elevated to the level of the English elite, despite her humble background. Ann Whitefield in *Man and Superman* wins the unwilling Tanner and makes him marry her after her persistent pursuit of him.

On the other hand, Candida refuses every temptation to abandon her husband and elope with the young poet, Marchbanks. Also, Barbara objects to the corruption of her father, and joins the *Salvation Army* to rid her society from the evils of her father, and his likes. Raina Petcoff in *Arms and the Man* is another example of the strong-willed girl who gets rid of her romantic ideas about love, marriage and war and breaks off her engagement to Sergius to marry Bluntschli who helps her to bring about her transformation from a romantic creature to a realistic person. Orinthea in *The Apple Cart* is depicted as an ambitious and diligent woman who aspires to marry the king.

Shaw in his plays portrays women as resourceful creatures who endeavour to change their status for the better through their strong will and great determination.

**The findings of this study can be summarized in the following:**

1. Good interpretation of man-woman relationship can help better understanding of the characters, and the dimensions of Shaw's plays. By analysing, the conflict between these characters, particularly husbands and wives, and understanding the impact of such conflict on their children.
2. Analysis of man-woman relationships has shown a kind of change for the better on the part of woman, as in *Arms and the Man*, where Bluntschli helps Raina change into a realistic person.
3. Analysis of the contact between men and women characters has revealed a spectrum of interpretations that can help discover additional themes in the selected plays.
4. Analysis of man-woman relationship has shown that some characters seem to share some ideas and views, as is the case with Tanner in *Man and Superman*, and Higgins in *Pygmalion*. Both are confirmed bachelors who have similar views about love and marriage.
5. Similar issues have been raised in these plays, e.g class conflict in *Pygmalion* and *Arms and the Man*.
6. Interpretation of these plays has shown them as lacking in terms of love or deep emotion.
7. The plays reflect Shaw's attempt to bring about social reform. For instance, in *Arms and the Man*, Shaw through Bluntschli attacks

Raina's romantic ideas about war, love and marriage. In *Pygmalion* Shaw underlines the importance of education.

8. The issues of love, marriage and familial troubles are repeatedly raised in most of Shaw's plays.

9. In most of his plays, Shaw supports women's issues. For instance, in *Arms and the Man*, Louka, the servant-woman, marries Serguis, the rich officer, who belongs to the upper class. In *Pygmalion*, Eliza, the poor flower-girl aspires to marry professor Higgins, who belongs to the elite of the English society.

10. Shaw is inclined to use satire with the purpose of reform. In *Arms and the Man*, he laughs at Raina's romantic ideas about war, love and marriage.

11. His comic attitude is meant to bring out the need for changing the passive notions. Shaw's laughter is expressed through Bluntschli, Shaw's spokesman, with his realistic view about war, love and marriage. In Shaw's plays, it is attempted to portray the image of the *New Woman*, who has strong character, and is able and willing to change for the better, and establish her new identity. This new woman is in contrast to the traditional one who was known to be obedient, passive and submissive in matters related to love and marriage. She is a strong-willed and emancipated woman; like Ann Whitefield in *Man and Superman*; Eliza, the flower-girl, in *Pygmalion*, and Louka, the servant-woman in *Arms and the Man*.

### **6.1 The study recommends the following:**

1. Much care and consideration must be directed to conflict between husbands and wives and who it affects their children's lives and careers .
2. Great emphasis should be oriented to the field of intellectual relationship between man and woman.
3. The role of women in their society must be brought into focus .
4. Much encouragement should be given to the appearance of the new woman so as to reform the passive aspects of her society.



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## **Shaw's and other leaders, and thinkers, ideas on prophet Muhammad**

This chapter contains two sections: first Shaw's and other leaders, and thinkers, ideas on prophet Muhammad, then religious glimpses in Shaw's writings.

The greatness of the prophet Muhammad peace of God be upon him is both beyond description and dispute for no one can ignore or deny this greatness which overwhelms every aspect of people's lives. His holy teachings do not only affect and convert people's lives for the best but also give them lighting torches to find ways out of the labyrinth of their lives so as to live the life of genuine faith, peace, security and tranquility.

All people should respect, appreciate this great prophet for even in the existence of Christianity. European people in the Middle Ages were killing a lot of innocent women with the charge of being wizards these wretched women were burned alive while in Islamic countries women were enjoying a great deal of freedom concerning marriage, divorce and inheritance. These rights were given to them by Islam before the appearance of feminist movement and women liberation.

All people should respect and appreciate this great prophet for he teaches men and women not only to worship God but also he has established the principle of self-preservation and care for women, children, neighbours and care for animals. Therefore, this great



prophet peace of God be upon him deserves ultimate love, love that surpasses love of wives, husbands, children, position, properties, money and wealth for his love, consideration, care and compassion for his nation is extremely unique.

This great prophet deserves much love, much respect and much consideration for he had done the impossible and made history.

**Bernard Shaw's and other leaders' and thinkers' views on the prophet Muhammad peace of God on him.**

Fadman,(2008:134) points out that George Bernard Shaw declares that “ I have always held the religion of Muhammad in high estimation because of its wonderful vitality. It is the only religion, which appears to me to possess that assimilating capacity to the changing phase of existence, which can make itself appeal to every age. I have studied him- the wonderful man and in my opinion far from being an anti-Christ, he must be called the Savior of Humanity”. “ I believe that if a man like him were to assume the dictatorship of the modern world he would succeed in solving its problems in a way, that would bring it the much needed peace and happiness: I have prophesied about the faith of Muhammad that it would be acceptable to the Europe of tomorrow as it is beginning to be acceptable to the Europe of today.” If any religion had the chance of ruling over England, nay Europe within the next hundred years, it could be Islam.”

He did it...

\*He was by far the most remarkable man that ever set foot on this earth.

\* He preached a religion, founded a state, built a nation, laid down a moral code, initiated numerous social and political reforms.

\* He established a powerful and dynamic society to practice and represented his teachings and completely revolutionized the worlds of human thought and behaviour for all times to come.

Shaw confirms that Muhammad's mission was impossible for these reasons:

\*He was born in Arabia in the year 560, started his mission of preaching the religion of truth, Islam (submission to one God) at the age of forty and departed from this world at the age of sixty-three. During this short period of 23 years of his Prophethood, he changed the complete Arabian peninsula,

\* From paganism and idolatry to submission to the one True God,

\*From tribal quarrels and wars to national solidarity and cohesion,

\* From drunkenness and debauchery to sobriety and piety,

\* From lawlessness and anarchy to disciplined living,

\* From utter bankruptcy to the highest standards of moral excellence.

Human history has never known such a complete transformation of a society or a place before or since.

Imagine all these unbelievable wonders in just over two decades!!!

Smith, comments that “ He was Caesar and Pope in one; but he was Pope without Pope’s pretensions, Caesar without the legions of Caesar: without a standing army, without a bodyguard, without a palace, without a fixed revenue; if ever any man had the right to say that he ruled by the right divine, it was Muhammad, for he had all the power without its instruments and without its supports.”

Hart , when he ranked prophet Muhammad the first in his list of one hundred men he declares “ my choice of Muhammad to lead the list of the world’s most influential persons may surprise some readers and may be questioned by others, but he was the only man in history who was supremely successful on both the religious and secular levels.”

Bonaparte maintains that “ I hope the time is not far off when I shall be able to unite all the wise and educated men of all the countries and establish a uniform regime based on the principles of Qur’an which alone are true and which alone can lead men to happiness.”philosopher, orator, apostle, legislator, warrior, conqueror of ideas, restorer of rational dogmas,” so said Alphonse de Lamartine a French historian, who was also Foreign Minister of France in 1848, “ the founder of twenty terrestrial empires and of one spiritual empire that is Muhammad. As regards all standards by which human greatness may be measured, we may ask, is there any man greater than he?” He continued, “If greatness of purpose, smallness of means, and outstanding results are the three criteria of

human genius, who could dare to compare any great man in modern history with Muhammad? The most famous men created arms and empires only, they founded, if any at all, no more than material power which often crumbled away before their eyes. This man merged not only armies, legislation, empires, peoples and dynasties but millions of men in one third of the inhabited world, and more than that, moved the altars, the gods ,the religions, the ideas, the believes and the souls on the basis of a Book, every letter of which has become law. He created a spiritual nationality of every tongue and of every race.”

Ghulam, writes about the Holy Prophet Muhammad. “ I always wonder how high was the status of this Arabian Prophet, whose name was Muhammad, thousands of blessings be upon him. One can reach the limit of his high status and it is not given to man to estimate correctly his spiritual effectiveness. It is a pity that this rank has not been recognized as it should have been. He was the champion who restored to the world the Unity of God which had disappeared from the world; he loved God in the extreme and his soul melted out of sympathy for mankind. Therefore God , who knew the secret of his heart, exalted him above all the Prophets and all the first ones and the last ones and bestowed upon him in his lifetime all that he desired. He is the fountainhead of every grace and a person who claims any superiority without acknowledging his grace. He who does not receive through him is deprived forever. I am nothing and possess nothing. I would be most ungrateful if I

were not to confess that I have learnt of the true Unity of God through this prophet. The recognition of the Living God we have achieved through this perfect prophet and through this light. The honor of converse with God , through which we behold His.

Carlyle moves on to declare that “ Our current hypothesis about Muhammad, that he was a scheming Impostor, a Falsehood incarnate, that this religion is a more mass of quackery and fatuity, begins really to be now untenable to anyone. The lies, which well-meaning zeal has heaped round this man, are disgraceful to ourselves only. When Pococke inquired of Grotius, Where the proof was of that story of the pigeon, trained to pick peas from Muhammad’s ear, and pass for an angel dictating to him? Grotius answered that there was no proof! It is really time to dismiss all that. The word this man spoke has been the life guidance now of a hundred and eighty millions of men these twelve hundred years. These hundred and eighty millions were made by God as well as we. A greater number of God’s creatures believe in Muhammad’s word at this hour than in any other word whatever. Are we to suppose that it was a miserable piece of spiritual legerdemain, this which so many creatures of the Almighty have lived by and died by? I, for my part , cannot form any such supposition. I will believe most things sooner than that. One would be entirely at a loss what to think of this world at all, if quackery so grew and were sanctioned here.

Alas, such theories are very lamentable. If we would attain to knowledge of any thing in God’s true Creation, let us disbelieve

them holly! They are the product of an Age of Skepticism; they indicate the saddest spiritual paralysis, and mere death life of the souls of men; more godless theory, I think, was never promulgated in this Earth. A false man found a religion? Why, a false man cannot build a brick house! If he do not know and follow truly the properties of mortar, burnt clay and what else he works in, it is no house that he makes, but a rubbish heap. It will not stand for twelve centuries, to lodge a hundred and eighty millions; it will fall straightway. A man must conform himself to Nature's laws, be verily in communion with Nature and the truth of things, or Nature will answer him, No, not at all! Speciosities are specious – ah me!- a Cagliostro, many Cagliostro, prominent world leaders, do prosper by their quackery, for a day. It is like a forged bank-note; they get it passed out of their worthless hands: others, not they, have to smart for it. Nature bursts-up in fire flames, French Revolutions and such like, proclaiming with terrible veracity that forged notes are forged. But of a Great Man especially, of him I will venture to assert that it is incredible he should have been other than true. It seems to me the primary foundation of him, and of all that can lie in him, this. No Mirabeau, Napoleon, Burns, Cromwell, no man adequate to do anything, but is first of all in right earnest about it; what I call a sincere man. I should say sincerity, a deep, great, genuine sincerity, is the first characteristic of all men in any way heroic. Not the sincerity that calls itself sincere; ah no, that is a very poor matter indeed; - a shallow braggart conscious sincerity; oftenest self-conceit mainly. The great Man's sincerity is of the kind he cannot speak of,

is not conscious of: nay, I suppose, he is conscious rather of insincerity; for what man can walk accurately by the law of truth for one day? No, the Great Man does not boast himself sincere, far from that; perhaps does not ask himself if he is so: I would say rather, his sincerity does not depend on himself; he cannot help being sincere! The great Fact of Existence is great to him. Fly as he will, he cannot get out of the awful presence of this Reality. His mind is so made; he is great by that, first of all. Fearful and wonderful, real as life, real a Death, is this Universe to him. Though all men should forget its truth, and walk in a vain show, he cannot. At all moments the Flame image glares in upon him; undeniable, there, there!- I wish you to take this as my primary definition of a Great Man. A little man may have this, it is competent to all men that God has made: but a Great Man cannot be without it .

President Carter writes “ Until I went away to college, no one in plains had ever been divorced;” “ divorce was considered to be a sin against God committed only in Hollywood and among some of the more irresponsible New Yorkers. The oath given during the marriage ceremony was regarded as inviolable, based on the words of Christ himself, who, when questioned about marriage, referred to the first binding of Adam and Eve, concluding with “ Therefore what God has joined together, let no man put asunder.” For some reason, this commandment was considered to have priority over the one against adultery. One of the most notable cases involved two white families who lived in a fairly remote area near Archery. In

what was obviously a totally harmonious arrangement, the two husbands simply swapped wives and a total of nine children. Perhaps to minimize false rumors, one of the husbands came over to our house and described their decision to my father. Other children were born to the new couples, and the resulting common-law marriages remained intact thereafter, but the parents stop going to church.” This incident very precisely and succinctly defines Christianity’s position on divorce until recently, and shows that kind of problems the lack of flexibility on divorce issue creates. Islam had always discouraged divorce but, nevertheless, allowed it and thirteen centuries later Christianity is following suit. The Church and the Western society have gradually been borrowing from the Islamic teachings without acknowledging the source. Islam was the first religion to grant women the status never known before. It was only in the last century that Western man were telling women they should not use anesthetics in childbirth because God had decreed that pain was Eve’s punishment for sin. As American Justice Pierre Craibites had rightly observed,” Muhammad may peace be upon him, 1300years ago assured to the mothers, wives, and daughters of Islam a rank and dignity not yet generally assured to women by the laws of the West.”

Professor Hurgronje, makes sure that: “The league of nations founded by the prophet of Islam put the principle of international unity and human brotherhood on such universal foundations as to show candle to other nations.” He continues: “The fact is that no



nation of the world can show a parallel to what Islam has done towards the realization of the idea of the league of Nations.”

Gibbon and Ockley, Explain that: “I believe In one God, and Muhammad, An Apostle Of God’ is the simple and invariable profession of Islam.” The intellectual image of the Deity has never been degraded by any visible idol; the honor of the prophet has never transgressed the measure of human virtues; and his living precepts have restrained the gratitude within the bounds of reason and religion.

Gandhi, says in ‘Young India’: “I wanted to know the best of one who holds today’s undisputed sway over the hearts of millions of mankind.. I became more than convinced that it was not the sword that won a place for Islam in those days in the scheme of life. It was the rigid simplicity, the utter self-effacement of the Prophet the scrupulous regard for pledges, his intrepidity, his fearlessness, his absolute trust in God and in his own mission...”

Naidu, the famous Indian poetess says: “ It was the first religion that preached and practiced democracy; for, in the mosque, when the call for prayer is sounded and worshippers are gathered together, the democracy of Islam is embodied five times a day when the peasant and king kneel side by side and proclaim: ‘God Alone is Great’..

Besant, maintains that “ It is impossible for anyone who studies the life and character of the great Prophet of Arabia,..., to

feel anything but reverence for that mighty Prophet, one of the great messengers of the Supreme. And although in what I put to you I shall say many things which may be familiar to many, yet I myself feel whenever I re-read them, a new way of admiration, a new sense of reverence for that mighty Arabian teacher.”

Today after a lapse of fourteen centuries, the life and teachings of Muhammad (pbuh) have survived without the slight loss, alteration or interpolation. They offer the same undying hope for treating mankind’s many ills, which they did when he was alive. This is not a claim of Muhammad’s (pbuh) followers but also the inescapable conclusion forced upon by a critical and unbiased history. Muhammad (pbuh) was a teacher, a social reformer, a moral guide, an administrative colossus, a faithful friend, a wonderful companion, a devoted husband, a loving father- all in one. No other man in history ever excelled or equaled him in any of these different aspects of life- but it was only for the selfless personality of Muhammad (pbuh) to achieve such incredible perfections.

Lane-Poole, in ‘Speeches and Table Talk of the Prophet’ he was the most faithful protector of those he protected, the sweetest and most agreeable in conversation. Those who saw him were suddenly filled with reverence; those who came near him loved him; they who described him would say,” I have never seen his like either before or after.” He was of great taciturnity, but when he spoke it was with emphasis and deliberation, and no one could forget what he said.

Irving, declares that “ His military triumphs awakened no pride nor vain glory as they would have done had they been effected by selfish purposes. In the time of his greatest power he maintained the same simplicity of manner and appearance as in the days of his adversity. So far from affecting regal state, he was displeased if, on entering a room, any unusual testimonial of respect was shown to him.”

Peof. Masserman, of USA Psychiatric Association, confirms that “ People like Pasteur and Salk are leaders in the first sense. People like Gandhi and Confucius, on one hand, and Alexander, Caesar and Hitler on the other, are leaders in the second and perhaps the third sense. Jesus and Buddha belong in the third category alone. Perhaps the greatest leader of all times was Muhammad, who combined all three functions. To a lesser degree, Moses did the same.”

Now please relax for a moment ... The least you could do as a thinking and concerned human being is to stop for moment and ask yourself: Could these statements sounding so extraordinary and revolutionary be really true?

And supposing they really are true and you did not know this man Muhammad (pbuh) or hear about him, isn't it time you responded to this tremendous challenge and put in some effort to know him?

It will cost you nothing but it may prove to be the beginning of a completely new era in one's life, even of a Muslim!

It is impossible to cover:

What this man accomplish in 14 centuries,

Quoting just 15 most famous people of the world,

And putting up all this on display in just Few slides,

The essence of what God told to this man in

### **Glimpses of Shaw's Religious Tendency**

In many of Shaw's plays there is a sort of religious hints or glimpses which appear clearly in a lot of his plays.

In *Mrs. Warren's Profession*, Shaw discusses the issue of prostitution in his group of plays pleasant. This play was the first play written by Shaw. Shaw's treating of that issue was so shocking to the English society to the extent that that play was banned and thereby was published in USA (AS Ward mentions in *Arms and the Man* p.90).

Shaw believes that prostitution is a great sin and he attributes its cause to poverty. But what is the most important thing is that Shaw in treating such there seems as a religious man. For religious men usually attempt to reform ills of societies through preaching against such issues like adultery, prostitution or illegal relationships between men and women.

Added to this Shaw believes in principle of right and wrong and thereby this makes him a thinking person of what real life should be. Shaw has some traits of a religious man and this only may justify his choice of treating issues of prostitution in his first play. Thus discussing such issues indicates a sort of morality on the part of Shaw himself as a social reformer or a religious man who writes about what is wrong with the purpose of correcting that wrong.

In *Caesar and Cleopatra*, Shaw has displayed a great deal of religious inclination through portraying Caesar as a man of much kindness and forgiveness, a man who even treats his enemies as friends. Therefore kindness and forgiveness are the most important pillars on which religions are built.

From another angle, Shaw makes Caesar responsible of Cleopatra and this in itself is the essence of religions for men always take the responsibility of women particularly in terms of caring and correcting their mistakes and behaviours. So in this play, Shaw depicts Caesar as a corrector of Cleopatra's mistakes. Hence Caesar's correction of Cleopatra's mistakes springs from his responsibility of her. Thus this correction or enlightening of Cleopatra's mistakes appears on the part of Caesar as a sort of intellectual lessons or advice given to Cleopatra so as to reform her mistakes. But Caesar fails in his responsibility of Cleopatra for she follows the dark side of life through her revenge and wicked plans.

Thus the religious man, Caesar fails in reforming the wicked queen, Cleopatra. Moreover, in Caesar and Cleopatra relationship,

Shaw ignores the sexual contact between them and thereby enhances the role of teaching and advising and thereby Caesar becomes a religious man whose role is limited to do good and not a man of sexual whims, in this paradox Shaw makes Caesar a religious man and not the opposite.

In *Arms and the Man*, Shaw calls for rationality not only in terms of love but in marriage as well. Rationality of emotion and feelings or even in dealing with things and people is a religious demand for prophet Muhammad peace of God be upon him maintains that “Your liking for a thing makes you deaf and blind”. Here Shaw supports this golden rule for he is against adoration of women. He believes that moderation in terms of love is the best basis for continuation of a permanent or stable man-woman relationship. But absorption in love of women or the so-called romantic love always leads to unhappy married lives. Undoubtedly, thinkers, philosophers, highly educated people, scholars, scientists and religious men are rational in this field of adoration of women. Therefore moderation regarding emotion and feelings is a prerequisite. For this reason, Shaw urges all people through his writings to be wise, realistic, moderate and not romantic or rash in their relationships with women and this is a religious call for being balanced and moderate.

Another religious inclination related to Shaw which appears in Candida's behaviour when she chooses to stay with her husband and not to flee with Marchbanks. In this behaviour, Candida set the

example of the good wife who sticks to religious values and at the same time attempts to have patience and thereby stands by her husband through prosperity and adversity as Christianity demands so Shaw urges both husbands and wives to do so.

In *Man and Superman*, Shaw treats the issue of marriage through the characters of John Tanner and Ann Whitefield. Shaw is against random sexual relationship. In this theory *Life Force* which claims that women in matters of marriage pursue the suitable biological men so as to give birth to better generation of children. According to this theory Shaw urges balanced and suitable marriages. As a thinker he does not despise women, for he thinks that running after men is their nature and nothing else. So Shaw in his religious thinking about marriage calls for balanced or rational relationship between men and women contrary to the romantic or immature marriages. Generally speaking religious not only regulate the institution of marriage but also highlight its importance in people's lives. For this reason, Shaw's role appears here as a supporter for marriage and not a detractor.

Shaw abandons Christianity for he is against its practices within the church in 'Saint Joan', he thinks that Joan of Arc is a threat to both the political authority and the authority of the church. Both of them are afraid of the true and honest call of Jean Arch besides gathering of people around her. So through her true stickiness to God manages to beat the English but she fails to beat both the political authority and the church. They accused her of

being infidel for she treated their worldly interest and exploitation of people.

In Shaw's eyes Jane Arc is a martyr while both of political authority and the church are hypocrite and liars. Shaw hints that exploitation and persecution of people in the name of religions threatened occur through different times and places. But with the appearance of genuine enlightened men. And also with appearance of people who know their rights that tide of hypocrisy and telling lies will recede. Thus from this angle, Shaw seems as a true religious man for he calls for genuine faithful religious men and not rascal ones or thieves who only pay much attention to their worldly interests and actually are non-believers in God.

In *Major Barbara*, Shaw approaches the theme of foundlings through presenting two influential characters, Undershaft who is Barbara father and Cusin who is her fiancé. Foundlings are the inevitable outcomes of the illegal sexual relationships which are regarded as the most worrying issue that encounter decent people, for foundlings are symbols of barbarian societies, amoral groups or ignorant communities that do not embrace any religion or abide by no laws or adopt any values or even traditions that regulate sexual relationships. Therefore the great numbers of these foundlings will not only demolish human societies but also will bring about a sort of suspect regarding people's identities particularly in western countries and this in itself is the beginning of the end of white peoples civilization. Thus Shaw warns of the wide-spread



phenomenon of foundlings in western countries and thus appears his religious message.

In ancient times and from historical point of view, kings had a group of concubines beside their queens and that was something taken for granted. But nowadays mistresses have replaced these concubines. So Shaw attempts to treat this issue through the relation between king Magnus and Orinthia. From religious point of view a man cannot have two relationships: one is legal with a wife and the other is illegal with a mistress or whatever relationship one can claim- like boyfriends or lead to random sexual relationship, not only religions will both disapprove and disdain but also traditions and common sense will detractand disencourage as well.

From this angle, emerges Shaw's religious message which lurks in warning of these relationships which lead to devastating consequences and thereby unhappy marriages. Therefore with the existence of triangles of love cases – husbands, wives and boyfriends or wives, husbands and girlfriends. These triangles of random sexual relationships are against the principles of religions and here appears Shaw's religious glimpse or message.

In *Pygmalion*, Shaw sheds much light on the issue of education and learning and this is the essence of religions; for education means enlightenment and thereby knowing of God besides understanding of people's rights. In Holy Quran, ignorance of God is likened to darkness whereas knowing of God is likened to light. Also in this play, Shaw puts much stress on equality, all religions call for

equality among social classes. Undoubtedly Shaw is a socialist in his call for abolishing social classes but this does not negate the fact equality among different people or social classes lies under the umbrella of religions principles.

Another example of Shaw's religious tendency appears in Colonel Pickering's charity or giving money to Eliza so as to be trained by professor Higgins in terms of excellent pronunciation and proper speaking. Religions through their varieties encourage and urge the rich to support the poor. So through giving money to Eliza; Colonel Pickering is regarded as a religious man or rather his behaviour of giving money seems as a religious one. For giving money and helping people are two tributaries of the great river of Islam and other religions.

In *Androcles and the Lion*, Shaw's religious tendency is extremely obvious and direct. The legend maintains that once Androcles took a thorn out of a lion's foot that action relieved the lion's pain and made it walked properly. Later on Androcles was arrested and condemned consequently a hungry lion was brought to eat him alive. But it happened that it was the same lion which Androcles took away the thorn from its foot. Therefore the lion refused to eat Androcles. The interpretation of Androcle's action is that he did a good thing to the lion therefore he was rewarded by being saved from death.

Here appears the religious glimpse which highlights doing of good to others for God himself reward good doers. Thus Shaw

manages to enhance the value of doing good which in return manifests Shaw's religious inclination.

In *Devil's Disciple*, Shaw attempts to make his audience suspicious of the standards of goodness or badness through which people govern definite person's behaviour. For instance, Richard in the play is devoted to the devil so no one expects any doing of good from him. But he surprises everybody when he tries to sacrifice himself so as to save another man. Shaw's paradox of the wicked man who converts to a good one conforms to the Islamic principles which maintains that a wicked person may seal his life with doing a good thing so he enters paradise while a good man may end up his life by doing a bad thing and thereby enters hell and this not a paradox but it indicates God's Absolute control over people's lives.

Here emerges Shaw's message which confirms that no one can know or predict other people's destiny or the endings of their actions except God who is omnipotent and omniscient as well. Thus Shaw's religious tendency is so obvious in this play.

### **Summary of this chapter**

Undoubtedly Shaw's religious tendency is so obvious in most of his plays, therefore his both admiration and appreciation of the prophet Muhammad is also so apparent.

From this angle it can be observed that Shaw's knowledge of Islam is so deep and this appears in his speech about the Prophet Muhammad. Shaw admits that he studied Islam. Therefore his

admiration of the prophet Muhammad comes through knowledge for he is not sentimentalist, he is a thinker who knows where the truth lies.

So Saw's and other leaders' and thinkers' ideas on the prophet Muhammad are humiliating slops on the faces of those who are mentally freak and logically diseased when they are goaded by their devil for they are the genuine devil's disciples. They cannot detract on ounce of the ocean of the greatness of this great prophet Muhammad peace of God be upon him.

## Chapter Four

### Analysis of Selected Plays

In this chapter, it will be attempted to analyze the aspects of man-woman relationship as represented by the main characters in seven of Shaw's plays.

The attitudes of men towards women are reckoned to be very different.

Alexander Pope, in his four moral essays, states that, “most women have weak characters”, while Nietzsche wrote, “Women are essentially unpeaceful and man is for a woman a means, the purpose is always a child”. Lord Byron had also a passive attitude toward women; he judged that “women should not read poetry nor politics – nothing but books of piety and cookery”. Even Aristotle maintained that “women were responsible for the fall of Sparta”.

Nonetheless, some intellectuals and writers were in support of women's issues. For example, the English philosopher John Stuart Mill believed that through education women can develop human society. George Bernard Shaw was known for his support of women's rights. His theory of *Life Force* was based on the belief that women are endowed with a high degree of intelligence and persistence in achieving their goals.

Let us now move on to consider in depth the seven selected plays and see how man- woman relationship is portrayed in each of them.

#### 4.0 Pygmalion:

## **The relation between Eliza and Higgins**

In *Pygmalion* the readers can easily distinguish many kinds of relationships that are dominantly represented by the main characters. Consider Higgins and Eliza whose relationship as teacher and student is closely depicted. The stability of this relationship underlines the fact that most teachers are inclined to keep a kind of distance between them and their students, especially the female students who are in their teens. Such professional relationship is based on the concept of integrity and respectability according to which a border line between teacher and student is drawn. As an excellent professional teacher, Higgins fully understands and observes the implications of this concept. His conservative behaviour towards Eliza shows how he views the profession of teaching and believes that it should be based on the principles of integrity and self-respect. Although rather harshly, he sticks to his sole objective of improving Eliza's fluency in English in a short period of time. He is wholly concerned with his academic task, which is the basis of this teacher-student relationship.

### **4.1 Higgins Suffers from Misogamy**

#### **Eliza fails to save Higgins from his misogamy**

It can be observed that in his relationship with Eliza, Higgins seems to suffer from what is called misogamy. His behaviour with her is a reflection of his hatred of women and his horror of being involved in marriage life. He is a man who is inclined to live alone as a bachelor.

The presence of Eliza does not stir in him any emotional feelings, and he becomes more determined to keep away from Eliza as far as emotions are concerned. He wholeheartedly believes that his mission is

limited to teaching her how to speak properly. This fact has been realized by Mrs. Pearce who warns Eliza that Higgins will not care for her, because she knows his unfavourable attitude towards women. Nonetheless, she blames Higgins for his cruel behaviour with Eliza. Higgins' horror of marriage may be attributed to his ideal concept of the perfect woman. He considers women as lower and less intelligent creatures, and, in turn, prefers to lead a bachelor's life.

There are many instances that show Higgins' abuse of Eliza and his cruel and indifferent behaviour. This is in contrast to Eliza's wish to be loved, cared for and respected.

Higgins' harsh attitude towards Eliza can be interpreted in two ways: that it is a pretext under which he defends himself against any feminine emotional invasion, or an extension of his ongoing hatred of women. His hatred of women can be observed from the manner in which he speaks about them. One example is when he ( Pygmalion, P.30) declares that *'I find that the moment I let a woman make friends with me, she becomes jealous, suspicious and a damned nuisance.'*

Higgins' cruel treatment of Eliza has enhanced his idea of being a misogynist. He treats her as an object or like a rat in an experiment, where there is no room for sympathy or emotion. This has led Eliza into a state of depression and frustration.

#### 4.2 Higgins and Narcissism

##### **Eliza cannot control Higgins' narcissism**

In Higgins' and Eliza's relationship symptoms of narcissism on the part of the former can be suspected. There are many instances that support this suspicion. Consider his high self-esteem, arrogance, his

determination to remain a confirmed bachelor and his extreme notions about women and marriage. Higgins' sense of self-importance is so great, though he is in his forties. He thinks that women are unworthy of him, believing that he is the statue of high skills and intelligence and that he belongs to the elite. Due to this narcissist bent, Higgins seems to be marooned in an ivory tower of his own. He is not prepared to descend to the status of Eliza and take her as a lover. He stays a determined bachelor and prefers to watch his experiment with Eliza and enjoy his success in making her speak properly and eloquently. Though this success may prove his great skills as a teacher, it starkly underlines his narcissism, of which Eliza is fully aware. Realizing that he ignores her, she chooses Freddy as a husband, for she is convinced that he loves her and that he is different from Higgins whom she fails to change.

#### 4.3 Eliza and the Sense of Dignity

##### **Eliza and the Sense of Dignity**

The issue of poverty is highlighted in *Pygmalion*. Eliza, the flower-girl, is representative of the poor, while professor Higgins stands for the rich. Through the portrayal of the relationship of the two, a kind of "trodden dignity" can be seen. This is reflected by Eliza's actions and behaviour. Higgins, on the other hand, seems to engender his adverse feeling through his abuse of and behaviour with Eliza. In many instances she tries to show him that in spite of her poverty and ignorance, she has pride and self-respect. Her sense of dignity comes as a natural reaction by people like her to the haughty attitude of the rich. Also, it can be said that Eliza's sense of dignity has led her to choose Freddy as a husband, because of his nice treatment of her. Eliza's feeling of being looked down



as a trodden person seems to have terminated her relationship with Higgins.

#### 4.4 Civilization as a Theme in Pygmalion

##### **Eliza as a civilize Girl**

In Pygmalion, Shaw seems to discuss the issue of civilization. This is shown through the relationship between Higgins and Eliza. The education of Eliza can be regarded as a sign of civilization. For, through education she manages to impress others in view of her refined behaviour and eloquent speech. This has paved the way for her to meet the elite of the English society at the embassy. Without being educated, Eliza would not have dreamt of meeting the cream of the society. She has become a civilized person through her relationship with professor Higgins.

Eliza is depicted as a poor girl who cannot afford to pay the teaching fees due to Higgins. Later, it is discovered that she has been sponsored by the colonel. This implies that poverty is an obstacle to education and better life; and this is the message that Shaw has endeavoured to convey. Here Eliza's situation is symbolic of many girls and boys who cannot join school because of their poverty. Obviously, Eliza's poverty has influenced her relation with Higgins (Pygmalion,p.14) who once told her '*I have made a lady out of you*'. This insulting declaration made Eliza feel that she would never be on equal footing with Higgins because of her poverty. She is always reminded of her real situation in life, despite the fact that she can mix with some very important people. Thus Eliza's aptitude for learning and her desire to improve her social status have been obstructed by her poverty which can

be regarded as the bitter enemy of many people who have the wish to improve their social status and lead a better life.

#### 4.5 Eliza and her New Career:

##### **Eliza and her New Career:**

Eliza, after being trained to speak properly and eloquently, starts to look for a new career; and give up selling flowers in London streets. She chooses the teaching profession and becomes a teacher of phonetics. She believes that her new job is more suitable and useful. It can be said that Higgins has led her to realize that people should be more concerned about the way they speak or pronounce words. She also comes to realize that the improvement of people's financial situation or standard of living can be achieved by taking up new careers or jobs. This in itself implies a change in Eliza and her new outlook on life.

#### 4.6 Changes in Social Status

##### **Eliza's change comes through education**

Through hard work many people can manage to change their social status, and occupy better places in their community. Eliza is one such example. The flower-girl who belongs to the lower class has managed, by the help of Higgins, to improve her situation and move up the social ladder. This has been achieved through education.

Shaw's message is so obvious; he wants to stress the importance of education and its role in bringing about social change. Education can help not only improve people's standard of living but also raise their social status and awareness of their human rights.

#### 4.7 Emergence of the *New Woman*

## **Emergence of the *New Woman***

Eliza through her education proves to be a woman who is prone to change for the better. After her education, she becomes financially independent. Shaw is inclined to raise the issue of women's independence and liberation. Eliza's study of phonology has helped her change her previous work as a flower-girl and move up the social ladder, and join elite's circle. It can safely be said that she represents the *New Woman* with her confirmed aptitude for change.

Secondly, Eliza's patience with Higgins and perseverance of his bad treatment have led her to success and ignited her aspiration for a better life. She is a perfect example of the *New Woman* whom Shaw heralds in his writings; a woman who can patiently and bravely confront the critical problems of the twentieth century.

### **4.8 The Unchangeable Higgins**

#### **Eliza fails to change Higgins**

Higgins has managed to transform Eliza, the flower-girl into a duchess-like lady in appearance and way of speaking. He has helped develop her character and make her occupy a better place in her society.

Nonetheless, Higgins has remained an unchangeable character. He does not change his hostile and adverse views about women. He has no special liking for Eliza, nor does he have any consideration for her feelings. Eliza's relationship with him brings no change in his stereotyped character and outmoded ideas about women and marriage. He remains a confirmed bachelor as he declares at the beginning of the play.

Shaw portrays Higgins as a perfectionist in his relationship with women. This attitude stems from his great admiration of his mother, which fact has created a psychological barrier between him and the fair sex, It is believed that his perfectionism is synonymous with his idealism.

Shaw's ideas are at variance with such romantic concepts, and through the character of Higgins he seems to imply that psychologically abnormal persons like Higgins are not likely to marry, while simple persons like Freddy can marry and lead a happy and stable married life.

#### 4.9.0 Emotional balance in Man and Superman

##### Ann and the emotional balance

Ann's appearance in Tanner's life has helped create a kind of an emotional balance, in relation to his attitude towards women and marriage. This can be traced in his strange notions about women. Regarding marriage, he (Man and Superman,P.22)declares, '*I shall change from a man with a future to a man with a past.*' It is obvious that a man with such extreme ideas necessarily needs to be changed and brought back to the authority of reason and logic. From this angle comes the role of Ann Whitfield to strike the emotional balance within Tanner's self and soul.

Tanner needs Ann's presence not only to marry her but also to help make him a normal person. Emotional balance can not be created in vacuum, but within the perspective of man-woman relationship. For this reason Ann's presence in Tanner's life is needed to underline the absurdity and extremism of his ideas. People can not discover and correct their wrong ideas unless they communicate with each other. Hence, the importance of Tanner's and Ann's relationship in reforming the extremely

wrong ideas of the former. In addition, this contact has helped strike an emotional balance in Tanner's life and urged him to marry Ann Whitefield.

Further, the relationship between Tanner and Ann has brought about a kind of intellectual balance in Tanner's ideas about women. The contact between man and woman in Tanner's eyes seems to be like that of a pursuer (or a hunter) and his prey, an idea which is derived from the theory of *Life Force*, with Tanner acting as Shaw's spokesman. It can be said that this represents Tanner's attitude which has influenced his relationship with Ann from the very beginning of the play. He describes Ann as hypocrite, a vampire, or a girl who has no sense of shame. His opinion of her is low, and his cruel attitude towards her appears through his contempt of her speech and behaviour. A man with such ideas as Tanner needs to be brought from his high ivory tower which has contributed to distancing him from the fair sex. Ann is a woman whose confidence qualifies her to convince Tanner of marrying her, despite his apparent unwillingness. She succeeds in reshaping his ideas and changing his attitudes towards women and marriage, and ultimately wins him as a husband.

This is one good example of how man-woman relationship can help bring about a kind of intellectual balance and lead to union in marriage.

#### 4.9.1 Tanner as an unrealistic character

##### **Ann changes Tanner into a realistic man**

Tanner in his relationship with Ann represents an unrealistic character who is intent on changing the conventional social norms and

systems. He declares himself as a confirmed bachelor as expressed in his ideas about women and marriage. From this angle, he is similar to professor Higgins in his attitude towards women and marriage. On the other hand, Ann seems so determined to bring about a change in Tanner's ideas and restore him to normality. Through her relationship with him she recognizes the unrealistic ideas that he has and becomes determined to recover him as a normal person. Unlike him, Ann is a rightist with realistic ideas that are quite opposite to his leftist outlook.

At first, the difference between their ideas makes Tanner avoid Ann. But the more he distances himself from her, the more she gets nearer to him. Ultimately, Ann manages to win him over; she rids him from his unrealistic views and his attitude changes into a moderate one. Ann not only succeeds in changing him but in reshaping his views about life and women.

Ann Whitefield is portrayed as a woman who cannot be defeated. Her strong will has helped her in the end to win Tanner over as a husband.

### **Ann as a *New Woman***

Ann Whitefield is the *New Woman*; a woman of the twentieth century who is well aware of the rights and emancipation of her sex. Her success in choosing the man she likes is contrary to women's practice and behaviour in the nineteenth century, a time in which she was expected to be a submissive person who would yield and accept a man of her parents' choice. This *new woman* is inclined to be the selector and not the selected in the matter of marriage. With her liberal ideas, she would no longer accept the traditional role that she had to play within the perspective of

man-woman relationship, especially in terms of love and marriage. Ann represents the *New Woman* who entertains advanced ideas, rebellious behaviour, determination and strong will.

In *Man and Superman*, Tanner is Shaw's spokesman who raises the issue of intellectual relationship between man and woman, as represented by him and Ann. Tanner believes that there is intellectual similarity between man, or the artist, and woman; for both are always intent on achieving their goals: the artist endeavours to produce a creative work, while the woman tries her best to win a husband. They are alike in their determination to succeed and excel.

The union of the artist, or the genius, in marriage is inevitably faced by obstacles, for each of them – man and woman – is determined to dominate over the other. This is why Tanner tries to avoid getting involved in any emotional relationship with any woman, especially Ann who spares no effort or time to besiege him emotionally. Nonetheless, despite the fact that Tanner is unwilling to be involved in such relationship, Ann keeps persuading him. This pursuit seems to underline the struggle between genius and woman as represented by Ann Whitefield.

### **Ann as an emancipated woman**

In *Man and Superman* Ann appears to be emancipated in her actions and attitude towards Tanner: first, she manages to make him a joint guardian and keep him close to her for most of the time. Second, she pursues him emotionally in a persistent and demanding manner.

Deep at heart, Ann feels that Tanner is the best husband for her, despite the fact that he avoids and rejects her attempts to get him involved

in a love affair with her and win him in marriage. When he becomes aware of Ann's trap or emotional besiege, Tanner flees to Spain, thinking that she will give up perusing him. But quite unexpectedly Ann continues her pursuit of him. When he is tired of escaping from her, he decides to succumb to her, and chooses her as a wife.

### **Ann as representative of the *New Woman***

In her attempt to win Tanner, Ann does not only display courage, patience and resolution but also she shows a kind of fervent desire and great zeal to get what she wants. She can be seen as an embodiment of the *New Woman* who is ambitious, resilient, courageous and zealous to change her life into a better one. Therefore, she can be seen as different from the traditional woman, especially in matters of marriage and love. By her persuasion of Tanner to win him as a suitable partner, she has changed the traditionally accepted formula of marriage, and has achieved **success**.

### **Ann and security in marriage**

Ann is resolutely determined to marry Tanner for many good reasons and justifications, most importantly her need to feel and be secure. The sense of being alone and unmarried may lead to despair or a feeling of nothingness towards life or things around her. On the other hand, her zeal to marry is a reflection of her love of life. This may suggest her inclination to accept and believe in the idea of the process of preservation.

Ann's concept of life and the guiding principle in which she believes are incredibly amazing. The closer she moves to Tanner to trap him emotionally, the more and varied her ways are.



Through her persistent and demanding desire to marry Tanner, she seems to objectify the mechanism of marriage into something which is highly valuable and invariably vital. People are believed to be keener on what they pursue. Likewise, she does everything in her power to marry Tanner, but with no sign of self-humiliation. Rather, she is fully convinced that she deserves to get what she pursues.

In this play Shaw does not attack the institution of marriage, but he lays bare woman's attitude toward marriage by revealing that women seem to be involved in a game of hide and seek. They pretend to play the role of the prey whereas they themselves are the huntresses, for Ann exerts all energy and effort to marry her man. Shaw wants to illustrate that Ann can resort to all possible means, including lies and hypocrisy, to achieve her goal of marrying Tanner. He underlines the unwhole conduct and means employed by woman without showing contempt or disgust. He is convinced that what Ann is doing is quite in the nature of women, and that their pursuit of husbands is their destined role which they have to play.

#### 4.10 Arms and the Man

##### 4.10.0 Blunschli as a symbol of Realism

#### **Raina as a realistic girl**

The relationship between Blunschli and Raina implies a kind of change of views on Raina's part. This change requires intellectual contact without which it cannot take place. Raina's mental situation makes her ready for this change in view of her lack of experience and knowledge of the world around her, and her parents' pressure which has contributed to the mental situation she is in. Sergius, on the other hand, has contributed

to her romantic views. Her immature behaviour makes Blunschli think that she is a teenager or seems like a schoolgirl and not a girl of twenty three. Blunschli's appearance in Raina's life is not only a turning point in the development of her ideas, but also it escalates her appreciation of the value of things around her. She starts to recognize that life is not confined to going to the opera or her home library. Also, Blunschli makes Raina realize that real life is different from what people may wish for or pretend to be, and that it is a mixture of joy and sorrow.

Raina's change brings about a kind of reasonable attitude to and outlook on life. This is made obvious when Blunschli proposes to her. Her mother's relation is: (*'my daughter, sire, is accustomed to a first rate stable'*). Raina replies by telling her *'mother, you are making me ridiculous'*. This is an indication that Raina has started to overcome her snobbery, showing a change in her ideas and perception of things and life.

### **The Relationship between Raina and Blunschli**

The absence of physical relationship between Raina and Blunschli is obviously clear. Both of them try to avoid such a thing. Raina appears to believe in higher love. She keeps Sergius' portrait, but does not kiss it or show any bodily affection. Shaw explains that she is inclined to elevate the photograph and address it solemnly. Consider, for example, how she drops her picture into Blunschli's pocket after writing on it *'A souvenir to my chocolate cream soldier'*. The word 'souvenir' is indicative of romanticism and innocence. This may illustrate Raina's nature and her behaviour with Sergius, and later on with Blunschli who does not believe in such things.

## **Raina as civilized girl**

Through the contact between Raina and Blunschli, the reader can notice the pretense of being civilized on the part of Raina, who tells Blunschli that they are civilized people who would not kill him the moment they see him. Raina in her relationship with Blunschli, especially when they meet for the first time, tries to stress this point. She ( *Arms and The Man*, P.21) addresses him by saying, '*have you ever seen the opera of Ernani?*' But the behavior of her father who carries his whip and insults Nicola, the servant, suggest that the Petkoffs are not such civilized people. Petkoff admits that his father reached ninety-eight without taking a bath in all his life. Another instance that highlights this claim to civilization is Raina's sense of pride on their possessions, like the library and the electric bell. Raina seems to resemble some people who are boastful of their possessions, thinking that such possessions can give them the privilege of being civilized. Blunschli, Shaw's spokesman, laughs ironically at Raina's claim to civilization.

## **Raina's change**

Raina has benefited from her relationship with Blunschli who has helped her correct her traditional and wrong views about heroism. Before meeting Blunschli she thought that heroes would only emerge on the battlefield as most people do. Blunschli, through his behaviour and attitude, has shaken Raina's view of heroism. When he tells her that instead of ammunitions he carries chocolate, she ( *Arms and The Man*, P.29) laughs at him and calls him '*chocolate cream soldier*'. Shaw implies that real heroes provide food instead of bullets, for food helps sustain life while bullets lead to death and destruction. True heroes are required to contribute to the preservation of life and not to its destruction.

Raina is shocked by the behaviour of Sergius, her fiancé, when she discovers his flirtation with Louka, her servant, and realizes that he won the battle through his rash attack. She comes to realize the true meaning of heroism after considering Sergius' mistakes and behaviour on the battlefield. Her idea about heroism is changed as a result of her relationship with Blunschli and his realistic outlook on life which is totally different from her romantic attitude.

### **Raina acquires new values**

Through her relationship with Blunschli, Raina also comes to perceive of new values. She becomes aware that food is of more importance to life preservation, and people's prosperity. Through the new concept of life preservation which she has learnt from Blunschli, her views about life have been reshaped. She is shocked and disgusted when she is told about a soldier who was burnt alive in the fighting between Bulgaria and Serbia. This barbarious act must have contributed to Raina's new concept of life preservation.

### **Women pursue men**

In *Arms and the Man*, the initiative of falling in love comes from Raina instead of Blunschli, and this can be observed in most cases of relationships between men and women in Shaw's plays. Women are inclined to move towards men and initiate emotional relationship with them. Raina puts her portrait in her father's coat which Blunschli borrows, with '*A souvenir to my chocolate cream soldier*', without verbal declaration of her love. Louka, the first person to discover the love affair, alludes to this by saying to Sergius '*I know the difference between the sort of manner you and she put on before one another and the real manner*',

which implies that Louka cannot predict what will happen in the future regarding the relationship between the two. Nonetheless, she cleverly has observed and realized the relationship between Sergius and Raina and Blunschli and Raina. She uncovers this and tells Sergius that '*Miss Raina will marry him, whether he likes it or not*'. Louka's confirmed piece of information clearly implies that Raina is intent on persuading Blunschli to marry her after being convinced that he is more suitable for her as a husband than Sergius. He has helped open her eyes to new worlds concerning life and love. Raina makes Blunschli believe that he has chosen her, but actually she is the one who has chosen him and persuaded him to choose her for wife.

The same can be said about Sergius and Louka's relationship. Louka plans to marry Sergius through her gossip about the man who comes into Raina's bedroom. She considers herself a rival to Raina, making Blunschli rival to Sergius. This rivalry that Louka has created is solely for the aim of winning over Sergius as husband, after distancing him from Raina. She employs her cunning and cleverness to succeed in her attempt.

Shaw strikingly reverses the traditional role of men and women in the matter of marriage. Both Blunschli and Sergius think that they have chosen their brides, but indeed they have been chosen by Raina and Louka. In this way, Shaw has managed to introduce the *new woman* as represented by Louka, and he has demonstrated how she can succeed in achieving her goal through her strong character and determination.

**Intelligence wins as for Raina and Louka**

Comparing Louka to Sergius, it seems that the former is the more intelligent. In her pursuit of Sergius, Luka shows no hesitation, for she knows what she is after, and she is confident she will attain her goal. On the other hand, Sergius admits that he has many characters, which fact enables him to grope his way amidst the intellectual chaos which he finds himself in. His state of mental disorder makes him fluctuate between high love as represented by Raina and realistic love which Luka represents. It may be said that Sergius' self-contradictions have helped facilitate Louka's task of winning him for husband. She simply needs a meager fight to take him away from Raina and lead him into the world of realistic love and emotional security.

As for Raina and Blunschli, it is clear that Raina suffers like Sergius. She also has a contradictory character. Despite the fact that she visits Bucharest to attend the opera season, and her reading of many books in order to be acquainted with what is happening in the world, she remains lacking in terms of good knowledge of real life.

Raina's engagement to Sergius seems to have aggravated and deepened the illusion in which she lives. Her self-contradiction makes her liable to change her ideas. To Sergius, it is his ignorance that has made her live in intellectual chaos. It is Blunschli who has put an end to her romantic ideas, assisted by his intelligence and experience in life. Afterwards, she begins to realize the difference between reality and illusion in matters of marriage and life in general.

### **Raina and Louka as *New Women***

In *Arms and the Man*, both Raina and Louka are representatives of the *New Woman*. Louka with determination and courage seems to revolt

against her poverty. She mentions repeatedly that she is better and more beautiful than Raina and she is more honest than her. She regards Raina as hypocritical and dishonest, for she pretends to be in love with Sergius while she has an affair with the fugitive.

Louka though in love with Sergius refuses to be insulted by him, and when he insults her, she demands an apology from him. She is extremely audacious and never knows hesitation. Once she sets her heart on anything, she tries her best to get it. Not only does she confront Raina but also Catherine, the mother. She breaks off her engagement to Nicola, the servant man, for she believes that he has the soul of a servant and she dislikes this. Her audacity and resolution are means to improve the quality of her life through her marriage to Sergius who belongs to the upper class. All this has made of her the *New Woman* she is. She is fully aware of her rights and with determination tries to get them.

On the other hand, the change that Raina undergoes comes through altering her false ideas about what is wrong and right, or rather through her realization of the difference between reality and illusion. The purgation she comes through takes place when she breaks off her engagement to Sergius who has made no effort to lead her out of the darkness of ignorance, and has never attempted to help her appreciate the real meaning of heroism and patriotism and other values. It can be said that Sergius has blocked Raina's mind by his alleged patriotism and shallow heroism, and this is why their love has been doomed to failure. Blunschli, on the other hand, has helped her realize the realities of life; and after breaking her engagement to Sergius, Raina starts to acquire the traits of the *New Woman*, who desires to change the romantic ideas that she has entertained for so long.

## **The Apple Cart**

### **The Absence of an intelligent wife**

Queen Jemima's lack of intelligence results in many consequences as can be seen in her relationship with Magnus, the king. He resorts to Orinthia, his intelligent mistress, hoping to be relieved and solaced in her company, after being led into depression by his unintelligent wife who has nothing to give. Orinthia tries to replace the queen. Knowing that the couple are weak, she takes advantage of the situation. The issue of failed marriage, that can lead to relationships outside the bond of marriage – such as having mistress or a lover – is brought under focus, for in such cases man-woman, or husband-wife relationship will be at stake.

King Magnus regards his relationship with Orinthia as a kind of entertainment that may relieve him from the depressing condition of his married life. On the other hand, Orinthia takes her relationship with the king quite seriously and starts to pin hopes on it. Magnus, on his part, has his own reasons and justifications, and he makes no promise of marriage to Orinthia. He is frank and direct in his intentions and purposes.

Shaw's intention here is to illustrate that woman's instinct for possession is very strong. This can be seen to imply Shaw's theory of *Life Force*. For this is obviously shown by Orinthia's undeclared motives. She



endeavours to stay close to the king in order to convince him of marrying her, hence take the place of queen Jemima, his first wife.

### **Husband, wife and mistress**

The relationship between husband-wife and mistress (or previously concubine) was known in ancient times. But its practice in modern times entails many complications, and can lead to adverse consequences. Though King Magnus is married to Queen Jemima, he has a private affair with Orinthia whose intention is to replace the queen. King Magnus, on the other hand, wishes to lead a double life. To him an official married life is always associated with the responsibilities of ruling the country and the monotony of daily official life. He seems to seek a fairyland life with Orinthia, who he hopes will take him as a lover. To him, married life and that with a mistress can be kept at a distance, though in actuality conflict between the two seems to be inevitable. It becomes obvious that Orinthia is jealous of the queen and her aspiration to take her place knows no limits. Soon, the king discovers the impossibility of controlling the two women with whom he lives, despite all his endeavours.

### **Orinthia's weakness**

King Magnus appears as a romantic husband who can not lead a normal married life. His wish to have a woman who will treat him as a lover mirrors the romantic nature of his character. He seems to be in search for a kind of relief or alleviation. His romanticism is obviously shown by his escapism from married life and his dream of a '*Fairyland*' in the company of Orinthia. Such women like Orinthia will not easily be satisfied. In her relation with Magnus, Orinthia seems to be such a romantic person that she dreams of becoming a queen, despite her

knowledge that King Magnus cannot abandon his wife Jemima and marry her. It seems that Magnus has realized this fact, and accordingly has allowed his relationship with the romantic and unrealistic Orinthia to continue without the fear of any consequences. Orinthia may have realized the weaknesses of Magnus, but she is unaware that he also knows her weaknesses. Orinthia's romanticism is somewhat obstructive, for she is unable to abandon Magnus. Nonetheless, she starts to think about a more realistic and reasonable life without him. Her situation appears to be similar to that of many girls who can not admit the impossibility of establishing legal relationships with married men with whom they fall in love.

### **Orinthia is exploited by Magnus**

Through Magnus' and Orinthia's relationship, Shaw wants to draw attention to the relationships that are established by married men with women, outside the marriage institution. Despite the fact that Orinthia is emotionally attracted to Magnus, he only conceives of their relationship as a kind of entertainment that will help drag him out of his dull official life. Thus, king Magnus can be seen as an exploiter of Orinthia, despite her genuine love for him. Orinthia's failure to win over Magnus and make him marry her brings to mind her previous experience with her two ex-husbands whom she divorced under the belief that nobody is worthy of her. Her acceptance of becoming mistress of the king can simply be attributed to her arrogant way of thinking, for she believes that he is worthy of her, and that her deep love for him will ultimately lead him to marry her and make her the queen in place of Jemima. Her two ex-husband must have realized her conceit and shallow mindedness, and for

this they willingly deserted her. This fact is stressed by Shaw as one of the important issues that are related to marriage and the choice of wife.

By accepting to live with the king as mistress Orinthia has given away the right to be a married and respectable housewife and lead a stable life. By accepting the role of mistress she has brought degradation upon herself and lost everything.

The problem with Orinthia is her extreme ambition and her unrealistic aspiration to occupy a high-rank status alongside King Magnus.

### **Orinthia the nominal mistress**

Shaw satirically uses the word mistress to describe the situation of Orinthia and her relationship with Magnus. His intention is to stress the conflict between people and their situations and ideas. The absence of Sexual relationship between the two is suggestive of the fact that it is not established on mutual love. Magnus is obviously the mouthpiece of Shaw who expresses his ideas and convictions about marriage and love. Neither of them speaks about sex or physical intimacy. Shaw satirically laughs at this type of relationship which is neither deep nor mature.

### **Orinthia the emancipated woman**

Orinthia is an emancipated woman, who has divorced two husbands before having an affair with King Magnus. It seems that her ex-husbands did not share her ideas. Divorcing two husbands may seem to be rare. But in view of woman's persistent demand for more freedom and emancipation the issue of divorce had become more debatable and open to discussion than in the past.

Orinthia continues her pursuit of Magnus for a number of reasons; she feels that he is entirely different from her two ex-husbands, and that he is a man of intelligence. Through her emancipation attempts to snare the king into her trap by claiming that they are both intelligent enough to establish and lead a happy life, different from that of the queen's and Magnus'. She seems unprincipled and unscrupulous about her wish to replace the queen. She thinks that she is worthier than Jemima, and in her rivalry with her, she uses her cunning to win the king. Hence her resemblance of Ann Whitefield in *Man and Superman*, and her endeavour to win Tanner as a husband.

According to the theory of '*Life Force*', Shaw believes that a woman can be ruthless, hypocritic, selfish and shameless as in the case of Orinthia in her pursuit of the king. Such women like Orinthia and Ann Whitefield can be encountered even in modern societies. They represent a kind of social phenomena of the emancipated woman who can not bind herself by any moral law or common sense.

Through king Magnus' and Jemima's relationship, Shaw attacks the institution of marriage, specifically royal marriages which are based on fake or imbecile formalities regardless of the principle mutual of love and consideration. Such unfounded marriages greatly contribute to the secret practice of having mistresses, as in the case of Magnus and Orinthia. Shaw's attack may not be restricted to royal marriages but can include normal bonds of marriage. Shaw reckoned to be an advocate of realistic and well founded marriages, through his calls for unromantic marriages that are void of weaknesses and unshakeable.

### **Barbara and her parents' conflict**

The separation between Undershaft and Lady Britomart has its adverse effect on their daughters and son. Following her divorce, Barbara goes to the extreme by refusing her mother's style of life; she joins the Salvation Army and wears military uniform. The tragedy of this divorce lies in the fact that Undershaft does not even know how many children he has. Lady Britomart tries to take advantage of Undershaft's absence from the family by endearing her daughters and son and becoming closer to them. Nonetheless, she continues her objection to her mother's ideas and convictions, and remains distanced from her father, and is determined not to accept any financial help from him, believing that his money has been earned illegally. It can be observed that the divorce does not only have its impact on the couple but also it has had adverse effect on the relationship between the mother, her daughters and her son.

### **The relation between Barbara and her father**

The relationship between Barbara and her father passes through three stages; in the first, no contact between them takes place, except for scarce news that Barbara gets about her father in the papers. In the second, she meets him and tries to keep in touch with him by visiting him in his factory and asking him to visit her at her Salvation Army shelter. The third stage is characterized by what can be called "intellectual debate" between the daughter and her father, in which each tries to convince the other of his/her sound views. The father wins, and intellectual defeat on Barbara's part paves the way for her to rejoin her family and lead a normal life, giving up the extremist views that she has adopted at the beginning of the play.

It can be said that the relationship between Barbara and her father is of many advantages; Barbara's behaviour and conduct have changed

for the better, and the reconciliation between daughter and father has helped the former realize the cruel situation in which the members of the Salvation Army live. In addition, Barbara has also given up the romantic and extremist ideas that she entertained at the beginning of the play.

### **Barbara and the search for identity**

Barbara seems to be in search for a kind of identity during her separation from her parents, the period that witnessed her joining the Salvation Army. Her refusal of her mother's style of life made her inclined to search for an identity of her own that would be distinguished from her mother's and father's. She becomes determined to form her own ideas, of which she may convince her father. This new attitude of hers is the result of her parents' strained and severed married life.

As for Barbara's relationship with her fiancé, Cusins, it can be observed that he greatly admires her. He is proud to be one of her students. His attraction to her is worship-like, and is of an extremely romantic nature. He adores everything in her; the way she behaves, her military uniform, and even her way of speaking. He openly admits that his relationship with her is an exceptional experience that seems to fill the void of lives: *'that is an experience open to him'*.

The relationship between the couple is such that he declares that he is a founding and can be heir to Undershaft's inheritance. Cusins declares that he is after power which cannot be attained by teaching dead languages and dead civilizations, such as Greek.

Through his relationship with Barbara, Cusins comes to realize that power and money are fundamentally important to a change for the better, if they are wisely manipulated. His relationship with Barbara and the

desire to inherit Undershaft have changed Cusins into a realistic person who is fully aware of the value of power and money in real life. This new outlook is in sharp contrast with that of the Salvation Army. Cusins also comes to believe that power should not be limited to the materialistic aspect but combined with the spiritual side. Therefore, the kind of power he is searching for should strike a balance between the two; i.e. be a moderate one. This seems to be one of the important lessons that Cusins has learnt from Barbara.

Regarding the relationship between Barbara and her father, it can be inferred that her father is a newly- launched rich man or a modern capitalist who used to live in poverty. His struggle to establish himself has stemmed from his suffering in poverty; hence his declaration that he wants to save Barbara from such a deplorable situation.

The father-daughter relationship brings the issue of poverty under focus, and stresses its consequences. Undershaft's satiric and ironic attitude is actually an expression of Shaw's views which are in agreement with his socialist bent, for he always calls for combating poverty, as can be discerned in his plays.

### **Barbara is influenced by her father's romanticism**

Despite Shaw's attempt to portray Undershaft as a realist through his beliefs and actions, the man fails to overcome his desire to bequeath his wealth to a foundation instead of his actual children. As Shaw's spokesman, he is romantic like his creator, who always insists he is realist. Undershaft's romanticism has enhanced engendering his separation from his wife and severed their strained marriage life. His romanticism has had its effect on his daughter, who becomes rebellious

and refuses her mother's way of life and comes to adopt extremist ideas and joins the Salvation Army. She seems to resemble her father in his romanticism. Nonetheless, she appears to be different when she refuses the money he gives her.

### **Reconciliation between Barbara and her parents**

The reconciliation between Barbara and her parents has helped bring about a kind of intellectual balance in her character. Before meeting her father, Barbara adamantly refused her mother's lifestyle. She discharged her maid and lived on a pound a week. Beside that, she joined the Salvation Army and wore its military uniform. She endeavoured to make her father adopt her ideas and way of life, but she failed.

After her father had bought the Salvation Army and dispersed its members, she realized that her ideas were defeated and took off her military uniform. This may imply a return to the bosom of her parents. It may signal the end of the feminine masculine conflict within her. The feminine side of Barbara seems to win when she takes off her military uniform and puts on feminine clothes, to imply a conciliatory step towards her parents and suggest her becoming a normal girl who is no longer an extremist.

### **Barbara and the issue of foundlings**

Shaw portrays two cases of foundlings: Undershaft and Cusins. His intention is to draw attention to one of the serious social issues and underline its adverse effect on a considerable number of people. This is obviously reflected by Undershaft's queer decision to bequeath his money and property to a foundling instead of his actual son and daughters,



a decision that has aggravated the situation of his marriage life and led to the separation between him and his wife.

The increasing numbers of foundlings in any society is indicative of some illegitimate children of unknown identity. This will naturally lead to serious social problems and disastrous consequences.

Undoubtedly, family plays a crucial role in providing better fortuities for children to survive under the institutionalized family umbrella. The breaking of family bonds and ties will ultimately lead to the dissolution of human society and probably the human race.

Shaw appears to be fully aware of the importance of marriage in the formation of families and the preservation of societies. For this reason, the call for a reconsideration of man-woman sexual relationship, is regarded to be most appropriate. Marriage is the only guarantee for producing legitimate children and guarding human societies against collapse and decay.

Candida

### **Candida and morality**

Candida is considered a moral character who abandons her lover Marchbanks and comes home to live with her husband and two children. Through her morality Shaw gives expression to his ideas about married life and the need for man-woman commitment. The play ends with Candida's ironical declaration that she has chosen "*the weakest of the two*", meaning her husband. Candida's morality appears with the coming of Marchbanks who awakens her romantic dreams. She has been known for her good character, particularly her self-esteem and self-denial that have made of her an excellent housewife and a provider for her husband

and children. Marchbanks' appearance in Candida's married life is regarded as a test of her morality.

### **Absence of romanticism in Candida's life**

The absence of romanticism in Candida's married life seems to have enhanced her affair with Marchbanks. Her life with her husband Morell lacks the element of romanticism. Morell is fully immersed in his lectures and his engagement with social work, though he keeps mentioning and praising his wife frequently. Candida feels the romantic vacuum in her life, and that her life is lacking in terms of love and intimacy. She tells him, *'I feel a little jealous sometimes'*. The feeling of jealousy is deepened when she becomes more and more aware of the time he spends with Miss Proserpine, and she openly asks him, *'Why must you go out every night lecturing and talking?'*

Candida feels that she is neglected, and that her husband has no time for her and their children. Boredom and routine seem to dominate their life. Shaw appropriately hints that a dose of romanticism is essential if not inevitable under such conditions. Morell's negligence of his wife and her needs has naturally led Candida to have an affair with Marchbanks, who has taken advantage of the situation, claiming that Morell is unworthy of such a wife.

### **Candida and Marchbanks' appearance**

The involvement of Marchbanks in an affair with Morell has helped her realize her awkward situation and her real needs, and that her husband is required to restore and sustain a stable and secure married life that is based on the sense of responsibility towards the family. Morell becomes aware of his faulty behaviour as a married man who has

neglected his wife and family. He starts to change his attitude and style of life, paying more attention to his private family life. Hence, it can be inferred that in the play family life which is centered on man- woman relationship is boosted to higher and elevated levels by Shaw.

Shaw has portrayed both men, husband and lover, as weak characters, for, to a great extent, both depend on Candida and need her help. Through his satiric portrayal he intends to convey an important message: that is women can have strong characters on whom men may depend. Shaw believes that though women may appear to be weak creatures in reality they are not. According to his idea of *Life Force*, every woman knows what she is targeting at, and is prepared to exert every effort in order to achieve her goal.

There are some observations about Marchbanks' love affair with Candida which are worthy of making. When he discovers the affair between his wife and Marchbank for the first time, Morell considers it as calf love, implying that it is transitory. It may be contended that Marchbanks needs Candida as a mother who will nurse and spoil him, and that his affair with Candida is a sign of his immaturity, and it lacks the strong basis on which it may be established. Shaw is not inclined to believe in romantic love, and accordingly such relationship cannot last for long. When Candida has to choose one of the two men, she unhesitatingly chooses Morell, her husband, in preference to Marchbanks, the romantic teenager. After learning her lesson, she has turned into a realist.

### **Candida between Morell and Marchbanks**

Both Morell and Marchbanks are depicted by Shaw as romantic characters. Morell is romantic, sometimes an idealist, when he thinks that

his wife needs nothing. He depends entirely on her, considering her a perfect woman who never makes complaints or mistakes.

Marchbanks is also a romantic poet for he has nothing to offer Candida, except claiming that he will endeavour to help her out of her life of routine and boredom. But he is merely a weak and incapable person as is found out by Candida later on. As well, like Morell, he depends on Candida, who is fully aware of the fact that both men have the same weak character, and her husband is the weakest.

From experience, she realizes that she can save her married life and live happily with her husband. As for Marchbanks, the teenager, she is convinced that it is difficult to control such a dashing young man. Hence her realistic resolution: to stand by her husband and be reunited and lead a stable and happy life. Candida's final choice is proof of her morality and sensibility.

### **Candida, *the New Woman***

Candida's choice to stand on her husband's side and her preference of him to Marchbanks may as well claim her to be a new woman, who is rational and realistic in evaluating her own situation and taking the final and suitable decision. She does not react romantically, and when the opportunity comes, she seizes it and decides to abandon her lover and be reunited with her husband.

### **Candida thinks that money is not everything**

Morell thinks that his wife will have no complaints, and should be perfectly satisfied, for she needs nothing. This conviction makes him focus all his attention on the materialistic side of his family life. By doing so, he seems to neglect the most important issue of sustaining one's

married life. Indeed, he has isolated himself from his wife and children. Money and materialistic achievements are not everything in people's married lives. Rather, money may sometimes be a source of troubles and suffering as in the case of Major Barbara whose parents' separation has been caused by their conflict over money.

Shaw is inclined to contend that Morell himself is to be held responsible for the appearance of Marchbanks as a lover of his wife, because of his negligence of his family life. It is for this reason that Shaw calls for emotionally balanced marriages, otherwise the triangular relationship (wife, husband and mistress or husband, wife and lover) will prevail in many societies. This in return will lead to the ultimate collapse of such societies; hence the disappearance of institutionalized families and legitimate offsprings.

Shaw seems to regard Candida as a *New Woman* who through foresight, wisdom, fortitude and integrity resists the temptation of leaving her husband and eloping with a young man.

### **The educational relationship between Caesar and Cleopatra**

A considerable number of stories that are based on Caesar and Cleopatra have been written, with much stress on the sexual relationship between the two, and how Cleopatra employs her beauty to attract, or rather to seduce men like Caesar and Mark Antony. In Shaw's play the stress is on the differences between the two, with the aim of conveying the writer's own views. Shaw is inclined to ignore the sexual aspect of their relationship, hence his deviation from the chronological order of events, which allows him to express his ideas and philosophical outlook.

Shaw intends to create a relationship of an educational nature to replace that which is based on sex. The kind of relationship that may emerge between teacher and student is commonly known. This is made obvious in the discussion between Caesar and Cleopatra, when he(Caesar and Cleopatra, P.42) declares, '*A queen mustn't cry*' attempting to advise and improve Cleopatra's behaviour, and tell her what is required of her as queen. Caesar's role is to act as guardian and adviser of Cleopatra, hence the educational nature of the relationship between the two.

### **Relationship between Caesar and Cleopatra**

Shaw also seems to allude to the political aspect of the relationship between man and woman. Cleopatra appears to accept the idea of joint rule, and her brother becomes her ruling partner, which fact refers to the rule of Rome by members of the senate who used to share the authority of government. However, historically Cleopatra was in opposition to this idea.

Another aspect of a political dimension is manifested when Caesar states, '*Egyptians cannot govern themselves*', a statement which is obviously of a political connotation. The implication is that the relationship between the two is based on the task of teaching Cleopatra how to govern her people. Nonetheless, Shaw seems to hint that Western civilization is more advanced than that of the Orient in political terms.

There is another aspect in Caesar and Cleopatra which is related to educational relationship. Caesar adopts Cleopatra intellectually in order to rid her of her immature and childish ideas, such as believing that some people can eat their own kind. He laughs at such foolish ideas and at the same time tries to correct them. His intention is to make of Cleopatra a '*a*

*new woman'* whose thinking and way of behaviour are modern, logical and reasonable. Through this relationship Caesar intends to transform Cleopatra into a woman of advanced ideas, attitudes and convictions, hence her representation of the real new woman. Not only are the differences between their two characters are shown, but the differences between Oriental and the Occidental civilizations, are brought out as well.

The issue of Caesar and Cleopatra's relationship has stirred a heated discussion about women and government, or leadership. The political side of the issue has its roots in Caesar's invasion of Egypt, and the landing of his troops on the Egyptian soil, where he came to know about the dispute by asking Cleopatra and her brother to share the authority of ruling Egypt, but his attempt failed. Through his contact with Cleopatra, Caesar tries to teach her the principles of policy and government; which implies that the Egyptians can not rule themselves. Here Caesar, who is Shaw's spokesman, may symbolize the British colonizers who believed that they were the only capable people to rule other peoples. Cleopatra may stand for the other savage or barbarian nations who do not know how to rule themselves without foreign occupation or intervention.

### **Cleopatra is against positive change**

Caesar tries to make Cleopatra merciful and considerate of others through changing her ideas about ruling. She is shown to resort to acts of violence and assassination by using her woman-servant Ftataleeta as a tool against her opponents. Cleopatra (Caesar and Cleopatra,P.49) addresses Caesar by declaring that "*this mercy is foolish*". She is surprised at his forgiveness of his opponents and his enemy. Caesar tries

his best to change these violent attitudes and make her more merciful and lenient with her opponents and enemies. But he fails, because of the current circumstances.

Another important issue raised in Caesar and Cleopatra is that of civilization or civilized people. Through his laughing at Cleopatra's notion that, '*some people eat people*'. Caesar (Shaw's spokesman) is trying to explain to Cleopatra that this notion is totally wrong, and people normally try to live in a healthy and peaceful environment. Cleopatra's illusions and wrong notions are a reflection of the dark side of human civilization, while Caesar's advanced ideas and convictions represent the bright side of human civilization. Therefore, the relationship between the two not only displays the differences between their characters but also the differences between the two Oriental and Occidental civilizations.

Intellectually, Caesar and Cleopatra are at variance with each other particularly with regard to the issue of being merciful to opponents. Cleopatra believes that showing mercy is a foolish thing, especially for those who are accused of conspiring against her. She is ready to eliminate them before they can take action.

The aggressive attitude of Cleopatra may allude to the conflict between her and her brother. There was division among the Egyptians at the time, and they lived in an atmosphere of turmoil. This may justify her violent attitude and the lack of mercy on her part. While she was inclined to dominate all the Egyptian soil, Caesar was prepared to show mercy for his enemies or opponents, because he was aware that he was the invader. It can be said that on the political level, Caesar failed to change Cleopatra's dictatorial and merciless attitude towards her opponents.



In Cleopatra's opinion dictatorial and merciless attitudes are a prerequisite. Rather, she considers Caesar a romantic ruler, whose mercy and benevolence will lead to the collapse of his rule. She thinks that Caesar does not know how to rule, while he believes the Egyptians are incapable of ruling themselves. Here lies the contrast between the two.

Through satire, Shaw seems to have succeeded in drawing the readers' attention to these contradictory views in "*Caesar and Cleopatra*".

### **Cleopatra, the *New Woman***

Acting as Shaw's spokesman, Caesar tries to transform Cleopatra into a *New Woman* by endeavouring to make her adopt enlightened and advanced modern ideas about life and the way of governing her people. But Cleopatra has no inclination to do so. She is not like Raina or Eliza Doolittle. She wants to be held in the people's eyes as a queen, but Shaw's intention is to underline the fact that she deeply wishes to be treated as a female whose sexual motive is to entertain Caesar and, later on, Mark Antony. This motive has blurred her vision of becoming a wise and just queen. Hence her failure to be the *New Woman* because of her lack of insight and wisdom which hinders her change or transformation into a rational and enlightened person.

Shaw alludes to the fact that Cleopatra has not benefited from the arrival of Caesar and his presence beside her. She appears to be in contrast to Raina who has made the best of her relationship with Blunschli who has helped her to change after giving up her romantic ideas about love and war and marriage. While Blunschli succeeds in bringing about the required change in Raina's ideas, Caesar fails in transforming Cleopatra into a *new woman*.



1. Studies should be directed toward the conflict between husbands and wives and how this will affect their children's lives and careers.
2. Arab students should conducted comparative studies between the Arab and the English authors concerning man-woman relation in their novels and plays.
3. Studies should be oriented to the field of the intellectual relationship between man and women for this issue has a short allowance of concern and consideration as well.
4. Researches should be conducted to show women's importance in building up human societies.