

CHAPTER ONE

Introduction

1.1 Life and works of Shaw

George Bernard Shaw, the most popular British dramatist in the first half of the twentieth century was born in Dublin, Ireland on 26 July 1856. His father George Carr was a minor official in the Dublin Law Courts. George Carr was incapable of earning sufficient money for the family support as such he turned to a corn merchant. Shaw's mother was singer of high order and he learned music from her.

A lecture delivered by the American economist Henry George in 1884 converted George to socialism. He at once joined the newly founded Fabian society, which sought to bring about a gradual change from capitalism to socialism.

In 1898, Shaw published the first collection of plays- *Plays Pleasant and Unpleasant* in two volumes whose appearance showed a new and powerful genius. The new dramatist was exploiting with unusual effect through the medium of drama for shattering a number of social, economic and political doctrines. In 1901, he published three plays for Puritans. With the appearance of *Man And Superman* in 1903, Shaw proved himself a fully matured dramatist. His apprenticeship in the realm of drama was over and he was able to tackle the theatre and the dramatic form with incomparable success. Described by the author as "A comedy and a Philosophy" this play was Shaw's earliest full statement of his conception of the way of salvation for the human race through the obedience of the life force.

There are numerous works in Shaw's credit but all of them aren't considered of high standard. Among fifty four dramas, only about a dozen are considered as his major ones which can be listed as: *Candida* (1894), *Arms and the Man* (1894), *Devil's disciple* (1897), *Caesar and Cleopatra* (1898), *Man and Superman* (1901-3), *Major*

Barbara (1905), *Doctor's Dilemma* (1906), *Heartbreak House* (1913-16), *Back to Methuselah* (1921), *Saint Joan* (1923), *Apple Cart* (1929).

Shaw's plays are distinguished by long prefaces, elaborate stage directions, brilliant dialogue, mental conflict and buoyant humor. His characters have an exceptional variety and vividness. They have a peculiar quality that makes them stay in the memory and enables them to pass, like the types of Dickens, into conversation.

As a dramatist, Shaw also has limitations. He does not touch tragedy, possibly because he has a certain physical fastidiousness, which amounts almost to a fear of any world which can't be uncontrolled by his own thought. He exceeds the bounds of dramatic propriety by using the stage as a political platform. Moreover, he has kept romance and color out of his plays deliberately. Thus, he has failed to give the visual artists of the theatre, the designers and the costume makers, the opportunities of collaboration.

1.2 Shaw's Concept of Life Force

The life force is a force which enforces the human beings to generate better races. Shaw has conceived it as a spiritual force, which has been working for the betterment of life since the dawn of creation. The philosophy, he adopted, is evolutionary. Knight G. Wilson in his book *A collection of critical essays* says-" His Life Force deals with affirming an optimistic recognition of its miraculous nature as it travels to create a greater humanity" (103).

His theory of Life Force is considerably influenced by the scientific theory of 19th century. The scientists believe, in the beginning there was all matter and no life or spirit. Then under the influence of certain specific, but rare, physical conditions this matter became conscious of itself, i.e. it came to life. Life is now dependent on matter as the body is the expression of life for the individual. This is why Shaw in

Revolutionist's Handbook finds that the biblical concept of man as the Temple of the holy ghost is 'precisely true'.

Shaw seems to have been influenced by Darwin's *Origins of Species*, particularly that aspect of the work, which deals in the Natural Selection. He comes to show a fact through his literary works that all the components of environment adapt and change as they want. It is something like Will of God. To create a better race of men, now it is God's agent operating through man's mind and will. Shaw wills that it must be properly harnessed as to produce the selective breed of the humans. In this idea he lines up with the scientists who believe in the improvement of the human race. Shaw shows in the play *Man and Superman* that the female must select only that male for mating who can give the best seed possible. Though the people of equal races, talent and intellectuality are brought, the life force wills to find more equal among them. The purpose of Life Force is to produce better and better persons ultimately resulting in the birth of the superman. In *Man and Superman* Shaw's message is that a woman is not a poet's dream rather a woman has an important role in the revolutionary process.

The purpose of living is to improve the species not to pursue our own individual aims. To work for individual happiness for Shaw is a futile waste of time; happiness is a by-product of work in other directions. Happiness and beauty are by products. The acquisition of individual possessions beyond what a man needs leads not to happiness but to anxiety.

The life force rejects prudence, careful selection, virtue, honor and chastity. Hence also the absurdity of expecting life long happiness and fulfillment from the company of one woman, whose presence might become tedious and unless she is the man's intellectual equal, her conversation might lower him and her advice mislead.

Women's attempt to present herself in courtship as an intellectual companion, an understanding support and one who will delight him with her beauty and accomplishments is merely a bait to induce him to marry her and maintain her and her family, to reduce him to a mere breadwinner instead of a thinking developing individual. Shaw in his *Man and Superman*, through his mouthpiece Don Juan expresses, "To a woman, man's duties and responsibilities begin and end with the task of getting bread for her children. To her, Man is only a means to the end of getting children and rearing them"(126).

For the idea of life force, Shaw, perhaps is partly indebted to Bergsen's doctrine of Creative Evolution i.e. the *élan vital*. Secondly, he is indebted to the advanced views on eugenics and selective breeding pronounced by Schopenhauer, Nietzsche and Samuel Butler. Shaw adopted it to his own way of thinking. Shaw's life force is a spiritual power in the universe. The social concept of Freud, Marx and Darwin in the fields of psychology, Economics and Biology, appear to have influenced him individually as well as collectively.

Shaw calls his woman character a new woman. He doesn't regard woman as just a poet's dream. He believes, woman plays a very important part in the betterment of the race. It is the woman who has to take risk of her life for creating another life. Biologically, the woman is primary and the man is secondary. A woman on the whole, biologically speaking, is the repository of vitality which has been termed by Shaw as the blind fury of creation. The status of man, according to Shaw, is reduced to a mere instrument which kindles fire of procreation in the womb of woman. Man is always a hunted down creature and the pursuer is woman. The woman, as she wishes, must have the instinct to choose the best mate. Showing her as most dangerous, Shaw says that she can be just a lioness; she breaks everybody's back with stroke of her

paws. He doesn't hesitate in comparing her with octopus, spider and bees. A woman has been explored by Shaw as a sex enigma.

Shaw as we see, is always aiming at Creative Evolution; creation of superman. It, as he believes, is only possible through the mating of two opposite poles like Tanner, a philosopher and Ann Whitefield, a healthy human female. He says that marriage is a reforming institution. He emphasizes love. Love is the root of creation. If love is of man's life a thing apart and woman's whole existence, it can't be denied that marriage is the supreme symbol of love. It is love through which the two reach up to the mark to create a child. Love is nothing but a blind life force to Shaw. To him Juliets and Romeos mean nothing but novelette-made love. He hates romantic love. To him, love is an instrument. Here, women frequently use it to persuade a man like Tanner.

According to Shaw, all the miseries of the human world, all the misfortunes and calamities of human life are brought about by following a wrong impulse which is directly in opposition to the life force. Shaw wants to illustrate by means of his plays the great truth that most of us go against the life force or we do not understand the prompting of the great force, and that is why we go wrong and invite troubles, all sorts of failures, disappointments and sorrows in our life. What we call happiness is nothing but indulgence in our bodily pleasures and that is why, we miss the real significance of the life force that helps the Creative Evolution of man and of everything else in this world. Shaw lays the greatest stress on the biological impulse which is the real life force while all other impulses of the human body or the mind are wrong impulses which misguide us and lead us to degradation and ruin.

In Shaw's opinion, the Life Force and Creative Evolution are the only dynamic things in the human as well as in the natural world and that is why we should try to

discover their ways in order to adjust ourselves and also to improve ourselves in all respects.

1.3 Shaw's Concept of Superman

Man and Superman as like all of Shaw's plays, is a didactic play with something to say. Here, he intends a thought provoking play that can frankly be called a comedy and a philosophy. His concept of superman is part of philosophy, which he illustrates with utmost levity.

“A genius”, says Shaw in Preface of *Man and Superman* “ is a person who seeing farther and probing deeper than other people, has a different set of ethical valuations from theirs', with energy enough to express these valuations, he continues, "in whatever manner best suits his or her specific talents"(143). His concept of superman and his theory of life force are a positive affirmation of the fact that he is a genius.

Shaw's concept of superman is an embodiment of the essence of his studies in religion, metaphysics, biology and economics. It is the outcome of his studies in Plato and Nietzsche and his faith in the Creative Evolution. Though Shaw is in perfect agreement with Plato that the common man is frail, irrational and passionate and as such he lacks self control, he does not agree with the Greek philosopher that the superman, the ideal man , the philosophic man can be evolved through education.

By the time Shaw composed *Man and Superman* we find Shaw vigorously denying that man has progressed at all. Shaw rejects Plato's recipe for the production of the extraordinary man or superman through education, just as a superior breed of gray hounds or racehorses can't be produced by education. Shaw's superman is a man of culture and can be produced only through selective breeding.

The kind of superior virtue the superman would possess is represented by Shaw's theory of life force which is an immanent force working in men and impelling them to move upwards. It is vitality with a purpose. It is an absolute faith in the perfectibility of man by the undesirable drive of Nature.

The superman will be evolved during the course of ages through a process of selective breeding. Men and women who are biologically more desirable must mate to breed the superman of the future. Men who are rich, young, able bodied and intellectually superior are better mates than those who aren't so. Thus, Tanner is more attractive mate than the intellectually inferior Octavius, and Ann possessed by the 'blind fury of creation' instinctively realizes this and so pursues him and compels him to yield to her and be the father of her children and Freddy, a simple character is preferred than philosophical Prof. Higgins by Eliza Doolittle. The superman will not be a great warrior, a great military hero, nor a great doctor or artist, nor a great politician, nor a great romantic but a philosophic man who seeks in contemplation to discover the inner will of the world, in invention to discover the means of fulfilling that will, and in action to death as will by the so discovered means. He would be self-conscious and self understanding. With his mind's eyes, he will be able to see the purpose of life and there by enable the individual to work for that purpose instead of thwarting it and baffling it by setting up short-sighted personal aims as at present.

Shaw's philosophy of life force is optimistic. It visualizes continuous improvement and ceaseless progress towards the emergence of the superman. It has the regard for conventional morality, happiness, beauty and traditional frivolities such as love, constancy, honor, virtue and chastity in man-woman relationship. It impels self determined man like Tanner to rest upon the biological urges of woman like Ann.

The Superman in *Man and Superman* has the potential to be forged through a union between John Tanner, due to his intellectual superiority, and Ann Whitefield, who embodies the Life Force. The Superman is explicitly mentioned in the play, when the devil calls Nietzsche's Superman "the latest in fashion among Life Force fanatics" in Act III. Shaw's Don Juan explains that the Life Force seeks to create a Superman, and that humanity's highest goal is to serve that purpose as well as to gain a philosophical mind in order to understand its purpose.

The intellect is needed because without it, man blunders into death. The philosophic man seeks in contemplation to discover the inner will of the world, in invention to discover the means of fulfilling that will, and in action that will by the so-discovered means. In other words, each human should seek its highest ability to comprehend its ultimate purpose and then bend willingly to the Life Force's urge to create the Superman. Expressing the similar notion, in the preface Shaw states

The intellect will risk the stake and the cross; starve, when necessary, in a garret all his life; study women and live on their work and care as Darwin studies and lived upon sheep; work his nerves into rags without payment, a sublime altruist in his disregard of himself, an atrocious egotist in his disregard of others. (153)

CHAPTER TWO

Feminism

2.1 Feminist Perspective

Behind feminist criticism lies two centuries of struggle for women's right. This struggle has been marked by such books as Mary Wollstonecraft's *A Vindication of the Rights of women* (1792), J. S. Mill's *The Subjugation of Women* (1869) and Margaret Fuller's *Women in 19th Century* (1845). These writers in their books present very important life of women's thought. They too reveal the biological instinct of the women.

Women's texts are regulated from the medieval age. Nevertheless, since all the female writers mayn't be feminist, the earlier women writers followed the male tradition in their literary works and arts. In the 19th century also women were expected to cultivate domestic virtue, so their place was home. We can get some seed of feminism in the writing of Jane Austin, George Eliot and Bronte sisters in the Victorian era.

After 1960, feminist literary criticism is closely interrelated with the movement called political feminism which denotes social, economic and cultural freedom and equality between males and females. In this connection feminist criticism denotes a revolt against patriarchy. By this, it is clear that even male writers can be feminists by advocating and even female writers may not be feminists. Nevertheless, women naturally tend to be feminists on the ground that the target is female study and male writers come to be feminist because they find their plots to write regarding feminism, women instinct.

Mary Wollstonecraft was the first feminist theorist. Her role in the modern context is a significant one. Her *A Vindication of the Rights of Women* and other

fiction and prose works on women and the cultural, economic and educational disabilities raised women's consciousness against what she called the 'Patriarchal' society. Another significant feminist was Simone de Beauvoir for whom M. H. Abrams in his *A Glossary of Literary Terms* says

A much more radical critical mode was launched in France by Simone de Beauvoir. *The Second Sex*, a wide ranging critique of the cultural identification of women as merely the negative object, or 'other' to man as the defining and dominating 'subject' who is assumed to represent humanity in general; the book dealt also with 'the great collective myths' of women in the works of many male writers. (234)

In the feminist world a more subtle and radical critical mode was launched by Simone de Beauvoir. Her book *The Second Sex* is very important on this ground. According to her, all the male writers assume the females as a negative 'object' or 'other' to man who is supposed to be the dominating and defining 'subject'. Here, man is assumed to represent humanity in general.

Many writers started writing in the line of feminism after the 1960. But some of the critics argue that feminists can't be successful in this direction in that even if they revolt against patriarchy they are bound to use the male dominated language. That's why, critics argue, if they really want to write something of their own, they should have their own language. Since they do not have their own language in writing they somehow are bound to express the male values. Thus whether they speak or keep silent they suffer.

Feminist movement is the result of male domination over the females. In our ancient and medieval literature, we find that women's status was lower than that of the slaves. In the course of defining feminism, showing the poor status of women, Raman

Selden, a feminist professor in his book *A Reader's Guide to Contemporary Literary Theory* states: "In the pre-Mendelian days men regarded their sperm as the active seeds which give form to the waiting ovum which lacks identity until it receives the male's impress"(134).

In the pre Mendelian days, male domination was rather greater. Male members of the society assumed their sperm as the active seeds. They thought that the waiting ovum lacks its identity until it gets the male's impress. In this way, they underestimated females by comparing them with the waiting ovum. They argue that males are something superior and definite, having separate identity but females are without separate identity and history.

In defining feminist criticism incisively and precisely Selden in his book *A Reader's Guide to Contemporary Literary Theory* says

Feminist criticism sometimes summons up the anger of the furies in order to disturb the complacent certainties of patriarchal culture and to create a less oppressive climate for women writers and readers.

Sometimes feminist critics have employed wit to 'deconstruct' male dominated ways of seeing. (134)

Feminist criticism sometimes raises the anger to destroy the complacent certainties of patriarchal culture. In a similar fashion, it raises anger against patriarchy to create a less oppressive environment for women writers and readers. Likewise, feminist critics, sometimes use wit to construct the male dominated ways of behaving and seeing. Although numerous writers are raising questions against patriarchy, yet some of the outstanding feminist writers of the 20th century Virginia Woolf, Showalter, Mary Ellman, Helen, Cixous, Juliet Mitchell, Toril Moi, etc. have

advocated in favor of feminine environment justifying through their literary works that any literature remains incomplete without them.

2.2 Schools of Feminism

After the mid 20th century, feminism has been undergoing various discrepancies. This has resulted in the emergence of three distinct models of feminism: British, American and French. There are many other breaks and outbreaks inside this movement but these are the major ones. There are also no such demarcating lines to set frontiers between these models. Though they have similar principles and mottos as far as their pleadings for feminist interests are concerned, there are some slight distinctions on the basis of which these three models can be studied.

2.2.1 British School of Feminism

This school is also called Marxist and social feminism. It is mainly based on the concept that the text is a part of process of the social construction of meaning and subjective, and literature is one of the ways in which gender relations and gender ideology are productive and reproduced. British feminism is politely productive and theoretically sound. Because they are Marxist in approach, British feminists tend to focus on class along with gender as a critical determination of literary production. They deny the French feminists that Phallogocentrism is not Trans- historical tradition; neither the writing is revolutionary in itself. Phallogocentrism , rather, is in some way related to the historically specific material conditions in which women lead their lives.

Thus, British feminism derives its momentum from the changing economic social conditions and the changing balance of power between the sexes. The Marxist view of the necessary dialectical relationship between theory and practice also applies to the relationship between female experience and feminist politics. Michele Barrett,

one of the outstanding British feminists defines ideology in *Women's Oppression Today* (1980) as the process by which meaning is produced, challenged, reproduced, transformed and later identifies literature as an exemplary instance of it. It is essentially mental phenomenon which has material effects. Gender, therefore is not produced simply by Masculine thought as Kate Millett's male conspiracy and Luce Irigaray's phallogocentric traditions are supposed to have produced but rather is product of that thought as it relates to the particular ways in which women's productive, reproductive and domestic life is organized. The Marxist feminist notion is that femininity and masculinity are myths or ideologies. For these feminists, such beliefs are values that aren't detached from social life but rather are embodied in what we say and do, and have no other existence.

2.2.2 American School of Feminism

American feminism is socio- historic feminism. It is also called textual feminism. It is socio- historic in the sense that it takes the text as a reflection of prior meaning or reality. It also takes into consideration the author's prior historical experience whether it be social, emotional or psychological. The American feminists also tend to use language as means of close reading into the close reading of New criticism under feminism and used to recover the patriarchal remains in the male authored texts and replace them with their own.

The American feminists have brought their impetus from civil rights, peace and protest movements. As such, they contrast the British feminists. Regarding this, Kate Millett referring to Kara Kaplan, remarks that ideology is the universal penile club where men of all classes use to beat women with.

Elaine Showalter is another pioneer of American feminism. Her concept of subculture is also a historically derived notion and as such falls under the American

feminist criticism of socio-historicism. The critical practice, as she clarifies is implied in the Socio-historical approach. To mark this, Showalter has invented two terms- 'feminism critique' and 'gynocritics'. The former denotes to the gender aware reading that uncovers patriarchal assumptions, stereotypes and values and the latter refers to gender aware reading that focuses on women who write from women's experience. American feminism is often charged by the French as: biologist, essentialist and idealist.

2.2.3 French School of Feminism

It is psychoanalytic and deconstructive in nature because it takes its impetus from Jacques Lacan's psychoanalysis and Jacques Derrida's deconstruction; this school of feminism is called psychoanalytic and deconstructive. French feminists are much radical in their approach to feminist study. They advocate a revolutionary linguism on oral break from the dictatorship of patriarchal speech. The main French feminist theorists like Helen Cixous, Luce Irigaray, Toril Moi speak of feminine writing which has its source in the mother in that stage of the mother - child relation before the child acquires the male centered verbal language.

Drawing on Saussurean structuralism, Derridian deconstruction and Lacanian psychoanalysis, the French feminists assume that language constitutes human reality that through language or representation, culture inscribes social and sexual identities in the bodies and minds of biological or psychological individuals. They are of the opinion that women's discourse can be inserted into phallogentrism by finding or writing the blind spots, contradictions and gaps. They want to make use of female morphology with genital lips torching as a metaphor for women to speak their specific experience. French feminists have tended to make the wild zone of the female territory theoretical base of women's difference.

Showalter rightly summarizes these major three schools (models) of feminist criticism: English feminist criticism, essentially Marxist, stresses upon oppression, French feminist criticism, essentially psychoanalytic, stresses on repression, American feminist criticism, essentially textual stresses upon expression.

The woman secluded either from the literary atmosphere or from the social institution is compelled to activate herself setting up a female territory of her own. The estate she chooses should not be the estate 'bequeathed' by patriarchy. Juliet Mitchell admonishes women not to make their playground this patriarch ally gifted estate but to set up their own. Here they can perform any esoteric acts out of their own experiences but theirs is a wild or muted zone which is full of mysteries never to be identified by men.

Like Virginia Woolf, many feminists regard that it is unpleasant for the women to be locked out but it is worse to be locked in. A woman, for example, estranged from male discourse may feel shocked for being isolated, but at the same time, she also realizes the fact that it is more hazardous to be locked within the male discourse. As such, it is better for her to remain in the wild though she may be thought mad for not abiding the rules and regulations of society. In compliance with this concept, the modern feminist visionaries like Mary Doly, Adrienne Rich and Marguete Duras satirize the sterile narcissism of male scholarship and celebrate women's fortunate exclusion from its patriarchal methodology.

Some feminists are in favour of the past unintelligible language of women. These language propounders, because of their esoteric knowledge, were thought by men to be witches and were burnt alive. In women's texts, the wild zone becomes the place for the revolutionary women's writing in 'White Ink'. It is the Dark Continent in which Cixous's laughing medusa reside. The embodiment of female monstrosity,

fearing the males can be found in Milton, Pope, and Swift etc. In all the incarnations the female monster is a striking illustration of Simone de Beauvoir's thesis that a woman has been made to represent all of man's ambivalent feelings about his own inability to control his own physical existence, his own birth and death.

Because of the frightening persuasiveness of patriarchy in the literary field, women writers found to observe their own writings reflecting themselves as madwomen. But along with the progress in the awareness of their creative power, they came to know that it is writing itself that can liberate them from madness, instead of plunging them into it. By projecting their rebellious impulses into their madwomen, they can severely criticize the society and come to terms with their own uniquely female feelings of fragmentation. Many of 19th and 20th century women writers have attributed their female characters with madness as Virginia Woolf and others.

2.3 Shaw's Concept on Women Characters

In the Shavian school of theology, Life Force is considered as the alternative to God's power. Shaw has connected women with his Life Force theory with sound arguments. Though life force works equally in men and women, its power is stronger in women. Essentially, the impetus of Shaw's Life Force is in the biological impulse. And as such the life force runs in women more strongly than in men. Shaw believes in change, betterment, and improvement or in vitalism, that is to say Shaw wants to see the world more progressive and prosperous. Shaw repeatedly expresses that the progress and the prosperity of a country is not possible without capable citizens; the superman. That is why Shaw stresses the need of the superman.

Nature employs women for the procreation of race. Because of the higher Life Force in them these women are more selective in choosing their mates. Shaw believed

that the purpose of nature is to evolve a race of human beings better than the present ones and women are nature's agents for this purpose.

So far as Shaw's philosophy regarding the status and function of woman is concerned, we can find his views particularly in his plays such as *Man and Superman*, *The Doctor's Dilemma* and *Pygmalion*. Woman is considered by Shaw as more primitive than man and she is regarded as life's chief instrument for continuing life, whether in the human species or in any other species of living creatures. Woman, according to Shaw, is nature's instrument just as man is woman's instrument in order to fulfill nature's mission or the mission of life force. In the preface *Man and Superman* he writes

Those who are men of genius; that is men selected by nature to carry on the work of building up an intellectual consciousness, are of her own instinctive purpose. Accordingly, we observe in the man of genius all the un-scrupulousness and all the 'self -sacrifice' of woman. He will risk the stake and the cross; starve, when necessary, in a garret all his life; study women and live on their work and care as Darwin studied worms and lived upon sheep; work his nerves into rags without payment, a sublime altruist in his disregard of himself, an atrocious egoist in his disregard of others. Here woman meets a purpose on impersonal, as irresistible as her own; and the clash is something tragic. (153)

Shaw says that man was created out of woman although we know that neither man nor woman can be created without the co-operation between the two. The serious business of sex is left by man to woman because it is woman who invariably takes the

initiative to get married. What Shaw explains about the concept of woman on the very book *Man and Superman*

And so, your Don Juan has come to birth as a stage projection of the tragic-comic love chase of the man by the woman but the woman's need of him to enable her to carry on Nature's most urgent work does not prevail against him until his resistance gathers her energy to a climax at which she dares to throw away her customary exploitation of the conventional, affectionate and dutiful poses, and claim him by natural right for a purpose that far transcends their mortal personal purposes. (155)

Shaw means to say by the above words that woman is physically creative, and she is impelled by the Life Force to marry so that the human race may be perpetuated or multiplied.

Shaw has expressed his view further on the role of woman in relation to a man of genius. He believes that a man of genius is particularly intended to fulfill the purpose of the Life Force, and not merely the biological or procreative purpose as it is the mission of the ordinary man to fulfill that purpose. Joad suspects that Shaw's conception of the relation between a woman and a man of genius is borrowed from Shaw's dependence upon his mother for a number of years. But then, who is the genius here? Shaw's mother was also a musical genius just as Shaw was a literary genius; then again, the relation between Shaw and his mother was not the same as is between a man and woman from the biological point of view. Therefore, we feel that Joad's suspicion is baseless. But Shaw believed that a genius is born or sent to the world in order to give conscious expression to life's instinctive purpose.

According to Shaw the true function of art is to transcend the biological function of sex and fulfill the noble mission of the life force. Romantic art, in Shaw's opinion has merely glorified sex or woman and thereby it has wasted or degraded the genius of the artist. The real aim of true art is to advance the cause of Creative Evolution by helping mankind to discover the truths, which lie hidden behind nature.

Shaw never neglected women's power and knew that without them the world of Superman is incomplete rather can not exist. And this is why we find in each of his plays, women playing important, influential and dominant roles. From his writings and sermons one can easily perceive that Shaw was a man who always professed for betterment of women's social position. And this belief in betterment draws him to vitalism which further draws him to search for superior human beings. This generally resulted in delightful characterization, whether of men or women.

While we see on the surface, it seems that Shaw's heroines pursue men and also Shaw affirms this role of women in *Man and Superman*. But it is a theoretical affirmation. In actuality, his characterization of women reveals that Shaw brands women as an object of worship. It is all because he believed in the life force and his women are the disguise of the life force. For example, the superman of Shavian squad of heroes, Tanner feels the whole world in his arms when he clasped Ann. It is not a romantic appraisal of his sweetheart because Tanner is least romantic. Shaw was not religious in its conventional sense but always maintained the belief that there is an unseen force that governs us. This is the force of the universe. So in clasping Ann in his arms Tanner is making confession that he has clasped the force of the universe in his arms.

It is the maternal aspect of woman that Shaw emphasizes. He sees her as the prospective mother of many children. He is always in favor of woman's social and

economic justice. Shaw found out the way to the freedom of women. Shaw not only gave women the freedom to do as men did, but gave men the freedom to treat women as if they were me.

Shaw feels that women have been treated rather badly in a modern society. Men do not pay them due respect. The most serious social injustice done to them is that they are underpaid in the industrial world which disables them to be economically independent. And this economic dependence of women on men defeats the very purpose of the 'Life Force'. The woman is deprived of the right to choose the correct mate who is 'biologically fit' and rather selects the 'economically fit' who would provide nutrition for herself and her children.

Shaw's women characters are blend of all the realistic factors of 20th century life. His women are not timid or just a poet's imagination. He sketched Mrs. Warren's portrait to show the effect of capitalism on women. Shaw desires these women to be brave and bold enough to speak against the injustices being suffered by them in a world dominated by men. Shaw appeals them to be self sufficient, self dependent and adopt a new way of life of their own. His entire purpose is to embolden the women characters not to be afraid of men but face them dauntlessly even if they are Napoleon courage. C.B. Purdom, in his book *A Guide to the Plays of Bernard Shaw* writes about Shaw- "He honoured women showing in his plays that they were not only to be loved, but respected, even feared "(107).

Thus, Shaw puts women on a high pedestal. Also, in Shaw's canon of women characters, there are women like Violet who pursue and try to win over rich men, even though they are not good, in order to secure economic independence. There are women characters that have enormous potentialities but need proper education and training for example, Eliza Doolittle and Barbara.

So, in Shaw's characterization of women we find variety and vividness. These women don't merely run after male characters and even if they do, they do so with a definite purpose. So far as freedom of women is concerned, they should be favoured by men. For Shaw, the female is not the weaker sex but the stronger one. Women's instincts are more compelling; their wills are more determined, their sense of reality is more vivid because the fury of creation is more violent in them than in men. The woman is not the pursued but the pursuer, it is man who is wooed and won. This idea is found in *Man and Superman*.

Thus, it is woman who creates human beings and supplies comfort and love to man. Shaw has strong favor for women. Women are able to overcome more male because women are created for the purpose of carrying life to higher levels.

There are critics who think that Shaw's women characters are merely dependent on their male counterparts. But a close examination of Shaw's plays reveals that his woman characters are not timid or just a poet's thoughts.

Shaw in his dramas seldom deals with passion and emotion but with problems, their ideas and preaching. One of the many social problems he might have engrossed with is the social status of a woman emancipation of womanhood. When he was convinced that the women were not given their proper place in this profane world he thought of giving it his plays with the motif of education. And this makes him an ardent feminist. He was of the opinion that women should have identical rights with men. He was against the traditional contemptuous treatment of women at home. He also was against giving them the artificial respect in some of the social and public sphere. Sentimental and emotional ladies were not his taste. From his plays as well as his philosophy of Socialism, Capitalism, Soveitism and Fascism, we come to know that he was in favor of giving women an equal footing with men so that they may

defend their own position against men with their own strength and ability. It is in fact, a new look, a new angle towards emancipation of womanhood.

Shaw's interest in women was less emotional than intellectually sympathetic. The life force is an important aspiration of human life and Shaw maintains it in all his works. Women have been the victims of man's own sense of superiority. Ann Whitefield stands for eternity until the race shall end. At the same time, there should not be under payment because this leads to inequality, overwork, dirt and degradation as such the life force will be handicapped. There should not be the poverty, only then we can breathe the life force.

Thus Shaw's women are superior to men. His woman characters are not timid or just a poet's imagination. He desired the women to be brave, bold and able to fight against patriarchy for their justice. He appeals them to be self sufficient, self-dependent and to adopt a way of their own. Thus Shaw's women were placed in drama as not only to be loved by all but be respected by all of society. This theme suggests that Shaw is the staunch supporter of women characters. But then, Shaw's opinion of women cannot be confined to the view that they are merely creators of new life. Apart from being a mother, a woman has to play many other roles. Candida, Barbara, Joan, Ann are certainly the specimens of Shaw's superman. Through these women, Shaw hopes for a better home, a better society and also a better world.

CHAPTER THREE

Reversal of Role Relation in Shaw's Selected Characters

3.1 Supremacy of Female over Male

From ancient time our society or the world has been guided and controlled by the male counterparts. From the beginning of human civilization, this world has remained patriarchal. That is to say patriarchy has been the tradition of most countries of the world. From the real life to the literature, we can observe the male characters playing dominating roles over females. In stories, plays and novels males are presented as the major role players while the females are shown as supporting role players. The male superiority has been the common feature in many parts and aspects of the world. Whether it is a day ot day life or the bigger business, women have been used as machines or tools. The primary business and decisive role has been played by the male members. Women are made the medium to refresh exhausted male counterparts. The impact of this sort of male dominance did not isolate the globe of literature too. Of course, literature is also the reflection of people's life, their topsy-turvy or their activities from dawn to dusk. So how could it be separated? The literary figures have composed many of their works creating the male character as the primary role players. Unlike most of the literary works G. B. Shaw's *Man and Superman* and *Pygmalion* have exposed supremacy of females. The woman instinct has forced their male counterparts give up their strong determination and go as per the will of the women. Very few girls or women are created of that nature who with their inner strength can melt even hardened male counterparts. Some women are mines of heat who can melt their objects and mould as per their designs. The exceptional women who have strong and irresistible life force can seek and get those male characters that they prefer; they do not get involved with those whom they don't prefer.

Through Eliza Doolittle and Ann Whitefield, Shaw not only tries to equalize woman with man but also tries to abolish the ill treatment of women by men. He tries to convey that their patience should not be underestimated. They are such pacific ones who can remain motionless longer but when the limitation of patience is over, they can be dangerous storm and hurricane. The environment he created is only for the upliftment of women in the dramatic world. Both the story of *Man and Superman* and *Pygmalion* are love chasing by men over women and the ultimate bowing has to be done by the males in understanding.

3.2 Supremacy of Eliza Doolittle

An eighteen-year-old flower girl Eliza Doolittle is the major character of *Pygmalion* around whom story moves. Here an approximately 40-year-old professor of phonetics Henry Higgins meets her while taking shelter under the Portico of St. Paul's Church Covent Garden. There appears Pickering, an amateur student of Indian dialects, the writer of a standard book on the Sanskrit language. Suddenly Higgins overhears Eliza Doolittle and discovers that she has an atrocious Cockney accent. He starts making notes of her speech at the time when he was to take shelter to avoid rain. Pickering has come to meet Higgins by hearing his reputation that Higgins can change any common girl's speech into a speech like of duchess within a training of three months. Such a girl can produce a fine language even she is presented at an ambassador's party. Higgins parts from Pickering after inviting him to his laboratory in Wimpole Street where he will train Eliza as per the condition of the bet he has kept with Pickering. After three months' painstaking training at Higgin's house, Eliza is brought in Chelsea for her first trial where she is advised to talk only on the weather and people's health.

Women have such a patience and caliber; once they are determined they won't give up until they do not get what they aim. The flower girl thinking that if she had better speech, she would get job at better place was determined in such a level that she surpassed the training of Higgins. She went ahead of Higgins training. After a little more practice of English speech, she is presented at an embassy reception where she successfully passes of a duchess. A flower girl who does not have any culture and civilization other than to sell the flowers in traditional way allures attention of Higgins because of the bet proposed by Pickering. At close relation and observation of Higgins, she converts herself to a girl like duchess. But this could never be studied by Higgins. He is a character running after the physical phenomenon. The human instinct keeps no value to him. He wins the bet however loses Eliza. Eliza is discontent. Her dissatisfaction later converts her to be playing superior role player. An inner force then drives her in the direction of her own world where she can pull the male characters; rather than being pulled by male characters. Friendship between male and female is impossible. This is highlighted by Eliza's voice. She is in touch, close touch with Higgins but Higgins did never acknowledge that conversion of a very simple, illiterate girl into a duchess was hardly possible if she did not have been passionate. If she did not have higher instinct to know, learning in such a short span of period was just not her physical strength. It was her life force to get something more than phonetics that drove her to learn this speech far better than expectation but to her dismay Higgins could see it just a tool. To understand Eliza in her totality, her role and character should be understood in terms of the organizing principles behind the composition of the play.

Eliza Doolittle like most women characters tries to find her teacher, Higgins not just a phonetic tutor, something beyond that. She looks at him for a long-term

close relationship, which is merely not the relation of idealism but of spirit and realism. Such a relation, which is brought out not just by the head or mind but also from the depth of heart is not within the reach of Higgins. This relation she was looking for is of course not made but naturally been. But she does not find any such thing in Higgins. She finds Higgins, a high reputed professor not suitable for her. Her six-month closeness with Higgins was nothing more than a cold mechanical relation of a teacher to a pupil. What she feels is Higgins never treated her as a warm emotional being. She was a mere machine for him for his experiment in English Elocution. Of course, they had to make a very close relation but as Higgins showed his unkind and inhuman attitude towards Doolittle, She even hurled the professor's slippers at him when her training was over. Her feeling of negation was growing bigger and bigger every week and month from the day, she felt that she was merely treated as a machine. When her mission was complete, she was able to give up this whole mechanical relation. She was incensed that in her mind he still treated her as an inferior being, a common ignorant girl. She was expecting the professor to be more humane to her and give her the Pygmalion- Galetta feeling but for her Higgins behaved as a selfish brute. Therefore by reading under him too, she was not grateful to him. Her instinct guides her that Higgins who gave her such a social status is not a thankful person; rather Colonel Pickering is a grateful to her because his courtesy had done most in her real education. She not only hurls slippers at Higgins but also hates him very resolutely. She proves it. When she does not like it, nothing can affect her.

Eliza leaves Higgins turning a complete deaf ear to him and marries Freddy Hill at her own interest because she feels he loves her, knowing everything, she is poor. He wants her therefore she marries her. Higgins does not love her. So she rejects him. Generally the girls will to find senior, superior but just at reverse, she prefers

weak and poor man here. From antiquity, the male role players have been choosing the females, guiding them. They have been directing the world as per their wishes but Eliza is able to turn the tables. The female has been making the recognition of her husband too. With her power of Elocution, both of them are recognized.

Eliza Doolittle is the female protagonist who fights against the male dominance for the liberation of womankind. It is her female resistance against male domination that shows her superiority against so called highly reputed professor. Her masculinity appears when she is prepared to pay for what learners pay while as the femininity of professor Higgins grins for the bet he would get for transforming a flower girl into a duchess like girl. She being at the stage of flower girl keeps power to acknowledge her when he does not tell her to sit by stating – “ Well if you were a gentleman, you might ask me to sit down, I think. Do it. It tells you I am bringing you business?" (23). She is very bold and firm unlike woman characters when she replies to an insulting statement of Professor Higgins- baggage by saying that “ I won't be called a baggage when I have offered to pay like any lady” (23) Eliza's first triumph therefore can be seen immediately in the following dialogue

Mrs. Pearce: How can you be such a foolish ignorant girl to think you could afford to pay Mr. Higgins?

The flower girl: Why shouldn't I? I know what lessons cost as well as you do, and I am ready to pay?

Higgins: How much?

The flower girl: (Coming back to him, triumphant) Now you're talking! I thought you'd come off it when you saw a chance of getting back a bit of what you chucked at me last night. (Confidently) you'd had a drop in, hadn't you?

Higgins: (Peremptorily) sit down.

The flower girl: Oh, if you 're going to make a compliment of it.

Higgins: (Thundering at her) sit down.

Mrs. Pearce: (Severely) sit down, girl. Do as you are told.

The flower girl: Ah-ah-ah-ow-ow-oo! (She stands half rebellious, half bewildered).

Pickering: (Very courteous) won't you sit down? (He places the stray chair near the hearthrug between himself and Higgins).

Liza: (Coyly) don't mind if I do. (She sits down. Pickering returns to the hearthrug). (24)

The above dialogue boldly states her boldness. The intellectuality of a professor cannot bend even a simple flower girl. She shows her flower girl statement by saying that she knows the cost of all things, but we can consider it was her psychological triumph over Higgins.

During her training course at the residence of Higgins, she is treated no better than his slave. However in spite of being confined to such awkward predicament, she continues her struggle against Higgin's predomination. She tries to show through her exposition that man does not become superior or inferior by the external capacity. To make oneself equal to other is not a heroic work she is also capable of it, which we can feel through the following dialogues:

Higgins: There! As the girl very properly says, Gorn ! Married indeed! Don't you know that a woman of that class looks a worn out drudge of fifty a year after she' s married?

Liza: Whood marry me?

Higgins: (Suddenly resorting to the most thrillingly beautiful low tones in his best elocutionary style) George, Eliza, will strew the streets with the bodies of men shooting themselves for your sake before I've done with you.

Mrs.Pearce: Nonsense, sir. You mustn't talk like that to her.

Liza: (Rising and squaring herself determinedly). I'm going away.

He's off his chump, he is. I don't want to balmiest teaching me.

Higgins: ? (wounded in his tenderest point by her insensibility to his elocution) oh, indeed; I'm mad am I? Very well, Mrs Pearce: You needn't order the new clothes for her. Throw her out.

Liza: (Whimpering) Nah-ow. You got no right to touch me.

Mrs. Pearce: You see now what comes of being saucy. (Indicating the door) this way, please.

Liza: (Almost in tears) I did not want any clothes. I wouldn't have taken them

(She throws away the handkerchief). I can buy my own clothes. (28)

Towards the end when Higgins treats Eliza as usual and tries to bully her to return to her past life or to marry the father like Pickering, her patience breaks, so she slaps on his face by saying- "I would not marry you if you asked me and you are nearer my age than what he is " (100). She does a heroic work to counter and challenge her own teacher.

Thus Eliza has completely made herself a strong willed woman and is able to bully Higgins instead of being bullied by him. She determines to be a teacher like Higgins and in this way makes herself a rival of him in his profession. She therefore tells him that she's advertised that she was a flower girl who had been made to speak

and behave like a duchess by the practice of Prof. Higgins methods and she would do the same thing to any girl for a payment of a thousand guineas. This makes Higgins furious. He threatens to wring her head but she does not care about what she says:

Eliza[desperate] oh, you are a cruel tyrant. I can't talk to you: you turn everything against me: I'm always in the wrong. But you know very well all the time that you are nothing but a bully. You know I can't go back to the gutter, as you call it, and that I have no real friends in the world but you and the colonel. You know well I couldn't bear to live with a common man after you two; and it's wicked and cruel of you to insult me by pretending I could. You think I must go back to Wimpole Street because I have nowhere else to go but father's. But don't you be too sure that you have me under your feet to be trampled on and talked down. I'll marry Freddy, I will, as soon as I'm able to support him.

(108-109)

Finally before Eliza's strong will power, very self determined person like Higgins is also compelled to surrender himself to her and admires her independent spirit. He realizes that she is now a strong woman and would be a tower of strength which can be adjudged through these lines of conversation in the play.

Higgins: [wondering at her] you damned impudent slut, you! But it's better than sniveling; better than fetching slippers and finding spectacles, isn't it? [Rising] by George, Eliza, I said I'd make a woman of you; and I have. I like you like this.

Eliza. Yes: you turn round and make up to me now that I'm not afraid of you, and can do without you.

Higgins: Of course I do, you little fool. Five minutes ago you were like a milestone round my neck. Now you are a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors instead of only two men and a silly girl. (110)

The courage and determination not only makes her throw slippers at Higgins but also bully him. She from one dimension leaves Higgins at her own interest and threatens him to become a rival in his profession from the next. Higgins has to surrender in front of her by admiring her at last.

3.3 Supremacy of Ann Whitefield

Ann Whitefield is the victor of life force in the story of *Man and Superman*. Generally it is argued by the critics that Shaw's female characters are inferior to his male characters or they hold a position next to men. Basically the charge has been made against Shaw probably because his women are seen inferior to men due to his attitude in making his heroines run after heroes for mating.

In case of Ann Whitefield, Shaw creates a genius and dictates that this is the kind of woman, men of intelligence look for or they are attracted by. They long to marry them and in a remarkable number of cases remain faithful too. Many often the credit of the prosperity of the entire family is given for the right decision at right time by the female counterparts. They have shown their faith in the fact that there is always a hand of woman behind the success of a man. The skill and quality of patience and tolerance has made them get things they wish, can be called a victorious part of women. No matter the males sometimes secretly regret for being defeated because of some deeper lack in the relationship or they think it is due to their underestimating the women instead of paying little respect to them. In the similar way, the love demand of Octavius to Ann or love chase between Ann and Tanner is a kind of sex war and the

female sex ultimately wins the battle. G.B. Shaw creating Ann Whitefield as the superb woman character wants to show that men simply boast of being the women's guides and their guardians but in actuality it is the wife who has been playing the role of guide and guardian of men. Without them the life of the husbands is hollow.

In *Man and Superman* we find the ruthless pursuit of Tanner by Ann. Ann is loved by the gentle, respectable and poetically minded Octavius. He desperately loves and likes her but Ann shuns him. Here the mating relationship is not in the hand or authority of a man but in the hand of woman. She therefore rejects him and instead pursues Tanner, the revolutionary free thinker despite all his protests. The trios have to stand in a very perplexed situation. Octavius has blindly fallen in love with Ann. He whole-heartedly wants her. Not only this, he calls her source of inspiration for his composition and writing. He has been in such blindness that he sees no other factor responsible in his creation and composition and writing. He has been in such blindness that he sees no other factor responsible in his innovation. At the same time, there comes John Tanner with a complete different notion. He says that one can never be happy after being accompanied with a woman. At this time when Octavius abuses Tanner by stating that he does not understand what has remained in love and there is no use of talking with a person like Tanner since he knows no worth of love. Tanner at this, satires the women's love stating that it is full of selfishness and they do this all drama since they can't live without their male counterparts which can be known from the lines quoted down. But what happens in reality later is Octavius who seems to have gone mad in her love is turned deaf ear by Ann while as Tanner who looks at women indifferently and does not seem to show any respect to them is in the end captured and married by Ann though he is not a happy man. Ann is superior to either

of these two men. She is proved as a person driven by life force which can be observed through the following dialogues too.

Octavius: I cannot write without inspiration. And nobody can give me that except Ann.

Tanner: Well, hadn't you better got it from her at a safe distance?

Petrarch did not see half as much of Laura, nor Dante of Beatrice, as you see of Ann now; and yet they wrote first-rate poetry- at least, so I'm told. They never exposed their idolatry to the test of domestic familiarity; and it lasted them to their graves. Marro Ann; and at the end of a week, you will find no more inspiration in her than in a plate of muffins.

Octavius: You think I shall tire of her!

Tanner: Not at all; you don't get tired of muffins. But you don't find inspiration in them; and you won't in her when she ceases to be a poet's dream and becomes a solid eleven stone wife. You will be forced to dream about somebody else; and then there will be a row.

Octavius: This sort of talk is no use, Jack, you don't understand. You have never been in love.

Tanner: I! I have never been out of it. Why, I am in love with Ann. But I am neither the slave of love nor its dupe. Go to the bee, thou poet: consider her ways and be wise. By heaven, Tavy, if women could do without our work, and we ate their children's bread instead of making it, they would kill us as the spider kills her mate or as the bees kill the drone. And they would be right if we were good for nothing but love.

(61)

Female domination of the male is one of the most obvious characteristics of the romantic comedy, a truly remarkable paradox since the women have no outlet for their energies outside their narrowly and traditionally defined social and biological roles. Nevertheless within the confines of their role, women like Ann exert a powerful force. Despite Tanner's protest against and his pretensions to being a Utopian philosopher, he is seen as a frightened male fleeing from Ann and finally he is won by Ann as her husband while as the aspiring poet Octavius is paralysed by a romanticized conception of Ann. Ann woos her newly appointed guardian, John Tanner and he in spite of his anti romantic personality falls for her. He does not love her in the conventional sense, but falls prey to the life force that she exudes. Ann is an exceptional woman, who has a strong and irresistible life force, scoffs at weaker intellects such as Octavius and seeks instead someone like Tanner whose intellect makes him surly and offensive to other men but irresistible to strong women like Ann. Ann Whitefield is portrayed as the preacher of the theory of nature. It is even revealed through Ann Whitefield that the life force is not confined to man's intellectual achievements rather the power of life force mainly resides in woman and this fills them with the maternal instinct i.e. the instinct to create the child for which Tanner is merely the symbol of ideal husband. And for this purpose Ann is very selective because the life force in her does not allow her to choose Octavius but forces her to mate with Tanner. She thinks Tanner should mate with her for superman. Therefore he is driven towards her by her. Here even arises a row between will power and intellect power, which are of equal importance, but if there is a clash between the will and intellect; the 'will' will be declared as triumphant. John Tanner who says that marriage is to him apostasy, profanation of the sanctuary of his soul, violation of his manhood, sale of his birthright, shameful surrender, ignominious capitulation,

acceptance of defeat seems to be like a person who has a complete orthodox thought regarding marriage. But Ann Whitefield, the daring daughter of the life force who represents will power is determined to crash Tanner's pride. On the point of marriage, there is a confrontation between will and intellect where Tanner somersaults in his won philosophical platform and will be bound to surrender to Ann by stating that he loves her and the whole world is in him when he has her.

Tanner: I will not marry you. I will not marry you.

Ann: Oh, you will, you will.

Tanner: I tell you, no , no, no.

Ann: I tell you, yes, yes, yes.

Tanner: No.

Ann: Yes. Before it is too late for repentance, yes.

Tanner: (struck by the echo from the past) when did all this happen to me before? Are we two dreaming?

Ann: Not. We are awake, and you have said no, that is all.

Tanner: (Brutally) well?

Ann: Well, I made a mistake. You do not love me.

Tanner: (Seizing her in his arms) it is false; I love you. The life force enchants me: I have the whole world in my arms when I clasp you. But I am fighting for my freedom. (192)

This is how John Tanner, who seemed very stalwart in his philosophy meets his unprecedented fate to the onslaught of the life force in the mask of Ann Whitefield. Tanner struggles to hold himself back but the strong chain Ann has tied him pulls him towards her.

Ann is very choosing personality in the play. She has deserved the quality to differ what sort of personality should be chosen by her. Not only this she bears all the qualities and does policies for getting the things she has expected like a good leader. She, for her sake, drives both Octavius and Tanner to the destination she wants to reach, not at the place where they want to go. She shows great patience to hear the abuses made against her. She looks to long for the time when Tanner melts from his frozen thoughts because Tanner had revealed with her mother he had not have the slightest intention of marrying her and he would be a mere slave by getting married to her. Finally it was because of her strong desire of getting Tanner for the creation of super race, Tanner is bound to give up his resolute philosophical stand and such unyielding person is spellbound to agree the practical theory proposed by Ann. He accepts her notion and can't restrict himself to say that he could never smell the scent when it was near to him too.

Ann: Flatterer. Why are you trying to fascinate me, Jack, if you don't want to marry me?

Tanner: The life force. I am in the grip of the life force.

Ann. I don't understand in the least: It sounds like the life guards.

Tanner: Why don't you marry Tavy? He is willing. Can you not be satisfied unless prey struggles?

Ann: [turning to him as if to let him into a secret] Tavy will never marry. Haven't you noticed that that sort of man never marries?

Tanner: what! A man who idolizes women! Who sees nothing in nature but romantic scenery for love duets! Tavy, the chivalrous, the faithful, the tenderhearted and true ! Tavy never marry! Why, he was born to be swept up by the first pair of blue eyes he meets in the street.

Ann: Yes, I know. All the same, Jack, men like that always live in comfortable bachelor lodgings with broken hearts, and are adored by their landladies, and never get married. Men like you always get married.

Tanner: (smiting his brow) How frightfully, horribly true! It has been staring me in the face all my life; and I never saw it before.

Ann: it's the same with women. The poetic temperament's a very nice temperament, very amiable, very harmless and poetic, I daresay; but its and old maid's temperament.

Tanner: Barren. The life forces pass it by.

Ann: If that's what you mean by the life force, yes. (191)

Ann has typical feminist vitality; we get in the play the tragic-comic love chase in which Tanner becomes the hunted, the marked victim and Ann the hunter. But Ann is also an individual because she has a distinct personality of her own. She is a vital genius. She may tell lies she may be hypocrite, a coquette and a flirt, she may be unusual but she is fascinating, graceful all the time. She has to marry an unwilling man, she has to secure like all other women, a suitable partner but the intelligence which she brings to bear upon the process is entirely her own. It is an individual quality and sharply distinguishes her from other women. She is the dominant female, the victimizer in the game of sex. When Tanner proceeds to congratulate Violet who also has urged Hector Malone to marry her dominating him, exclaims, "I am utterly crushed. I am well I apologize – I abjectly apologize. Don't let us when we are down, Violet. We seem to have made fools of ourselves but really you who made fools of us" (109).

Though volumes of criticism have gone to the interpretation of *Man and Superman*, Ann Whitefield continues to be a question of mystery who is very difficult to be understood by the readers. The critics even are found to be showing partial judgment regarding her character and position of her role in the play. Whether the readers assume or the critics comment her as predator or the creator of evolution, she has stood as the dominating role player. The play is intended to be Shaw's philosophy of Creative evolution which aims at the making of Superman in accordance with the life force, an evolving principle behind the evolution of human race. In this process, active participation of woman is to be shared. Her role in this regard is vital since she has been choosing the best one. As per the age long tradition, female domination by the male is one of the most obvious characteristic of the romantic comedy. The women have no outlet for their energies outside their narrowly and traditionally defined social and biological roles. Nevertheless within the confines of their role women like Ann and Violet exert a powerful force. Despite Tanner's protest against marriage and his pretensions of being a utopian philosopher, he is found to be running away male from Ann Whitefield and finally defeated by her as her life partner. The aspiring poet Octavius is also paralyzed by a romanticized concept of Ann.

Thus on the surface comedy Shaw exposes the traditional man and woman dichotomy which assumed the passivity of women and their corresponding domination by man but to the apex level Ann, heir of strong will, is endowed with certain aggressive tendencies popularly thought to be masculine. Ann with this quality woos her newly appointed guardian John Tanner and in spite of this anti-romantic persona, he falls in love with her. He does not love her in the conventional sense, but falls prey to the life force that she exudes. It is more a matter of sexual attraction than a romantic love exhibited by woman.

Ann is not only resolute in getting Tanner but she is too stalwart to soothe and convince who has been completely broken by refusal of Ann to get married to him. Octavius who had to show guardianship to Ann traditionally is given so by Ann through her power of words. She has to forsake him but can't desert her too. Therefore to keep him aside she tactfully presents the wish of her father to have guardianship of Ann which can be known through these lines.

Ann [alarmed] No, no: you mustn't lead him to believe that I said that. I don't for a moment think that Jack knows his own mind. But its clear from my father's will that he wished me to marry Jack. And my mother is set on it.

Octavius: But you are not bound to sacrifice yourself always to the wishes of your parents.

Ann: My father loved me. My mother loves me. Surely their wishes are a better guide than my own selfishness.

Octavius: Oh, I know how unselfish you are, Ann. But believe me- though I know I'm speaking in my own interest – there is another side to this question. Is it fair to Jack to marry him if you do not love him? Is it fair to destroy my happiness as well as your own if you can bring yourself to love me?(179)

Through the stated lines, we can easily assume Ann made Octavius doll for a long time. He hummed around her for a very lengthy period quite desperately but when Ann herself came to turn deaf ear, what he could do. He in his own words says, "I kill myself afterwards" (181). For the sake of getting better one, she tricked him and kept him aside which can be known later through her mother's appearance in the play and reveals the fact to Octavius.

Octavius: [smiling sadly] Can't you guess? I daresay you are right to prefer Jack to me as a husband for Ann; but I love Ann; and it hurts rather. [He rises and moves away from her towards the middle of the lawn].

Mrs. Whitefield: [following him hastily] Does Ann say that I want her to marry Jack?

Octavius: Yes. She has told me.

Mrs. Whitefield: [thoughtfully] Then I am very sorry for you, Tavy. Its only her way of saying she wants to marry Jack. Little she cares what I say or what I want!

Octavius: But she would not say it unless she believed it. Surely you don't suspect Ann of __ of deceit.(183)

The century long trend of male dominance has been understated by *Man and Superman* through Ann Whitefield. The males who seem to have been licensed to guide and provide guardianships to the females are guided through by female counterparts particularly by Ann Whitefield. It is not the intellect and tradition that pulls women towards them rather it is self-determination and will power that helps them to make anyone else bend in front of them. Ann possesses this quality. Men have been mere babies in her hand. Ann therefore remains victimizer of inevitable circumstances and stands firm as the superb heroic character.

3.4 Effect of Life Force on Eliza Doolittle and Ann Whitefield

Shaw's philosophy of life force is optimistic. It visualizes continuous improvement and ceaseless progress towards the emergence of the superman. Life force is such a quality that makes the people drive in the world they want to step in. Life force is such a power, which will even pull the people to follow that path which

they do not like. It impels man like Tanner to respond to biological urges of woman like Ann and a personality like Professor Higgins is hurled by a simple girl Eliza Doolittle. In fact Tanner cannot but submit himself to the dictates of Creative Evolution. He may hesitate for sometime but ultimately he exclaims, "I am in the grip of the life force" (183). Similarly towards the end of the drama Higgins is found to be treating Eliza as usual one, not merely as a machine.

The life force is such a quality, which can turn and twist anybody to any path. It may lead the people from punishments to rewards in one hand where as it may divert them from wisdom to foolishness. It may lead them to the place where they are something or to the place where they have to become some other thing, which they inner heartedly do not want to be. The same thing can be seen as the result of life force in *Man and Superman* and *Pygmalion*. Octavius and Tanner both are actually punished by the life force of Ann Whitefield. Octavius who strives to get her desperately is deserted while Tanner who insisently says he does not love her is trapped. Similarly, Professor Higgins who has guided Eliza for a long period fails to understand a simple human feeling that besides a student, She is also a matured girl who can have some women instinct to like him.

Professor Higgins, typically in a professional way treats her merely as a machine or a tool. Eliza in another hand cannot look at Professor Higgins just with scholar's eye. She could do and also had to give a place of repute as he had done a job of changing her into such a human being but life force drives her indifferently because of which, she is forced to show her this romantic feeling, the feeling that man and man or woman and woman cannot have but man and woman can have. When she finds that Higgins has never seen her other than an experimental machine, she even dares to hurl slippers at him. How can such things happen? A six-month relationship

becomes nothing to her just because the presence of life force in her guides her to do so. In pursuit of a good partner, she was driven in that way by her life force. She therefore marries Freddy who loves her she feels. Why she has not been grateful to Professor Higgins who had taken a challenge to convert a flower-selling girl into a good spoken girl is because her life force compelled her to repel him no matter he had been responsible to increase her social status. To make oneself equal to other of a prestigious status is completely a Herculean task but if strong determination works from one's inside, one can achieve success under the instinctual guidance. This is applicable to Eliza Doolittle to a good extent. It is because she thinks she has to do something and show Mr. Higgins that she possesses such qualities which will soon transfer her beyond a good flower girl and as per her determination within a short span of time she appears in the drawing room of Mrs. Higgins where she produces an impression of remarkable grace and beauty that as she enters the room everyone rises in a surprise.

Eliza Doolittle in *Pygmalion* is the embodiment of the life force. In the play, a duchess is made out of a flower girl and then a woman is made out of a duchess. But what the woman does is she doesn't marry the maker because he is not sexually attractive to her. Eliza can't fulfill her mission in life so long as she is the slave of Higgins. Here, Shaw's desire to create a deceived expectation makes him focus on the Higgins Eliza relationship in a way that forecasts romantic fulfillment. Her step is a clean manifestation of her desire of womanhood. When Eliza walks out, Higgins is left isolated. Eliza is becoming superman and creator of such Superman Higgins can only imagine it. Finally before Eliza's strong will power, Higgins is compelled to surrender to her by admiring her independent spirit.

In *Man and Superman*, Shaw's message is that a woman is not a poet's dream. She has an important biological role to play in the evolutionary process. Biologically, she is primary and man secondary. She knows by instinct that far back in the evolutionary process she invented him in order to produce something better. Looked at from this viewpoint, Tanner's pursuit by Ann ceases to be farcical, for she seeks no sexual pleasure but the accomplishment of the objectives of the life force, which urges men and women to co-operate together and breed a better race.

In this play, Ann Whitefield makes John Tanner, an anti-romantic person fall in love with her. He does not love her in the conventional sense, but falls prey to the life force that she exudes. The life force is the creative urge toward self-preservation and regeneration, the drive to evolve, adapt and actualize. The purpose of life force is to create a superior being, the superman. In *Man and Superman*, life force flows through female intuition whose sole purpose is to achieve union with a male of intellectual superiority. The playwright endeavors to secure human being from the confinements of many trivialities: emotions, sentiment, romance and so forth. *Man and Superman* first introduces the concept of life force and later seeks to utilize it by which the ultimate aims of life force i.e. attainment of superman which meant to say super consciousness can be recognized. The whole actions and feelings of the main character Ann Whitefield are directed towards the superb aim of life. So the whole play deals with an everlasting search for life force.

The life force has a great role to play in this play as mentioned in the beginning. We even can see the race of life force in the play but more powerful life force is shown to be defeating the rest. Octavius, the poet and intellectual, desperately likes Ann and reveals it to Tanner too. He calls Ann, the source of inspiration. He finds his world with her. His literature, composition of the poem remains incomplete

and nobody except Ann can give its completion. When Tanner convinces her by saying that she can't be a poet's dream and is rather a solid stone one. Octavius at this remarks that Tanner is quite unknown about love. Such a desperate lover is shuned by Ann because her life force guides her that he does not suit her to have a better race ahead while as John Tanner who is indifferent to marriage or anti marriage thinker falls in the web of Ann because of her stronger life force to get him. The love demand of Octavius to Ann is deserted by Ann herself not others because of her stronger woman instinct. By being accompanied to Ann also, Tanner is not a happy man while as Ann is with pride. He is bound to announce that Ann is triumphant, successful at last renouncing the happiness, freedom, tranquility and romance etc where as he is to furnish his house according to the taste of others.

3.5 Relationship between Life Force and Superman

G.B. Shaw's concept of life force and the concept of Superman are inseparable and complementary. Shaw has taken superman as the ultimate aim of life force. It is human nature to think for something better and more competitive. Superman or super beings can be generated not all the time and not by anyone. Like one has to strive very harder meditation to get salvation or one has to reach the depth of the ocean to get the diamond, people must do the job of being very selective for the creation of better races. Particularly the superman can be created only when the creator is being driven by the life force orders them to do so. Life force and superman are interrelated in the sense that only those who have the qualities of a superman can have aspiration to get better, more challenging one. And in the same way only those who are driven by the life force think for the creation of superman. So the maximum self-consciousness and understanding of oneself are the proper situations for superman.

The most remarkable feature of life force is its nature of Creative Evolution towards superman. Shaw believes that good breeding can intensify the everlasting process

of life force. Wherever an extra ordinary man and a woman choose a spiritual way with the guidance of their inner life force, their private business changes into universal theory of evolution and at the same time marriage makes its way comfortable and the two partners can be the foundation to produce the superman.

It is obvious that Shaw's concept of evolution for the purpose of superman is more or less based on his concept of socialism. To Shaw, the most important thing for the existence of superman is sex. Therefore to improve the nation by breeding the superman we must trust the nature, of male and female.

Shaw believes that the life force has neither the time nor the intelligence to meet out rewards and punishments. Life force is such a virtue which tries to find other partners for the work if we fail.

Shaw's superheroes in most of his dramas, aim to transcend human being for a spiritually enlightened stage. The creative will of superman keeps on evolving. Shaw opines that a hero ought not to be guided by the conventional standards of good and evil, but by an original morality. A hero should be self-acting; he should not be guided and influenced by outer forces of the world. According to Shaw, emotion, romance and sentimental things are the main obstacles of life force. He rejects the romantic man: "Then came the romantic man and with him I had great delight for many years and some profit, for I cultivated my senses for his sake, and his songs taught me to hear better, his paintings to see better and his poems to feel more deeply. But he led me at last into the worship of woman" (Shaw, 137).

These quoted lines show that Shaw wants to discard the frivolous and romantic concept of love and marriage. Life force always tries to get rid of these human beings. Shaw thinks that the birth of superman is a rare case and its existence is one of the greatest chances of human being in the world but we should essentially know the aim of the life force within human beings.

CHAPTER FOUR

Life Force - The Cause of Female Supremacy

People do not generate circumstances to be something but the circumstances themselves push the people to do and be something. Shaw's characters Eliza and Ann are also the similar features that are compelled by the conditions to be self-sufficient and to adopt a new way of life of their own. No matter they have to stake their identity for achieving their inner motive. Eliza Doolittle and Ann Whitefield represent the similar features where they are capable of exhibiting their superiority by driving their male counter parts to the destination. With instinct to create higher beings and preserve them, the women have to make many trials. Eliza uplifts herself from slum life, goes under vigorous training and completes a chapter of her dream. Ann, till she does not find Tanner acts like giving a place for Octavius but when she comes to realize that she must hunt Tanner to secure better future, shuns Octavius trickily. The women can be supreme one in their deeds when they are driven by life force because life force is such a quality that has neither the time nor the intelligence. This has no regard for conventional morality, happiness, beauty and traditional frivolities such as love, constancy, honor, virtue and chastity in man woman relationship.

The age long tradition of male supremacy is pushed behind. From very antiquity, the males have been choosing the females for marriage and the females have been recognized through their male counterparts but Shaw has created such characters such as Ann Whitefield and Eliza Doolittle who are able to make their self-recognition. When these ladies fight against the male dominance for the liberation of womankind, the masculinity of Intellect like Higgins and Tanner disappear and they are bound to surrender and take refuge in the asylum of Eliza and Ann respectively which was only possible because of life force present in these women.

Activity is the only road to success. When Eliza and Ann both are in motion for getting the persons they want, no force can wring them; rather they become capable to bully Professors and intellects. It is not the intellect and tradition that pulls women towards the males rather it is will power and self-determination, which compel anyone else to bend in front of them. These learned that have killed time with study are idlers, as they could never assume it. He, who can does; he, who cannot, teaches. Eliza and Ann far less intellectual compared with the pillars of academic wisdom like Higgins and Tanner, can bend them but the latter ones teach merely. They are good idealists who can think but these women are realists who feel more with heart and in this race between idealists and realists, the latter defeats the former since they are driven by life force.

It is the deed that teaches not the name we give it. Those who strive to get, will get, not those who have caliber. Octavius, the poet and intellectual cannot strive to Ann like the very girl does to Tanner. So he is refused tactfully. The desperate ones are shunned by these women because life force guides them and they can mate with these males whom they prefer for the creation of superman. They are extremely selective in this better race breeding where the men are merely the tools. These women have been triumphant here in this regard, which is the result of life force bestowed upon them.

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