

## **I. *Candida* and Its Chief Features**

The purpose of this research is to examine *Candida* by George Bernard Shaw, applying the theoretical approach of Marxist feminism. According to Marxist feminism, the private property which gives rise to economic inequality, dependence, political confusion and ultimately unhealthy relations between men and women is the root of women's oppression in the current social context.

Marxist feminists see contemporary gender inequality as determined ultimately by the capitalist mode of productions. Gender oppression is class oppression and the relationship between man and woman in society is similar to the relations between proletariat and bourgeois. Women's subordination is seen as a form of class oppression, which is maintained like racism because it serves the interests of capital and the ruling class. Marxist feminists have extended traditional Marxist analysis by looking at domestic labor as well as wage work.

Marxist feminist knowing the fact that, the root cause of women's oppression is the capitalist mode of production and such a production is handled by the capitalist who is a upper- class male and thereby making such an impact at human consciousness, that is constituted by the capitalist ideology, i.e. the beliefs, values and ways of thinking and feeling through which human beings perceive and by recourse to which they explain what they take to be reality. Therefore, an ideology is the product of the position and interest of the particular class. Dominant ideology thereby embodies and serves to legitimize and perpetuates, the interest of dominant economic and social class of the contemporary society.

It follows from the above analysis that a very clear objective to show the social reality, George Bernard Shaw written this play *Candida* where the numbers of

social problems such as institution of marriage and family, the exploitation of workers have been discussed from different angles.

G. B. Shaw called his plays “problem source play” and judge their worth by their social utility. He is a member of Fabian Society, which believes in the evolutionary socialism. Shaw wrote several plays on which his social belief is projected. He balances the plays from becoming more propaganda pieces. His themes deal with the class within characters or the battle of the protagonist and religion, manner, customs, and the politics of time.

*Candida*, one of the popular drama of Bernard Shaw, is written on the economic and social ground of contemporary England. It is bitterly critical yet, fully entertaining. It carries Shaw’s protest against social evil and inhumanity such as the oppression of women in the society he lived. He thinks, the most serious of social injustice is done to women for they are underpaid in the industrial world and are not allowed to have any independent income at all for their work in the family.

*Candida* powerfully depicts the social problems of family, love, marriage and sex-relations. Therefore, Shaw objects to marriage and family because these institutions are based on false economic and false biology. As a biologist he thinks that procreation is the most sacred work of all, and as socialist he demands that all work should be equally paid for.

Shaw, as he thinks the institution of family rests on a foundation of fraud that can be clearly seen in his play *Candida*. Since, the husband thinks that he provides security, defense and livelihood, honor and prestige. But in reality, we have seen in *Candida*, it is the wife who provides comforts for the man and keeps out vulgar cares from him.

Therefore, to give away the further clarification of above mentioned social issues of a so called family, marriage and sex-relations the present researcher is examining such a situation by applying the theoretical approach of Marxist feminism.

*Candida* is a 'drama of ideas' and so there is a number of social problems have been discussed in an original and witty manner.

The major issue in the play is whether a woman should continue to stay with her husband even when they are mutually incompatible or go out with her love with whom there is much greater compatibility. This is the major problem of the play and it has been discussed threadbare through the Morell–Candida–Marchbanks relationship. It has been made concrete and real, and not merely a play of abstract. It is a real problem which the chief characters have to face and this makes *Candida* a great play of action and passion.

Shaw's views on love, marriage and family life have been more realistically and forcefully stated in *Candida*. The reality of normal wife's attitude to the normal husband, an attitude which is not romantic but which is yet quite quixotic which is insanely unselfish and yet quite cynically clear sighted. It involves wife's sacrifice without in the least involving idolatry that can clearly be seen on the part of Candida for her husband towards the end of the play, when she chooses to stay with her husband giving reason that, he is the weaker of the two, when the other person is her lover Marchbanks. But in reality, the reason behind choosing her husband is because of the class consciousness in *Candida*. In the play she has been portrayed as bold and courageous woman but could not functions such quality in society as it is based on capitalism where the women have no access, so they are compelled not to leave their husband at any cost.

*Candida* powerfully portrays the number of social problems and an exposure of a number of ideas and ideals. The institution of marriage and family, the exploitation of workers on the part of model employers are all discussed threadbare from different angles. Reviewing the play, Harold Pagliaro analyses the play from the psycho-analytical perspectives. He examines the heterosexual and complication in the inter-sexual relations in the play. He points out:

There are one or two error in the play; and they are all due to the primary error of despising the mental attitude of romance, which is the only key to real human conduct. For instance, the love-making of the young poet is all wrong. He is supposed to be a romantic and amorous boy. But a lad in love would never talk in this mock-heroic style; there is no period at which the young male is more sensitive and afraid of looking a fool. (214)

This shows that the errors in *Candida* is having the illicit relationship between the married woman and the young poet which ultimately make the situation problematic.

The weakness of husband is a counterblast to Ibsen's *A Doll's House*. She brought revolutionary challenge in the society. The convention of marriage and institutional marriage is shown in complex way. G.K. Chesterton remarks on *Candida* and states:

*Candida* where the wife stung into final speech declared her purpose of remaining with the strong man because he is the weaker man. The wife is asked to decide between two men, one strenuous self confident popular preacher her husband, the other wild and weak young poet logically futile and physically timid, and she chooses the former because he has more weakness and more need of her. (117)

This shows a need of woman for man. Man is incomplete without woman. Women are pillar of male's strength. Man isn't master by himself rather woman makes them master.

Another critic Richard Burton talks about the play from the perspective of the theater management. He eulogizes the play as the most successful one in theatre house. He says:

Performance of this drama by Arnold Daly in New York was the first popular success in this land secured by any Shaw play. Mans- field's venture had been no more than a critical success. The remarkable thing about *Candida*,— or one remarkable thing where there are many, — is that it established itself as a genuine theatre piece at once and is hugely liked of the general theatre-going public; yet is in reality, touching suggestion and meaning, a subtle and difficult drama, many readings of which do not altogether quiet guess and theory. (295)

From the above statement it is clear that the play gained a huge success in theatre by showing the actual reality as it leaves the audience to think over the major issues of the contemporary society.

Many critics try to depict *Candida* from life force and women's perspective. In this regard Nicholas Green comments on this play and writes:

*Candida* belonged to a wide spread mode of domestic comedy in which the wife of seemingly prosaic husband to be tempted by a more dashing or sensitive lover but eventually finds admirable qualities in her husband that had her to stay with him. (105)

Here, it is mentioned that the domestic problem faced by Candida. Because of the social convention she is compelled to find her husband as the bread-winner of the family. Therefore, instead of going out with her lover she stays with her husband.

Margery M. Moran calls *Candida* a kind of bad play, with excruciatingly written passages. He points out:

Yet its reputation as an important work in the Shavian canon is deserved. It nags at the reader's mind with the urgency of its author's deep involvement in his material and the elaborate strategy he adopted to stand free of it and get it under control. The fact that the heroine herself stands clear of burlesque humor and checks the ranging comedy of the play is a tribute to the contained power or the opposition. (18)

In Margery's view, Shaw creates the tension in the play by making audience to think over the problem, the heroine faces i.e. make a decision whether to violate the social convention by taking her lover side or to go with the society's norms and values by making decision to stay on with her husband.

Tony Stafford looks at how Bernard Shaw used the symbol in his play. He maintains:

In *Candida* Fireplace is shown as a reflection of a character's temper the absence of fireplace depicts the loss of traditional living, as symbol of a status seeking family and as a symbol of a woman's heart over whom two men fight. (22)

This statement shows that Bernard Shaw uses the fireplace as a symbol for the destruction of family life that can be viewed clearly in the play *Candida*.

Critics like Raymond William comments on the play, how it becomes successful to attract audience in the theatre. Reviewing the play he states:

It is an outburst of inflated sentimentalism and theatrically of great interest that brings out Shaw's mastery over-stagecraft. The suspense is skillfully kept up, the readers are constantly curious to know Candida's choice, and how the husband and the romantic poet would react to it. When the poet goes out they are curious to know, the secrets in the poet's heart. (167)

This shows that the main reason behind the success of this play in theatre is Shaw's techniques of keeping the audience in suspense of what will happen next. In William's view Shaw's mastery over stagecraft make the scene on stage highly effective.

Shaw as a socialist, he is not in the favor of marriage as an institution as it subordinates the female power, because he thinks that it is the construct of the male to dominate female. In this context Sen Gupta writes:

In *Candida* Shaw has attacked the economic system of society, its greatest and most popular institution— Marriage is founded on sexual control between man and woman and the economic slavery of the latter. That is why *Candida* is not only an economic but also a sex drama. (96)

In a capitalist society marriage as an institution is a slavery of women. Man becomes emperor in marriage life. It becomes clear when Shaw himself doesn't allow Candida to leave her husband and to violate the social convention.

In this regard, it becomes clear that this text has been analyzed from various perspectives such as from psycho-analytical, new- historical, feminism and cultural. However, Marxist feminism has not been applied yet. There exists a strong need from a new perspective to explore more about *Candida* to know the realities of

contemporary society. As Marxist Feminists argue that women's subordination is seen as a form of class oppression, which is maintained like racism because it serves the interests of capitalist and the ruling class. Without a proper study on this issue, the play will remain incomplete. Having taking this fact in to consideration the present researcher proposes to carry out the research by applying the theoretical approach of Marxist feminism.

The present thesis has been divided into four chapters. The first chapter presents a brief introductory outline of the theoretical tools, writer, major issues, hypothesis, literature reviews and a point of departure of the present research. It gives an introduction and the general survey to the present research. The second chapter tries to develop a theoretical methodology as a perspective for textual analysis of the play. It throws light on the introduction to the Marxist Feminism and discusses the terms related to it. The third chapter analyzes the play from the perspective of Marxist Feminism and some of its dimensions. The concluding chapter summarizes the finding of the research and in a nut shell presents the social awareness of Bernard Shaw. The research follows a list of works cited at last.



## **II. Discourse of ideology in Marxist feminism**

Marxist feminism is a sub-type of feminist theory which focuses on the dismantling of capitalism as a way to liberate women. Marxist feminism states that private property which gives rise to economic inequality, dependence, political confusion and ultimately unhealthy relations between men and women is the root of women's oppression in the current social context.

According to Marxist theory the individual is heavily influenced by the structure of society, which in all modern societies mean a class structure; that is, people's opportunities, wants and interests are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminists see contemporary gender inequality as determined ultimately by the capitalist mode of productions. Gender oppression is class oppression and the relationship between man and woman in society is similar to the relations between proletariat and bourgeois. Women's subordination is seen as a form of class oppression, which is maintained like racism because it serves the interests of capital and the ruling class. Marxist feminists have extended traditional Marxist analysis by looking at domestic labor as well as wage work.

A major Marxist feminist organization, bases its theory on Marx' and Engels' analysis that the enslavement of women was the first building block of an economic system based on private property. They contend that elimination of the capitalist profit-driven economy will remove the motivation for sexism, racism, homophobia and other forms of oppression. Marxist feminists are struggling against sexism or discriminatory social practices and ideologies that result in male supremacy and female oppression.

Marxist Feminism foundation is laid by Marx and Engels in their analysis of gender oppression in *The Origins of the Family, Private Property and the State*. Here, they outline that a woman's subordination is not a result of her biologic disposition, but from social relations. The institution of family as it exists is a complex system of in which men command women's services. Paraphrasing Marx and Engels, it can be stated that:

1. It can be stated that the history of all hitherto existing society is the history of class struggles and sex struggles because the existence of classes presupposes private ownership of the means of production, monogamy, and therefore sexism. 2 The presence of sexism throughout history accounts for the ease with which it has been taken for granted as a universal feature of all societies or as the product of innate differences between the sexes. (146)

From the above lines it is clear that why women today search for its historical origins in an effort to understand its present manifestations.

Within the social sciences, the conceptualization of sexism depends upon the basic assumptions about human nature, society, and their relationship which underlie current theories about society and social behavior; theories vary in the emphasis given to either human nature or to society. If priority is given to human nature, persons are considered to have inherent traits such as selfishness, competitiveness, and utilitarianism. Social relations and institutions are viewed, consequently, as products of those individual traits. In this context, men and women are considered to have innate traits that make them different from each other. For example, while males are aggressive, strong, instrumental, etc., females are weak, submissive, affective,

nurturant, etc. Sex differences in power and in social participation are conceptualized as consequences of these inherent differences between the sexes.

When the emphasis is placed upon society, persons are viewed as empty slates, the product of the socialization process which integrates them into a powerful and coercive social reality. Sexism emerges, within this context, as a product of social organization; men and women are different and have different powers and social participation because they are socialized differently. As Juliet Mitchell suggests that:

The position of women at any given time can be defined by their participation in four structures: production, sexuality, reproduction, and socialization. Under capitalist conditions, the structures of sexuality, reproduction, and socialization are combined in a unit-the family-which defines the woman's world, while the structure of production defines the man's world. Production determines, in the last instance, the characteristics of the family and the definition of women as natural beings in charge of the reproduction of the species. (73)

The above four structures define the position of women at the level of visible or conscious relationships among individuals. It is in terms of these relationships that men and women can understand and perceive their daily activities. Sociologically, this level is conceptualized as sex differentiation and sex stratification.

From a Marxist standpoint, the social sciences present competing idealist and materialist explanations of sexism which do not preclude their combination in explanations which take into account both individual and social factors. Marxism transcends the dichotomy between innate and acquired traits and posits, instead, the notion that 'man is the ensemble of social relations'. This notion is the basis of the Marxist theory of human nature, which negates the notion of isolated human nature

and affirms the inextricable unity between persons and their natural and social environments. Marxism in view of Martha E. Gimenez postulates that:

Neither persons nor their natural and social environment can be viewed in isolation, as things in themselves which interact with one another or which are the cause or the effect of the other. The theoretical focus shifts from the abstractions of persons and environment (natural and social) to the processes through which persons, nature, and society acquire definite objective forms. These processes are historically specific and can be identified for the purposes of scientific analysis.

(67)

In this context, the key to understanding sexism rests upon the exploration of its historically specific forms within concrete modes of production. The understanding and conceptualization of sexism today presupposes, therefore, an understanding of its place within the capitalist mode of production.

Within capitalist society, men and women spontaneously become conscious of sexism only through its appearances at the levels of the division of labor and of sexual bargaining. The social sciences in turn simply systematize those appearances and explain them in terms of general social processes, innate sex differences, or their mutual interaction. Marxists feminist argue that both 'common sense' and social science understandings of sexism take for granted precisely that which has to be explained: capitalism and the capitalist nature of sexism. Without denying the reality of sex differentiation and stratification, Marxists feminist argue that they should be explained in terms of historically specific capitalist structures which are part of the social reality made visible in these relations. These structures have been defined by Marx as follows:

In the reproduction of their physical and social life, men and women enter into definite relations which are independent of their will, namely, relations of reproduction appropriate to a given stage in the development of their material forces of reproduction. The totality of these relations of reproduction constitutes the family structure of society, the real foundation on which arises a legal and political superstructure and to which correspond definite forms of consciousness. (138)

It follows from the above, that one of the essential characteristics of the Marxist concept of social relations is their inevitability and their independence from people's will and consciousness. The relations of production to which Marx refers are the class relations between the capitalist class (owners of the means of production) and the working class (broadly defined to include all those who own nothing but their labor power and live from the sale of that labor power).

Just as the relations of production imply a difference in power between capitalists and workers, the relations of reproduction imply the power of men and the oppression of women, independent of their actual consciousness about the existence of sexual discrimination and their actual willingness to do away with it. This means that although some individual men and women may strive to achieve equality in their personal relations, sexual inequality, as a feature of the mode of reproduction which affects all men and women regardless of their private arrangements, remains unchanged as long as capitalism prevails. Under capitalist conditions, whether in advanced or in Third World countries, all working-class women, employed or unemployed and regardless of socio-economic status, are subject to oppression and

economic exploitation. Marxist feminist Gimenez analysis of the position of women in the following ways:

The basic complex relationship between capitalist contradictions, sexism, and the split in the productive process which determines the position of women and the specific contradictions affecting women, is the same in all capitalist countries. The visible manifestations change accordingly and must be analyzed in the context of a fragmented working class. There is no capitalist country where the working class is not only fragmented along sexual lines but also along occupational, racial, and ethnic lines. This produces a struggle for survival that pits men against women, status groups against status groups, dominant ethnic groups against ethnic minorities, and the latter against each other and against women, and so on. Sexism, together with racism and status distinctions, is thus one of the ways in which especially women are oppressed within capitalist countries. (78)

This statement does not deny the reality or the pain associated with those forms of social oppression; it simply indicates that they all have a common source which must be taken into consideration especially about women issues at some point if those forms of oppressions are to be effectively overcome.

Although improvements in the status of women are important and the increase in the number of professional and career women may be viewed as a good sign that better times are coming for women, it must not be forgotten that improvements that affect individual women can take place with changes which may improve the position of all women. For that Marxist feminists turn to the past for guidance, and search for goddesses and matriarchies; they seek to play again the struggles for civil, political,

and economic rights and raise the banner of equality; to that extent women will simply gain entrance to the deceptive life of the political community in which their social, political and economic equality implies also their full membership in capitalist society. In this context Jean E. Howards a Marxist feminist implies the following course of action:

. . . an urgent task for feminism is to forge a new logic of interconnections in a world in which the global reach of late capitalism is accompanied by, in fact depends upon, fragmentation: of subjectivities, knowledges, polities. An alternative logic of interconnections will provide, by contrast, knowledge of the links between various modalities of with a culture and between cultures in the global village. That means being attentive to international divisions of labor and to the different positions of masculine and feminine subjects with those divisions at different points in a world economic system. It means being attentive, however, not only to how surplus labor is differentially extracted from subjects stratified by race and gender as well as by class, but also to the role of ideology in constructing exploitative and oppressive social relations in the supposedly 'private' domains of sexuality, domestic life and biological reproduction as well as in the supposedly 'public' domains of work and social reproduction. (120)

Such a narrative, of course, does not deny the importance of 'local knowledges' and 'local struggle': And yet that narrative argues that one can hardly expect to change the world (guarantee freedom and equality for all) through local interventions alone.

Howard acknowledges here that there are things called 'late capitalism' and the 'world

economic system'. She also apparently believes that feminists 'need to employ "large narratives"' (a 'master-narrative' by any other word . . .) in order to understand how these large structures operate. So that underprivileged like women will be treated equally in every aspect of social, economical and political life.

Human consciousness is constituted by an ideology, values the ways of thinking, the beliefs and feelings through which human being perceive and by recourse to which they explain what they take to be reality. Therefore ideology is a system of thought and reasoning and ultimately creating a/the truth.

Marx views ideology as an instrument of social production. He proposes a base/superstructure model of society and claimed that a society's dominant ideology is a part of its economic superstructure. The base refers to the means of production of society. The super structure is formed on top of the base, and comprises that society's ideology as well as, its legal system, and religion. Because the base structure determines the superstructure. Marx says, the base structure, including ideology basically serves the interest of ruling class. Therefore, 'ideology is a false consciousness' such as the fetishism of commodities. Marx further says, "it is not the consciousness of men that determines their being but, on the contrary, their social being that determines their consciousness" (61).

For Althusser, 'ideology' is the imaginary way in which people experience their real lives, the ideal representation of a material process. He rejects the notion of ideology as a distorting representation of reality. On the contrary, ideology, for him, alludes to our effective and unconsciousness relations with the world, and to the ways in which we are pre-reflectively bound up with social reality. He claims that ideology expresses a will, a hope, a nostalgia rather than describing the reality. 'Ideology' is



therefore, embodied in material practice. He notes that an ideology always exist in an apparatus, and its practice or practices. This existence is material. In his words:

[T]he ideal and spiritual existence of 'ideas' arises exclusively in an ideology of the 'ideal' and of ideology, and let me add, in an ideology of what seems to have 'founded' this conception since the emergence for the sciences, i.e. what the practices of the sciences represent to themselves in their spontaneous ideology as 'ideas', true or false. Of course, presented in affirmative form, this thesis is unproven. I simply ask that the reader be favorably disposed towards it, say, in the name of materialism. A long series of arguments would be necessary to prove it.

Here, Althusser reaches the unwarranted conclusion that, due to the fact that ideas are expressed and transmitted by institutions, ideas are themselves material.

The term ideology, according to Terry Eagleton, may also be used in another sense relevant to the present purpose – to refer to the world view of value and belief system of a particular group of class of people. It involves the relation between the signifying practices and processes of political power. It symbolizes the conditions and life experiences of a specific socially signifying group of class. It refers to the promotion and legitimating to the interest of such social groups in the face of opposing interests. Dominant ideologies help to unify a social formation in ways convenient to the rulers. The false or deceptive belief of ideology arises from the material structure of society as a whole. Eagleton, in his *Ideology* observe the meaningless material life in the advanced capitalistic system as:

Ideology is essentially a matter of meaning; but the condition of advanced capitalism is one of pervasive non-meaning. The way of

utility and technology bleach social life of significance, subordinating use-value to the empty formalism of exchange-value. Consumerism by-passes meaning in order to engage the subject subliminally libidinally at the level of visceral response rather than reflective consciousness. (37)

Here, Eagleton is of the view that the social equality is the result of capitalism as it creates the class distinction which results in the oppression of the lower class.

Further talking about the term 'ideology', the Italian Marxist theorist Antonio Gramsci, who defines it (ideology), as, "the ruling ideas that constitute the 'social cement' unifying and holding together the established social order. According to him, "civil society corresponds to hegemony, while political society or state corresponds to direct domination or command" (246). Dominant class not through the means of coercion but through persuasion becomes able to hold the society and direct and impose its values in the dominated society. But, if dominated intend to counter the hegemony, then, the coercive power constituted in dominating party gets operated. Gramsci writes:

Social hegemony means the spontaneous consent given by the great masses of the population to the general direction imposed on social life by the dominant fundamental group; this consent is historically caused by the prestige and consequent confidence which the dominant group enjoys because of its position and function in the world of production. Political government names the apparatus of state coercive power which legally enforces discipline on those groups who do not consent either actively or passively. This apparatus is, however, constituted for the whole of society in anticipation of moments of crisis of command

and direction when spontaneous consents have failed. (12)

The above statement shows that the hegemony is seen as a kind of education which fulfills the job of mesmerizing people as per the need of the dominating party

Marx and Engels, in the *German Ideology*, comment that the ruling ideas of each epoch are the ideas of ruling class. Ideologies are often thought to be unifying, action oriented, rationalizing, legitimating, universalizing and eternalizing itself. In the *German Ideology* they argue:

each new class, which puts itself in the place of ruling before it is compelled, merely in order to carry through its aim, to represent its interests as the common interests as the common interests of all the members of the society, that is expressed in ideal form: it has not given its ideas the form of universality and represent them as the only rational, universally valid ones. (112)

They remark that the interests of an emergent revolutionary class really are likely to be connected to common interests of all other non-ruling classes.

In the dominant ideology the concept of false consciousness originated with Engels but was later adopted and enlarged in the writings of several Marxist scholars to refer to systems of thought imposed by the dominant group that, in effect, created a false perception of social reality within other groups. For example, some Marxists and feminists have argued that patriarchy is a dominant ideology imposed on women by men that (falsely) proposes that females and feminine characteristics are less valuable and less worthwhile than males and male values. Marxists and feminists propose, as well, that this false consciousness may be viewed as a form of mental 'colonization'; that is, under patriarchy women may actually come to view themselves as less capable, competent, and worthy of selfhood than men. As Eagleton writes:

It is not enough for a woman or a colonial subject to be defined as a lower form of life; they must be actively taught this definition, and some of them prove to be brilliant graduates in the process." Social groups whose false consciousness has deceived them into accepting their subordinate status may find this dominant ideology reiterated by concrete exemplars in the social world. For example, women as a group may come to accept the prevailing view that they are less competent and capable than men in many roles because women in reality are never or rarely seen performing those roles. For example, no woman has ever been president of the United States and very rarely do women act as U.S. senators or representatives. Women are rarely judges in the two hundred year history of the Supreme Court, only one woman has served as a justice. Similarly, women are rarely seen as university presidents, as academic journal editors, or as full professors at prominent schools. (156)

From the above analysis, the conformance of concrete reality with the false consciousness of the patriarchal ideology therefore creates in many women the impression that their subordinate status is justified and appropriate, a natural state of affairs.

To sum up, for the few women who may view their lower status as inappropriate, but ultimately, the powerful and all encompassing nature of patriarchal dominance may make the status quo appear virtually impossible to alter. As de Beauvoir noted, "to be a good woman in current society is to be a second-rate human being."

With the help of the methodological approach of Marxist feminism, present researcher examines G. B. Shaw's *Candida* where the number of social has been discussed. It will also explain how the female characters are represented in a male dominated society written by a male writer. The challenges and the interdependency of female characters in a play depict the socio-political situation of the then society, so is the main issue of the play.

Therefore, to find out, the effect of different ideologies in a given society and to examine how the socio-political and cultural factors determine the fate of the characters in the play *Candida* which reflects the real scenario of the contemporary society, the present researcher have found Marxist feminism as an approach, as the best way to deal with such a situation.

### III. Hegemony of Patriarchy in G.B Shaw's *Candida*

*Candida* is one of the popular plays of George Bernard Shaw written in 1894. The brilliantly constructed drama, with its sparking dialogue and clever situations, challenges the conventions of society as effectively as Shaw's more openly revolutionary plays. It carries Shaw's protest against social evil and inhumanity such as the oppression of women in the society he lived. He thinks the most serious injustice is done to women for they are unpaid in the industrial world and are not allowed to have any independent at all for their work in the family. To make a world of equality, justice and freedom, Shaw imposes highly powerful role to his female characters and make them able to make a revolt against patriarchal domination.

*Candida* is depicted as the strongest woman in the play and the play has been rightly named after her. As A.C. Ward points out *Candida* is a most usual name and that it has a bearing on the basic characters-traits of our heroine. He writes:

The title *Candida*, however, gives a clue to the main purpose of Shaw's life. *Candida* unlike Jane, or Mary, or Ann, is not a common English name. it is made up from the adjective 'candid', meaning 'frank' or 'truthful' and to be frank and truthful concerning everything he wrote about was Shaw's constant aim, just as it was *Candida*'s aim in her dealing with her husband, the Reverend James Mavor Morell and their young friend the poet, Eugene Marchbanks. (92)

The main story or situation in *Candida* is that it revolves round the theme of 'eternal love triangle' meaning a three sided affair in which two men are in love with the same woman, usually a woman already married to one of them. *Candida* being depicted as a strong woman at the time play was written simply meant that she did have the power to make her own choices. *Candida* chooses to be co-dependent, because at the end of

the play she chooses her own husband James Mavor Morell, whom she thinks is the weaker of the two, when the other person is her lover, young poet Marchbanks. This act of *Candida* shows that because of the constructed male ideology in her mind which ultimately compels her to obey the patriarchal norms and values. So, she takes the side of her husband instead of her lover.

In *Candida*, Shaw is primarily focuses on how the fictional characters approach love, fidelity and marriage commitment. It is a three acts play and is set entirely in the drawing room of Reverend James Mavor Morell in the personage of St. Dominic's Church in 1894. As the curtain raises, James Morell, a healthy and genial man of forty, is seen in his drawing room going through his letters.

James Mavor Morell is a clergy man as well as the member of the Guild of St. Mathew and the Christian Socialist Union. Unlike him, his father-in-law Mr. Burgess, a successful but unscrupulous business man from working class back-ground who visits Morell's home after three years. He visits there with an intention to impress Morell. However, Burgess fails to convince Morell that he has changed his nature, he tries to impress Morell with the news that he has raised the wages of his underpaid workers. While the conversation was going between them, *Candida* meanwhile makes her first appearance in stage accompanied by eighteen-year old poet, Eugenge Marchbanks, whom Morell has recently rescued from the streets. Once alone with Morell, Marchbanks in this act also discloses that he is in love with *Candida*, the statement dazzled Morell for a moment but takes it lightly thinking that Marchbanks loves her wife as others do. As the act one ends it can be clearly noticeable that Morell's self-confidence has been shaken and he doubts, if *Candida* belongs to him.

At the start of the act two there is a conversation between the Marchbanks and Morell's typist Miss Proserpine Garnett (Prossy). In their conversation both of them

tries to explain the meaning of love in their own way. When Marchbanks' poetic speech about love bothers Proserpine, she rebukes him for the inconvenience he has caused to her. Burgess arrives at this point and gives Marchbanks his company saying he would have felt bore talking to a typist, this statement annoyed Proserpine and she loses her self-control and calls him a 'silly old fat-head'. This amusement scene adds fun to the play. Meanwhile, Candida senses her husband growing discomfort on the subject of Marchbanks and pulls him aside to talk however, tells Morell that his popularity as a speaker has more to do with his personal charm than his message, which ultimately upset Morell and he leaves Candida with Marchbanks to testify whether they are really in or not.

Final act is even more interesting than the other two. Since, the act comprises of the auction scene where the two men seems bidding for one woman, who is already married to one of them. It means that the Candida is shown here like the commodities in which the men bid for to win. But here, the situation solely depends upon Candida not to them, because she is the ultimate decider of the game. Candida says she belongs to the one, who is the weaker of the two. Finally, the decision has been made and Morell is regarded as the weaker. On knowing Candida's decision, Marchbanks Prepares to leave with his words to Morell, "I no longer desires happiness: life is nobler than that, Parson James: I give you my happiness, with both my hands" (p). From these brief summaries of the three acts, it is obvious that the play is not merely about the eternal love-triangle but also can be examined in different issues like the problems of employment, family, and marriage institution and most importantly the issue of women. Therefore, to find out the real pictures of the then society, the minute research is being further carried out on the text *Candida*.



In the very opening of the play, Shaw has presented a major character, the Reverend James Mavor Morell, who is a clergy man of the Church of England and an active member of the Guild of St. Matthew and the Christian Socialist Union. He is portrayed as vigorous, genial, popular man of forty, robust and good looking, full of energy, with full pleasant, hearty considerate manners, and a sound unaffected voice which he used with the clean athletic articulation of practiced orator and with a wide range and perfect command of expression.

However, at the same time, Morell's typist Miss Proserpine Garnett has been shown having conversation about the business schedule with Morell. She is portrayed as a brisk little woman of about thirty, of the lower middle class, neatly but cheaply dressed notably pert and quick of speech but not very civil in her manner.

From these portraying of man and woman in the opening of the play, G.B. Shaw, shows us that in the very prevailing situation of the contemporary society, where males dominated the mode of productions with their so called ideology. The lower class and the woman have become the victims of it. Portraying of woman as working under male and that too, from the lower class and is lacking polished manner, all these shows that the real condition of woman. In comparison to man, who is shown as vigorous, strong, and very civil in manner. This proves that the hegemony of patriarchy has become an iron-rod to bite for the women and the oppressed class.

Before Candida appears of the stage, we see Morell's curate Reverend Alexander Mill (Lexy) on scene who is an Oxford educated. Then follows the exchange of words between Lexy and Proserpine, Lexy in the response to Morell's words says:

LEXY. I Know. [*Rising wittily to the occasion*] But how can I watch and pray when I am sleep? Isn't that so, Miss Prossy?

PROSERPINE [*Sharply*] Miss Garnett, if you please. (19)

From these lines, we can make out the resistance against patriarchal domination is in the way of its initial phase. As Miss Garnett retorted when she was called Miss Prossy by Lexy, he though apologizes on that occasion but it is clearly can be noticed that male superiority is heavily felt in the society, because Lexy without any hesitation miss-pronounces a woman's name which proves man feels proud in his chauvinism.

Shaw had a thorough artistic grasp of his characters from the start, however consciously introducing each and every character to give a well-shape to the play by showing the reality of the society, which is dominated by the patriarchal norms and values.

Further analyzing the text with the important characters like Candida, Marchbanks and Morell by associating them with the real issues of the contemporary society such as the problems of family life, marriage institution and especially the question of women's freedom and their place in the society, Shaw has introduced a strong, kind-hearted and self-dependent woman Candida in the play. Portraying the strong character like Candida in the play, Shaw is protesting the male values of the contemporary society in which he thinks women also bears equal importance and justice like men do. Therefore, the play is being developed superbly as the act goes on with an intention to protest male's chauvinism.

In the beginning of the play itself we have the conversation between Morell and his curate Lexy Mill about Candida's arrival which hints that presently she is not living with her husband Morell.

Lexy [*surprised*] coming back already ! with the children? I thought they were to stay at the end of the month.

Morell. So they are: She's only coming up for two days, to get some flannel things for Jimmy, and to see how we're getting on without her. (20)

From the dialogues between Morell and Lexy we can imagine Candida as the strong woman as she is taking care of children without her husband, as her children are suffering from measles. This proves that Candida is a self-dependent woman who can run the household things without her husband.

Candida being depicted as the strong character and also the protagonist of the play, which suggested Shaw's intention in writing this play, is resistance against social evils. He condemned the social injustice such as the hierarchy between male and female. In a capitalist mode of society where the mode of production is solely handled by the upper-class male capitalist, leaving woman in a pathetic condition by giving them the lowest wages possible for an equal works.

In the play *Candida*, Candida, unlike other women of that time is shown more powerful yet kind, considerate, sympathetic and self-dependent woman. Candida is Morell's wife and mother of their two young children. Shaw explains that "she possesses the double charm of youth and motherhood. Her ways are those of a woman who has found that she can always manage people by engaging their affection, and who does so frankly and instinctively without the smallest scruple."

Further talking about the greatness of Candida which can be clearly noticed in Morell's explanation of married life and to have a wife like Candida to Lexy Mill in the following ways:

LEXY [*smiling uneasily*] It's so hard to understand you about Mrs Morell—

MORELL [*tenderly*] Ah, my boy, get married: get married to a good woman; and then you'll understand. That's a foretaste of what will be best in the Kingdom of Heaven we are trying to establish on earth. That will cure you of dawdling. An honest man feels that he must pay Heaven for every hour of happiness with a good spell of hard unselfish work to make others happy. We have no more right to consume happiness without producing it than to consume wealth be in arrear with your repayment. [*He pats Lexy affectionately and moves to leave the room*]. (20)

In the conversation Morell explains Lexy Mill, about the life after marriage, which he says is beautiful and blissful. So, he suggests Lexy, if he really wish take the pleasure of Heaven then he should get married. He further added the life will be even more beautiful when you have a wife like Candida. This explanation of Morell proves that he is happy with his married life and the reason is Candida, who is seen as taking care of her husband and her children. She is assisting Morell in every way for example: look after her kids, manage household things and also prepares Morell's sermons as well as she gives her time in social activities. This shows that Candida is a strong woman, who is self-assisted and a big reason for Morell's success. Without Candida there can be no Morell. However, Morell feels proud of himself. Being a husband, he thinks that he is giving protection, shelter to his wife which shows that though man is incapable but he thinks he is the bread-winner of the family which is clearly reflected in Morell's nature in the play.

Morell believes on marriage as institution. Marriage as an institution provides male to show his power and female to be ruled out. Domestic life is ignoble as it is

based on the exploitation of woman and the doctrine of male superiority is merely a myth, invented for the domination and exploitation of woman, and it condemns the fair-sex trade to a life of economic slavery. Therefore, it is observed in the play, Candida herself is bound by a sense of many responsibilities after she gets married. The influence of societal norms and values is what Candida in a way obeys it. She could not go beyond the constructed rules and regulation of the society.

The important part of the play begins when Eugene Marchbanks, the young poet is introduced in the play, which is the discovery of Morell, one day he found him sleeping on the embankment of the river Thames and brings him home. However, soon Morell is disturbed by the intrusion of Eugene Marchbanks, a romantic-poet horrified at the reality of life. He falls in love with Candida about fifteen years older than him. There are clashes and encounters, conflicts of ideas instead of any external physical combat between Morell and Eugene and very soon Marchbanks discloses to Morell that he loves his wife Candida in the following ways:

MARCHBANKS. I must speak to you. There is something that must  
be settled between us.

MORELL [*powerfully confident*] Stagger me, my boy. Out with it.

MARCHBANKS. First—

MORELL. First ?

MARCHBANKS. I love your wife.

From these exchanges of dialogues between Marchbanks and Morell, one thing is very obvious that the situation has become more problematic with the intrusion of Marchbanks. Since, one man discloses his feelings about the woman in-front of her husband and says he loves his wife. Though Morell takes it lightly and laugh at him and replies him in this way:

MORELL [*sitting down to have his laugh out*] Why, my dear child, of course you do. Everybody loves her: they cant help it. I like it. But [*looking up jocosely at him*] I say, Eugene: do you think yours is a case to be talked about ? Youre under twenty: she's over thirty. Doesnt it look like rather too like a case of calf love? (36)

Though Morell takes Marchbanks statement of love for Candida lightly, and reminds him of his age which is below twenty and suggest it would be a mother-son relationship.

However, one thing about Marchbanks statement of love for Candida in-front of her husband shows that a man who is physically weak but internally daring. The statement also conveys the message that man always want to show his superiority as Marchbanks though weak challenges Morell by confessing that he loves his wife Candida.

There are other problems in the play and the one is that of the employer—employee relationship in a capitalist society. The questions raises, should the employers over-work their workers and pay them low wages, or they should be treated more humanly and justly, and given higher wages. This problem is the object of discussion between Morell and Burgess in this way:

MORELL [*starting up*] Confound your impudence!

BURGESS [*in a paroxysm of public spirit*] I hacted in the hinterest of the ratepayers, James. It was the lowest tender: you carnt deny that.

MORELL. Yes the lowest, because you paid worse wages than any other employer—starvation wages—aye, worse than starvation

wages—to the women who made the clothing. Your wages would have driven them to the streets to keep body and soul together. [*Getting angrier and angrier*] Those women were my parishioners. I shamed the Guardians out of accepting your tender: I shamed the ratepayers out of letting them to do it: I shamed everybody but you. [*Boiling over*] How dare you, sir come here and offer to forgive me, and talk about your daughter, and—(25)

In this conversation, Morell is blaming Burgess for his injustice and cruel treatment of his workers. But the most important part of the dialogues is the hegemony of capitalist mode of productions which is handled by the male. We can imagine from the conversation, especially, the women laborers are being paid much lesser which Morell calls starvation wages, “starvation wages—aye, worse than starvation wages—to the women who made the clothing.” (25). He blames Burgess further telling him that such a wages would have compelled them to take to prostitution to earn their livelihood. The hot conversation between the two (Morell and Mr. Burgess) proves that the condition of women is pathetic; they are paid for their work lesser than the male, thereby, creating the hierarchy between men and women making them the victims of capitalism.

Another social problem glanced at in passing the problem of education: what kind of education should be imparted to the youth of the country, and whether the present educational system is fulfilling its purpose, or does it require to be changed. Lexy Mill, the curate of Morell, represents the graduates turned out by the famous universities of England. Young men like him possess little knowledge. They have no

originality of thought. They try to imitate others. They are empty headed and cannot think of themselves. This is clearly brought out by the words of Miss Garnett:

Yes you do: you imitate him. Why do you tuck your umbrella under your left arm instead of carrying it in your hand like anyone else? Why do you walk with your chin stuck out before you, hurrying along with that eager look in your eyes? you! who never get up before half past nine in the morning. Why do you say 'knoledge' in church, though you always say "knolledge" in private conversation ! Bah! Do you think I don't know? (23)

These lines of Miss Garnett to Mr. Lexy suggest that the men are given priority in education and they feel proud to be educated. But in reality that is merely the influence of social system where men are given priority in every sector. However, the men are lacking in many field as Miss Garnett claims they lack originality in their thought. They merely copies the social convention from the other man, who are in upper position in the social ladder and feels that they too become superior by imitating those, who are in the good position in a society.

In the social ladder, man feels that they have acquired the top position and women in the lower part of it. Because the social system is constructed by male ideology, this can clearly be noticed in Mr. Lexy's words when he says, "Ah, if you women had the same clue to Man's strength that you have to his weakness, Miss Prossy, there would be no Woman Question." (22) Here, Lexy is suggesting Miss Prossy that their weakness lies in evaluating men. His suggestion also suggests that male's intention towards the women. Since men think the women are incapable of understanding the men's nature and their real values in the society. That is why men take the benefit of the society leaving the women victimized of it.



In *Candida* Shaw punctured a number of illusions of the male characters. As society was governed by the patriarchal ideology, people have the notion of male superiority that can be viewed in Morell's characters. He thinks that his sermons are doing good to the people when he delivers sermons in the church on Sundays and goes out almost every evening to talk on socialism from one society to another. People flock to listen to large numbers. In this way he feels, he is bringing the earth nearer to the Kingdom of Heaven promised by the Christ in "the Bible." But he is soon made to realize that the facts are different. When Eugene frankly tells him that he is a mere wind-bag and that his sermons and his talks are nothing but mere words and metaphors, which makes his faith in himself a little shaken, and it is entirely shattered when Candida tells him that what he preaches is perfectly true, but it is no good, for people do not really care of what he says, "They think that they agree with you; but what's the use of their agreeing with you if they go and do just the opposite of what you tell them the moment your back is turned?" (55) From this fact, we can say the hollowness in men's claiming themselves to be superior in society. Holding a position like Morell does, everyone feels that one is right whatever one speaks and does but in reality it is not so. At the same time it cannot be denied that people are made to obey the social convention made by such people. We see the women getting attracted towards Morell not because of his good sermons but because they are interested in him for his position in the society which ultimately reflected the hegemony of patriarchy, because the women also feel superior in the social status being married or connected to a man who has a higher position in the society like Morell does in *Candida*.

However, in the play *Candida*, Shaw has twisted the situation as Candida is portrayed as a strong, confident and out-going lady who challenges the social norms and values to a greater extent. As A.C. Ward points out:

Candida is not only a faithful wife, she is also the strongest character in the play, and is guided by common sense, not by emotion or passion. Instead of accepting the old theatrical role of a woman who allows herself to be quarreled over by two men and passively disposed of to either the one or the other, Candida takes the situation under her control, brings their dispute to an immediate end, and imposes her will upon them.

Candida is the power in the play. She doesn't change. It's the men who change. It's the men who realize things about themselves. She does have moments of disappointment or realization. But main change really happens to the men and she is the promoter. It's her choice but it's not her discovery, because in the beginning she was not powerful and dominating. It is Morell, who idolizes Candida every time. He himself says that he is all the product of Candida's love. It led to the way in which she found herself a powerful lady. There was a remarkable understanding between them. But after Morell's interruption as their happy conjugal life, they fall under the debate and problems which we can clearly find out in the debate among them:

MARCHBANKS. Oh, you're not angry with me, are you?

CANDIDA [*severely*] Yes I am: very angry. I have a good mind to pack you out of the house.

MORELL [*taken aback by Candida's vigor, and by no means relishing the position of being rescued by her from another man*] Gently, Candida, gently. I am able to take care of myself. (71)

This exchange of dialogues among Candida, Morell and Marchbanks shows that the situation has become complex after the intrusion of Marchbanks. Since, Marchbanks had some bitter discussion with Morell which annoyed him and at the meantime Candida appears, who takes the favor of her husband, Morell and in a protecting way scolds Marchbanks for his miss-behavior to Morell. However, Morell all of a sudden takes the situation under his control and says, he will resolve the problem himself. This act of Morell shows that though Candida powerfully tries to handle the situation by threatening Marchbanks throwing out of the house. But because of the social convention, Morell shows his manly behavior with the assumption that men are powerful than women and they can protect themselves which is clearly seen in Morell's words when he says, "Gently, Candida, gently, I am able to take care of myself." (71)

In their dialogues, it is also been noticed that from the act of Candida that women are loyal to their husband. Though Candida seems powerful in the play but her act of protecting her husband proves that the women are submissive in nature because they are guided by societal norms and values, and that is the influence of patriarchal ideology.

To compare and contrast Ibsen's *A Doll's House* with *Candida*. In both the plays we found two different women with similar characteristics to some extent as they stand against the system of patriarchy. They challenge the societal norms and values by developing themselves as confident, hardworking and self-dependent women. They carry out both household things and social activities at the same time. However, they differ in their characteristics as well. Since Nora Helmer in *A Doll's House* chooses to stay alone by breaking a relationship with her husband but Candida remains with her husband as she thinks, she is the mother, sister, and wife to Morell.

So he needs care from Candida otherwise, Morell will lost himself in making a good place in society.

Ibsen's *A Doll's House* is a domestic play where a devoted wife to hers husband insistentlly tries to do good things. To save her husband's life, she takes loan putting herself in danger. She, on the one hand saves her husband's life, on the other hand saves his reputation of 'male ego' by hiding secrecy of loan. Self-sacrificing women however at the end of the play, entirely changes herself in comparison to the beginning. She doesn't agree to live with Helmer her husband, becoming his 'doll wife' and opens a wider earth for her real identity, space and role. Helmer always patronizes Nora. He thinks himself to the ruler of his wife. He forces Nora to follow his rule. His 'superiority feeling' works in his mind that he thinks he is her husband and she should be ruled out. But at the end such thinking is distorted when Nora decides to stay alone.

Portraying a character like Nora in the play, Ibsen is not happy with the inhuman social convention and it resembles with the break of marriage life.

However, in the play *Candida* Shaw has portrayed a strong and bold woman like Candida, who like Nora show his rebellious nature against the traditional concept about women as being submissive, passive, emotional by developing themselves as a self-dependent woman, who does her household things as well as the social activities. In this sense Candida searches identity without violating the relation, but Nora violates then searches.

Here the main intention behind comparing and contrasting Ibsen's *A Doll's House* with Shaw's *Candida* is that Ibsen was the proponent of using female character in theatre and also raises social issues through his plays which inspires Shaw and it is Ibsen's influence upon him which is the result of Shaw's plays, which primarily

focuses on the social issues like problems of family, marriage and generally the issue of issues of women. Therefore, we have seen in both Ibsen's and Shaw's plays, where the women are shown choosing commitment over passion i.e. they resist against patriarchal domination. But ultimately, they are shown guided by the principles of patriarchy.

Shaw's doctrine is that man shouldn't live by illusions but by reality. Higher love is a mere moonshine. A woman desires to be a matron, not a poet's dream. Nature intends her to breed physical appetite. The higher development of love is a poetic figment. Men and women are therefore not always true lovers. They live together for a biological necessity. They may not be in harmony with each other yet they have to remain bounded by ties of affection and duty. As G.K. Chesterton puts it:

Marriage is not a mere chain upon love anarchist say; nor it a mere crown upon love as the sentimentalist says. Marriage is a fact, an actual human relation like that of motherhood, which has certain human habits and loyalties, except in a few monstrous cases where it is turned to torture by special insanity and sin. A marriage is neither an ecstasy nor slavery. It is common wealth; it is a separate working and fighting thing like a nation. Kings and diplomats talk of 'forming alliance' when they make weddings; but indeed every wedding is primarily an alliance. The family is a fact even when he wishes he wasn't. The twins are one flesh-yes even when they are not one spirit.

Man is duplex. Man is quadruped. (168)

Shaw illustrates the views Chesterton and other likeminded thinker in his play *Candida* by keeping Morell's house unbroken. However, Shaw also touches certain realities commonly outside his scope, especially, the reality of normal wife's attitude

towards the normal husband which is guided by social convention as Candida finally decides to stay with her husband, Morell than to go away with her lover Marchbanks.

As the play develops act by acts, we find Shaw's main intention behind writing this play is to show the problems of family and marriage institution of the contemporary society. In this play Shaw has attacked society's most ancient and respectable institution, the institution of marriage and family life, and revealed its inner hollowness. He has shown that domestic life is ignoble as it is based on the exploitation of women, and it condemns the fair-sex to a life of economic slavery. This problem has not only been talked about and discussed in the play but it is also shown to be a real problem facing the characters and thus we get "a real drama of passion and action." All this has been achieved by depicting the domestic life of Morell and how it is threatened by the intrusion of Eugene Marchbanks. Their life is apparently happy, but hollow and ignoble in reality, and this contrast is clearly brought out when it is faced with disintegration after the arrival of Eugene.

We see in the later parts of the play when Morell becomes sure about Marchbanks that he is in love with his wife Candida. The inner hollowness of Morell has been fully revealed, and it has been shown that he does not understand his wife, that he has no appreciation of the fact that she is both mother and wife to him, that it she who provides him with comforts and freedom from worry which he needs for composing his beautiful sermons.

However, on the other hand, Marchbanks the poet truly loves and understands Candida. His is romantic love which has not much to do with reality of life, but it is noble and beautiful all the same. Marchbanks' such approach towards Candida frightens Morell and the situation becomes more complex even after. They had the bitter exchange of words in the following manner:

MORELL [*seizing him*] Out with the truth, man: my wife is my wife: I want no more of your poetic fripperies. I know well that if I have lost her love and you have gained it, no law will bind her.

MARCHBANKS [*quaintly, without fear or resistance*] Catch me by the shirt collar, Morell: she will arrange it for me afterwards as she did this morning. [*With quiet rapture*] I shall feel her hands touch me.

MORELL. You young imp, do you know how dangerous it is to say that to me? Or [*with a sudden misgiving*] has something made you brave? (69)

From the above dialogues between Morell and Marchbanks it is very obvious that Morell is frightened as Marchbanks without fear telling him about Candida that she also got a special place for Marchbanks in her heart. However, the most interesting parts in their conversation is of course Candida. It can clearly be noticed that the two men claiming the love of a same woman when she is already married to one of them. This proves that woman is taken here for granted by the men. Two men are claiming her as if she doesn't have her own will, that what she has choose for her life. The fact that the two men are showing such behavior is because of the patriarchal society, where male are given privileges to decides their own fates, which make them feel superior to women.

Further talking about *Candida* Shaw has made the play even more interesting in the later half of Act three as it is consist of 'auction scene' and that represents the crisis or climax of the play. As Morell asks Candida to choose between him and

Marchbanks. This offends Candida and they had a hot conversation in the following manner:

CANDIDA. Oh! I am to choose, am I? I suppose it is quite settled that  
I must belong to one or the other.

MORELL [*firmly*] Quite. You must definitely.

MARCHBANKS [*anxiously*] Morell: you dont understand. She means  
that she belongs to herself.

CANDIDA [*turning on him*] I mean that, and a good deal more, Master  
Eugene, as you will both find out presently. And pray, my lords  
and masters, what have you have to offer for my choice? I am  
up for auction, it seems. What do you bid, James? (78)

The exchanges of these dialogues among Candida, Morell, and Marchbanks clearly shows that the play has entered in to climatic scene and that is Candida is up for auction and the two men are bidding for her. This is the most shaking though interesting part of the play. It seems that Candida is taken up by her husband and a lover as commodities in which certain people make a bid and highest bidder win the contest.

It is very important to notice that why Shaw has come up with the end with such a situation in the play when Candida was portrayed as a strong woman from the beginning, may be because Shaw is fully aware of the social convention where the females are made victims of its norms and values though they seem stronger than the men.



Further taking up the above dialogues we see Candida calling Morell and Marchbanks as her 'Lords and Masters' and asks them what they have to offer for her, what are their bids for her. In her response, Morell quickly but proudly tells Candida:

I have nothing to offer you but my strength for your defense, my honesty for your surety, my ability and industry for your livelihood, and my authority and position for your dignity. That is all it becomes a man to offer to a woman. (78)

This statement of Morell proves that he is the protector and the bread-winner of his family but in reality he was in illusion. Since, Candida is the one, who looks to his comforts and keeps vulgar cares away from him and thus make it possible for him to compose his beautiful sermons. We find here, being a male, Morell though weak and dependent he shows his superiority by offering Candida his protection and strength which he declares under the influence of social convention with an assumption of male being born strong but in reality such thinking of Morell is merely the illusion.

On the other hand when Candida asks Marchbanks his offer, he simply states, "My weakness. My desolation. My heart's need." (78) Marchbanks here offers his weaknesses because he was so sure that she despises her husband and will surely choose him as he thinks she has a special space for him in her heart.

From the act of offering for Candida by the two men, seem so touching that women are regarded as second class human beings in such a society. Since they represent male, they are so sure of winning the love of Candida, one as a husband while the other one a lover.

However, Shaw has twisted the conventional role of woman at the end of the play by giving Candida the power to decide her own will in choosing between Morell, her husband and Marchbanks, her lover. After hearing both of their offer

made to win the contest of Candida, she for a moment experiences little inner conflict that what to do in the contest but finally she declares, “I give myself to the weaker of the two” (79) that clearly indicates her husband Morell. As we know that Marchbanks though looks weak and desolate but he is stronger than Morell from the inside.

Summing up, in this play Shaw has exposed the hollowness of conventional respectability and its idea of happiness. If Candida had gone away with Eugene, it would have been a sensational, melo-dramatic conclusion no-doubt. But Shaw adopts the more dramatic method of attacking domestic life from within. Candida returns to her husband and lives as the respectable wife of a respectable gentleman and appearance are kept up. But we know that things are not what they seem, that the more respectable they seem as superficial view, the more hollow does their happiness appear to a searching scrutiny, since we know that Candida chooses to live with her husband only to obey the social convention not because she really wish to be with him.

On the one hand, Shaw has applied the universal theory of Life Force through the female protagonist revolt against patriarchy and at the same time raises ‘women’s questions’ of early twentieth century for the changing roles of women in society. Women’s questions came as a discipline as diverse as philosophy, theology, medicine, physics and mathematics. The question was such as, should women be allowed to receive higher education? Should they be allowed to vote and take parts in politics? Should women be employed equally with man in relation to their husbands in domestic sphere?

As a social reformer Shaw wants solve these questions of the contemporary society by depicting such issues in his works. However, on the other hand, Shaw couldn’t resist himself by showing the bitter truth or reality of the contemporary

society. Taking the example of Candida Shaw tries to show that there are strong, confident women like Candida in the society. But ultimately, they fall prey before the norms and values of society. In the case of Candida too, we have seen she becomes the victims of it, as she finally forced to stay with her husband Morell instead of going away with her lover Marchbanks. This proves that she is also submissive towards her husband like other common women do, because she fears the consequences after violating the societal rules and regulations, which we call the hegemony of patriarchy. This means that although some individual woman may strive to achieve equality in their personal relations, sexual inequality, as a feature of the mode of reproduction which affects woman regardless of their private arrangements, remains unchanged as long as capitalism prevails.

#### IV. Conclusion

*Candida* by George Bernard Shaw is written on the social and economic ground of the contemporary England. It is bitterly critical yet entertaining. The play powerfully depicts the social problems of family, love, marriage and sex-relations. According to Shaw, the institutions, marriage and family, are based on false economy and false biology. As a biologist, he thinks that procreation is the most sacred work of all, and he, as a socialist, demands that all works should be equally paid for. The most serious of social injustice is inflicted on women, for they are underpaid in the industrial world and not allowed to have any independent income at all in the family. Therefore, Shaw believes that the institution of family rests on a foundation of fraud and such problem has been discussed in this play.

*Candida* is a 'drama of ideas' and so there is a discussion of a number of social problems and an exposure to a number of our ideas and ideals. The institution of marriage and family, the exploitation of workers on the part of 'model employers' like Mr. Burgess and the contemporary university education are all discussed threadbare from different angles. However, the central problem in the play lies in the decision of a woman whether to stay with her husband even when they are mutually incompatible or to go out with her love with whom there is much greater compatibility and the problem has been discussed through Morell-Candida-Marchbanks relationship. Finally, *Candida* herself is bound by a sense of many responsibilities of societal norms and values, pillars of patriarchy, and makes a decision to stay with her husband that clearly shows that *Candida* has been hegemonized by patriarchal system. This is also because of fact that the society in which she is living is guided by the capitalist norms and values i.e. the beliefs, values and ways of thinking and feeling through which women perceive and by recourse to

which they explain what they take to be reality. Therefore, contemporary women's choice is determined ultimately by the capitalist mode of productions.

Bernard Shaw, therefore, in this play, has attacked society's most ancient and respectable institutions, the institution of marriage and family life, and revealed its inner hollowness. He has shown that domestic life is ignoble as it is based on the exploitation of women, and that the doctrine of male superiority is a mere myth invented for the domination and exploitation of women and it condemns the fair-sex to a life of economic slavery. Not only has this problem been talked about and discussed in the play but it has also been portrayed as a real problem of the women.

On the surface, we see Candida as a strong and courageous woman, who seems to be able to challenge prevailing notion about supremacy of male over female since she develops herself as a 'progressive' and 'self-reliant' woman. However, when we get into its depth, we get the fact that she accepts the male superiority by making a decision to stay with her husband instead of going out with her lover. This shows that though women seem to be strong and courageous, they ultimately find their men stronger and the essential part of their life. Therefore, in the play, Candida too feels insecure without her husband.

As a matter of fact, Shaw's views on love, marriage and family life have been more realistically and forcefully stated in *Candida*. In this play, he shows certain realities which are thought provoking, especially the reality of normal wife's attitude to the normal husband, and attitude which is not romantic but is quite submissive in nature. It involves wife's sacrifice because she fears the consequences after going against the rules and regulation of society and also that the women are made to believe that they are weak and dependent. Therefore, Candida being a strong woman though has been seen as obeying the social convention. Traditionally, the wife deserts

the husband and goes out with her lover. However, in *Candida*, Candida is forced stay on and the lover goes out alone. This proves that she is not unfaithful but loyal and devoted to the husband, which clearly shows that Candida feels secure under the shelter of her husband and such an act of Candida purely reflects the hegemony of patriarchy upon her.

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