

I: INTRODUCTION

George Bernard Shaw was an Irish playwright whose works reflect didacticism fused with entertainment. Desmond MacCarthy reveals much about the playwright George Bernard Shaw: “Mr. Shaw is a most striking refutation of the notion that an artist gets the best work out of him self when he holds aloof from the social and religious questions of his day; the artist in him owes an enormous debt to the reformer” (5). A socialist, modernist, and in general a writer who had a peculiar public conscience, is no doubt one of the great minds of the English literature who has posited many notions related to the individuals and the society and in relation to that, this thesis makes an endeavor to look into one such issue by the dramatist.

The issue that this thesis makes an attempt to elucidate is an age old contestation of gender superiority. Although, usually one of the either genders, i.e. male or female is taken as the point of interest of superiority, however, this thesis, in the light of the two plays; *Arms and the Man* and *Saint Joan* by George Bernard Shaw, tries to show duality of nature in human beings, by refuting the privilege of any one gender. In words of G.K.Chesterton: “Bernard Shaw put himself on the side of what is called the feminist movement; the proposal to give the two sexes not merely equal social privileges, but identical” (55-56). George Bernard Shaw was a man ahead of his time and his opinions can be seen though his plays directly or indirectly. With reference to the two plays, *Arms and the Man* and *Saint Joan* we can understand this issue of duality clearly. Both the plays through their protagonists, who are Joan and Bluntschli, along with other characters indirectly, clarify the above issue.

George Bernard Shaw, a man with freedom of thought and nation seldom hesitated to bring forth his opinions through his plays and similarly the two plays also reflect his notion about the issue of sex. Archibald Henderson through his words shows

the nature of the writer as having free thought, a quality which is indispensable for higher thoughts: "Shaw acquired certain qualities which, he maintains, most Englishmen and Englishwomen of his class never acquired-the habit of freedom and independence, the sense of self-reliance" (49). Born on 26th July 1856, he belonged to the mid 19th century and half of 20th century, until his death in 1950. This period was a conventional one.

The production of *Arms and the Man* in London at the Avenue theatre on 21st April 1894 and *Saint Joan* in 1923 fall under the period when the issue of gender equality was not born or if thought of was in its pre-nascent phase. Although the plays *Arms an the Man* and *Saint Joan* more conspicuously deals with issues of war, religion and society in general, however the issue of gender and sex can be seen raised indirectly. Desmond MacCarthy mentions: "We are really more interested in the relations between the man and the woman, which are slurred over, than in the relations between both and the law" (10). The issue of gender equality is indeed fascinating because gender is an issue, which is directly and indirectly connected to society, culture and existence as a whole. This thesis by raising this issue, indirectly agreeing with the writer makes an attempt to show that gender is an act of performance along with social construct. And besides biological difference; both the genders are essentially same.

Among the two plays by George Bernard Shaw, *Saint Joan*, which was first produced in 1923, can be taken as a good example to study the issue of gender. *Saint Joan*, the drama based on the historical character of Joan of Arc, who fought against the English for the freedom of France, shows a tremendous strength in women. Concisely put by A.C.Ward in the lines below, *Saint Joan* is an example of how biological aspects of the body could be ignored to bring forth the inner self of a person:

Saint Joan is, in germ, a romantic drama about a young girl of lowly origin inspiring her elders and social betters; leading them triumphantly against her country's enemies; finding herself betrayed into hostile hands; braving her accusers and judges when brought to trial; and at last, enduring martyrdom. (155)

In a way the drama *Saint Joan*, can also be seen as a story of emancipation from the conventions and culture of the time running side by side with the broader story of English and French war. The line below by A.C. Ward clearly shows how Joan was martyred-by-men: "his Joan is still the virgin soldier-saint; still a romantically heroic figure; still the called-of-God; still the martyred-by-men" (156). The struggle we find in the drama is not only between two countries i.e. England and France, but a struggle of identity in a patriarchal society. Joan, the protagonist, in this play wears the armor of soldiers to be treated as a soldier and not as a woman. This act of the protagonist in denouncing her gender as a woman shows, the issue of identity and the stability of the character without the support of the biological gender.

Archibald Henderson remarks about the playwright with respect to the play *Saint Joan*: "Shaw has shown, in *Saint Joan*, that he could employ the subtlest sophistry in justification of the inquisition by sympathetically placing it in the mouth of the lovable-looking, patriarchal, white-haired Roman catholic inquisitor" (311). The play clearly shows the domination of the church headed by a patriarchal clergy. And along with the church, the heads of the state are all male, whose beliefs are conventional. Joan in the play makes an attempt to show the identity of a human being on the basis of his/her deeds instead of what the society dictates on. In this play, biological aspects of the body has been shown objectionable and the action or the performance of the protagonist as a soldier is more crucial to a person's identity.

In contrast to *Saint Joan*, *Arms and the Man* by the same dramatist shows the other side of human nature where a man tends to reflect feminine qualities, although biologically he belongs to the male sex. *Arms and the Man*, produced in 1894 although deals with the broader theme of warfare but through the protagonist Bluntschli we can probe deeper into the issue of gender. Henderson mentions: “In essence, *Arms and the Man* is a romantic comedy, with a delightfully satiric slant. The ‘realistic’ details are really Shaw’s comedic touches in the exposure of the illusions of the warfare, of love, of romantic idealism” (538).

George Bernard Shaw, who is a realist, makes his dramas more plausible by projecting issues which are of concern in reality itself. The above line by Henderson shows the playwright as a realist and this makes the issues, the play writer posits more believable. Although in *Saint Joan* we find the pressure of convention acting on the characters to succumb to the practiced principles of the time, in *Arms and the Man*, individuals for example Bluntschli, Raina, or Saranoff are always interrogating themselves and their identity. In short, these characters especially Bluntschli gives way to practicality then false pretence painted by the society or the culture. In words of Henderson:

Arms and the Man is an old fashioned romance, with all the new-fangled Shavian ingenuities. The romanticist Raina and the self-doubting hero Saranoff are comically disillusioned by the realistic, hard-headed Bluntschli, who in turn falls a prey to love and romance. (539)

Arms and the Man is a satire against the society of the time. In the background of the Bulgarian war, the story further narrows down to society and individuals. In these individual characters who aptly represent the people of the period, we can further

investigate their disposition and their outwardly nature with their fellow social beings and society as a whole.

George Bernard Shaw in the preface to William Archer's *The Theatrical World of 1894* reflects on the protagonist of *Arms and the Man* as his Bulgarian hero, who like Helmer in *A Doll's House*, was a hero who was shown from modern woman's point of view. The psychology of this character was made complicated by making him catch glimpse after glimpse of his own conduct and aspect from an inner point of view, as all men of recent times have begun to practice themselves. And because of this much dubiety on the part of the character is experienced with a realization of whether he is really a brave and chivalrous gentleman, or a humbug and a moral coward. Thus, through the characters of the play we are indirectly informed about the dubiety the characters hold for themselves and along with this we can also strongly sense the impact of society and the individual identity, which reflect the performativity of the individual, in contrast to each other.

The issues dealt in this thesis are deeply rooted in feminism and more appropriately in gender studies along with post-structural theories. Feminism, a movement which caught academic impetus during the 1960s although was basically backed by the aim of making attempts of streamlining forgotten women writers and emancipation of women in general, got further fringed into many other movements including gender studies. As believed by Lee Moran: "No longer is Feminism presumed to have a single set of assumptions and it is definitely no longer merely the 'ism' of white, educated, bourgeois, heterosexual, Anglo-American women, as it once seemed to be" (222).

Although academic movements cannot be pin-pointed when it comes to the question of its definition and its track, however today it seems that under the broad

umbrella of feminism we can see two general tendencies; essentialist and constructivist.

These two can be understood in accordance to Elaine Showalter's division of feminism.

Essentialist feminism focuses on:

Focus on sexual difference and sexual politics and are often aimed at defining or establishing a feminist literary canon or re-interpreting and re-visioning literature (and culture and history and so forth) from a less patriarchal stance. (226)

In contrast to the essentialist, constructivist as remarked by Lee Morgan: “asks women(and men) to consider what it means to be a woman, to consider how much of what society has often deemed to be inherently female traits are in fact culturally and socially constructed” (226). This thesis acknowledges the constructivist for its liberal understanding of the issue. And the issue of duality which this thesis makes an attempt to reconcile between the two genders will find its roots fixed in this liberal branch of feminism to the essentialist.

Gender studies seek to identify the position of a human being in relation to the society and biology. As put by John R Willingham: “As a Constructivist endeavor, Gender Studies examines how gender is less determined by nature then it is by culture” (236). With the passage of time, gender studies have further multiplied into other theories such as queer theories and lesbian and gay theories. Gender studies essentially makes an attempt to seek identity of a person irrespective of its biological aspects, race, color etc. For both feminist and gender critics, society portrays binary oppositions like masculine and feminine or straight and gay as natural categories, but as David Richer notes: “the rules have little to do with nature and everything to do with culture” (237). This thesis is also an attempt to blur these very binary oppositions and as put by David Richer, to show the influence over human behavior.

In relation to the above mentioned critical theories, both the plays, *Saint Joan* and *Arms and the Man* clearly reveal the influence of culture and society on the characters, who in turn represent real human beings. The desire of Joan to serve for her nation is seen as an anti-cultural arrogance and at the same time the false pretence of Raina or Saranoff is only a socially constructed manner. In words of A.C.Ward, Bernard Shaw did comply with the notion of gender equality: “He opposed the then current assumption that every women should be womanly; in the sense of confirming to a code of behavior which gratified the male’s desire and served his domestic and social convenience” (46). In both the plays we find women characters at par with their male counter-part. And along with the protagonists of the plays even other minor characters like Louka for instance shares the disposition.

A.C.Ward believed that Bernard Shaw did not alter on the pressure of the critics or in other words, succumbed to the convention of the period: “Shaw’s importance for his own time lay in his power to withstand the pressure of circumstance; in his ability to see clearly and his determination to speak coolly even with clarity and coolness were deemed inexpedient” (11). George Bernard Shaw was a writer ahead of his time, who had thoughts which were essentially innovative in nature. In this quality of the writer we can trace a freedom of thought similar to that of his characters. The issue of gender conflict has been raised in this thesis keeping this very point in mind. Duality of gender attributes or amalgamation of gender attributes in a single person is indeed a fascinating or rather a dubious issue; however this notion can be clarified with the assistance of the two aforementioned plays and in the light of the critical theories.

The logic behind the notion of duality of gender lies in the very thought of cultural influence on gender determination along with the performativity of the individual. This logic further relates the issue to a thought that what culture or society

impinges on an individual is something which was already inherent in it. Thus an individual is liable to embody both the gender attributes and what an individual shows is a matter of choice which is to a great extent influenced by the convention. With this very reason to affirm, this thesis in the light of the theoretical, critical tools along with the characters of the two plays will make an endeavor to probe deeper into the issue.

A.C.Ward with regards to Shaw's genius ness in play writing mentions:

Whether Shaw's truths were always truth must remain an open question until time has judged between him and those who believe him to be, occasionally or always, in error. No one who views him fairly can doubt his honesty of purpose or suspect him of any conscious distortion of truth. He may on certain issues have been mistaken, even foolishly wrong headed, but he was never false. (11)

With this very reason of duality of nature to affirm, this thesis in the light of the theoretical, critical tools along with the characters of the two plays will make an endeavor to probe deeper into the issue.

II: THEORETICAL ANALYSIS

FEMINISM AND GENDER STUDIES

The dissertation in dealing with the issue of duality of gender in human beings, tries to show the point through interdisciplinary approaches like critical theories, psychology, ethnography, history, current gender scenario, fashion and science. However, Focus will be given to feminism, gender studies and post-structuralist theories. To begin with, feminism started as a phenomenon, which caught impetus during the 1960s, which tried to streamline forgotten women writers, and it tried to lay grounds for the reassessment of women in general. Besides academic purpose, it strived for the emancipation of women in general. Many male and female writers have contributed towards the consciousness of this issue. Among many writers Virginia Woolf, Simone De Beauvoir, Helen Cixous, Molly Bloom, Elaine Showalter, Annette Kolodny, Sandra Gilbert and Susan Gubar, to name a few have worked directly and indirectly postulating different notions to support female emancipation. Currently, we find many types of Feminism, which specify different aspects of feminist study.

Feminism could be broadly divided into two types: essentialist and constructivist. Essentialist basically focuses on the emancipation of women and women writers by showing patriarchal dominance. However, constructivists show women at par with men on the basis of cultural influence and not necessarily because of patriarchal dominance. Gender studies in this respect can be seen as a constructivist part of feminism, which shows that gender is less determined by nature than by culture. Gender studies by showing cultural influence on gender determination brings forward many issues like instability of gender, question of identity, lesbian and homosexual issues etc. According to Myra Jehlen: “traditional critics wish to reduce the complexities of sexuality to a false common denominator. With authors who seem unconscious of gender as an issue we

must make an effort to read for it instead” (236). Through Gender Studies the issue of duality of nature can be further examined, focusing on the cultural influence.

The issue of duality can be understood through different types of constructivist feminisms like Marxist feminism, feminine film studies and gender studies. Elaine Showalter in explaining the current phase of feminism classifies it into three phases:

The *feminine* phase (1840-80), during which women writers imitated the dominant male traditions; the *feminist* phase (1880-1920), when women advocated for their rights; and the *female* phase (1920-present), when dependency upon opposition-that is, on uncovering misogyny in male texts- is replaced by the rediscovery of women’s texts and women. (225)

And along with this phase division she presents four models of difference taken by many feminist around the world, which are: biological, linguistic, psychoanalytic and cultural. From the above models, the issue of duality of gender can find its roots in psychoanalytic and cultural models. “Showalter’s psychoanalytic model identifies gender difference in the psyche and also in the artistic process” (226). Psychoanalytic model of feminism tries to show that identity is a construct of psyche/ mind and thus identity, whether female or male is only a thought.

Psychoanalytic model of feminism states that identity is a construct of psyche/mind. It can be further connected to the point that an individual has inherent in itself both the gender attributes i.e. masculinity and femininity. And it is only after this embodiment of both the genders, an individual could bring forth one of the attributes. And this decision is made by psyche of that individual. Thus, psychoanalytic model of feminism indirectly confirms to the duality of gender in human beings. Further, psyche could be connected to cultural influence. Human beings are essentially social beings, and

this nature in human beings persuade them to succumb to the existing culture, as postulated by constructivist feminism:

Gender itself are made by culture in history and are not eternal norms. It is easy to see how constructivist feminism helped give rise to gender studies, the framing of all gender categories as cultural instead of biological. It is also clear that such fluidity of definition has links in poststructuralist and postmodernist thinking in general. (227)

Marxist feminism can be seen as the most significant outcome of the constructivist feminism. It basically focuses on the relation between reading and social construction. Works of literature along with its characters are thus seen as social construction. According to Marxist feminism, the focus is more on economy and class struggle but by relating literature to social construction, we can assume the issue of gender duality also to the characters inherent in it. According to John R. Willingham: “for them, literary value is not a transcendent property (just as sex roles are not inherent) but rather something conditioned by social beliefs and needs” (234). Through Marxist feminism we can see characters which reflect real human beings, as a social and cultural construct. And by considering the characters as social construct we can relate the issue of gender duality which is inherent in human beings.

Similarly feminist film studies also has its ground on social influence which they claim affects the subjectivity of individuals. Scholars like Teresa de Lauretis and Laura Mulvey have been heavily influenced by Marxist feminism, “languages write identities, and do not merely reflect them. Gender identity is no less a construction of patriarchal culture than the idea that men are some how superior to women; both are born at the same time and with the same stroke of pen” (234-235). Constructivist feminism embraces categories like performativity, masquerade and imitation which are seen as

cultural processes which generate gender identities. According to Judith Butler, gender is seen as 'performativity' which can be considered an imitation of a code, which does not bear relevance to any natural process. In the words of Adrienne Rich, feminism is the place where in the most natural organic way subjectivity and politics come together. Feminist film studies through analysis of movies show the interrelation between culture and gender. Thus, the issue of duality of gender can be linked even to this branch of constructivist feminism.

Gender Studies as part of constructivist feminism shows cultural influence in gender determination. Rivkin and Ryan in their introduction to an essay on gender studies has named it 'contingency of Gender'. This title itself suggests the volatile/instable nature of gender categories. In relation to queer theories, we come to know the word homosexual and heterosexual, have a very short history and the nobles of Periclean Athens practiced pederasty. These points clearly show that gender is an affirmed cultural construct. Legitimacy and illegitimacy depends on a particular culture and society. In connection to this cultural influence, C. Murfin mentions: "women who wear baseball caps and fatigues, pump iron and smoke cigars(at the appropriate time and season) can be perceived as more piquantly sexy by some heterosexual men than woman who wear white frocks and gloves and looks down demurely" (1436-37).

Similarly, Teresa de Lauretis takes help of modern technology like cinema and internet to show how these technologies have influenced behavior and gender attributes. Following Michael Foucault's theory of sexuality she makes an attempt to show how sexuality, which was commonly thought to be natural, is in fact a cultural construct influenced by the dominant class of the society. She remarks that nothing can escape culture. We find through the above critics, that culture is responsible for gender determination, and it is only through this influence that manifestation of gender is done;

otherwise essentially human beings have duality of nature. Further, queer theorists rupture the notion of stability of sex by showing privilege on ones own sexual identity. As put by Lee Morgan: “following Foucault, Queer theorists view sexuality as disengaged from gender altogether and from the binary opposition of male/female” (239).

SUBVERSION OF GENDER IDENTITY

Besides constructivist feminism and gender studies, the issue of gender duality can be found present in post-structuralist ideas of Jacques Derrida, Michael Foucault and queer feminist like Judith Butler. Jacques Derrida is perhaps the post-structuralist par excellence. His concept of ‘deconstruction’ turned the logic of structuralism against itself, insisting that the ‘structurality of structure’ had been repressed in structuralism, in ways that limit precisely the play of the structure itself. Deconstruction itself is best understood as pushing textual meaning to its limits, in order to discover the difference within a text, the ways it fails to say what it means to say. Derrida rejected what he termed the ‘logocentric’ notion of language as ‘voice’, that is, as the expression of intentional human meaning, and of writing as technology and technique. At its core, deconstruction is an attempt to open a text (literary, philosophic, or otherwise) to several meanings and interpretations. The method is usually based on binary oppositions within the text. Deconstruction then argues that such oppositions are culturally and historically defined.

It seeks to demonstrate that the binary oppositions are not as clear-cut or as stable as it would at first seem. On the basis that two texts opposed concepts are fluid, this ambiguity is used to show that the text’s meaning is fluid as well. According to Derrida, it was difference in writing, the difference of ‘écriture féminine’ as Helene Cixous termed it that would subvert such dualisms. While Cixous was prepared to concede that

not all men repress their femininity, even that some women “more or less strongly, inscribe their masculinity” (81). Thus, this way we see a link between Derrida’s concept of deconstruction with plurality/duality of gender. Deconstruction blurs the stability of meaning in the text and similarly, the concept has been used by modern/contemporary critics to show the instability of identity/gender. Elaine Showalter’s insistence is true in showing feminity based on the virtue of the effects of patriarchal oppression: “there can be no expression of the body which is unmediated by linguistic, social and literary structures” (252). Although the influence of post-structuralism on literary studies is probably the most well known and well reported, its roots are more philosophical than literary and has been used in many disciplines like linguistics, anthropology and more importantly in women and gender studies.

Michael Foucault and Jacques Derrida shared their ideas, despite their apparent mutual animosity on the ground of skepticism vis-à-vis discourse. A skepticism that seeks to identify the possibilities within discourse, which discourse itself, seeks to repress. “Both thereby adopted an adversarial stance towards dominant discourse, a stance that is the hallmark of a peculiarly Post-Structuralist politics of demystification” (117). Foucault believed that our views and ethics of sex are created through societal constructs. It is these constructs that individuals evaluate their behavior in regards to what they perceive as sexual norms. Foucault’s work helped to expand the interpretation of how human beings are molded and confined while influencing our understanding of how and why history and language are shaped. He asserts that sexuality presented itself as another mode or organizing discourse and referred to ‘reverse’ discourse as a way that homosexuality ‘began to speak for itself’, which can also be applied to duality of gender in an individual.

Foucault's works was also a source of inspiration for the development of queer theory, which was pioneered by Judith Butler. She was influenced by Foucault's notion that identities are not fixed. Foucault stressed that the variety of elements involved in self-identities make it impossible to view people collectively on the basis of having one characteristic in common. Judith Butler's approach suggests that gender is on such element that should be considered fluid and flexible. Rather than a reflection of who you are, Butler states that gender is what you do at one time or another. Foucault has been a powerful contributor to the feminist and more importantly to the gender studies by helping to expand the field of resistance with his work on the relation of power to knowledge. We see the issue of duality of gender having its roots even in the concepts of Foucault. By shifting the reason of identity from biology to cultural influence and more specifically to the dominated class of the society, Foucault blurs the stability of gender identity.

One line of development from the feminist post-structuralism has been in the kind of 'Queer theory' developed by writers such as Grosz, Eve Kosofsky Sedgwick, Teresa de Lauretis and Judith Butler, who is the professor of rhetoric at the university of California at Berkeley. With relation to queer theories, the issue of gender duality can be seen appropriate to the subject. The theory proceeds from a more generally post-structuralist sense of contingency of identity towards a radical deconstruction of categories of 'gender' and 'sexuality' themselves. For Judith Butler, gender is along with cultural influence, something close to a cultural fiction, almost entirely socially constructed. She insisted that gender is the repeated stylization of the body: "a set of repeated acts within a highly regulatory frame that congeal over time to time to produce the appearance of substance, of a natural sort of being" (33).

The issue of duality of gender attributes in an individual can find its affinity with the concept of identity subversion. The blurring of gender or the instability of gender gives way to the notion that an individual has both the gender i.e. femininity and masculinity inherent in themselves. According to Butler, neither male nor female nor gay nor lesbian nor straight identities have any essence, therefore; they are merely different variants of performativity, some subversion, some not, but all in some sense 'regulated'. In this we clearly see the influence of Michael Foucault on Judith Butler, "identity is performatively constituted by the very 'expressions' that are said to be its results" (25). Butler saw 'sex' itself as gendered, that is something we perform and not something which is solely inherent. In trivial manner the concept of performativity as postulated by Butler can be understood as simply choosing to put on or take off our gender and sexuality like changing clothes.

Butler subsequently clarified the notion of performativity so as to highlight its non voluntarist character, "Performativity cannot be understood outside of...a regularized and constrained repetition of norms. And this repetition is not performed by a subject; this repetition is what enables a subject" (95). Gender identity is neither an essence to be liberated nor even a cultural ethnicity, but rather an amalgam of the 'identity effects' of certain institutionally located signifying practices, and thus itself a site of contestation between the oppressively normalizing and the liberatory destabilizing. Judith Butler has done much research and writing on performance theory, and has focused much on this work on gender performativity. Butler sees gender as an act that has been rehearsed, much like a script, and we, as the actors make this script a reality over and over again by performing these actions.

Butler sees gender not as an expression of what one is, rather as something that one does. According to her, the issue of gender whether in homo-sexuality or

heterosexuality are not fixed categories. A person is merely in a condition of 'doing straightness' or 'doing queerness'. We can evaluate the issue of gender through some of the books by Judith Butler. From her many works the issue of gender subversion can be elucidated like: *Gender Trouble: Feminism and Subversion of Identity*, *Bodies that Matter: On the Discursive Limits of 'Sex'*, *Excitable Speech: A Politics of Performative*, *Undoing Gender* and *Giving an Account of Oneself*. The crux of Butler's argument in *Gender Trouble* is that the coherence of the categories of sex, gender and sexuality, which seems like a natural coherence, for example, of masculine and feminine gender is culturally constructed through the repetition of stylized acts in time. These stylized bodily acts, in their repetition, establish the appearance of an essential, ontological 'core' gender. This is the sense in which Butler famously theorized gender, along with sex and sexuality as performative. Butler explicitly challenged biological accounts of binary sex, reconceiving the sexed body as itself culturally constructed by regulative discourse.

The supposed obviousness of sex as a natural biological fact attests to how deeply its construction in discourse is concealed. The sexed body, after establishing as 'natural' and 'fact', which seems unquestionable, is the testimony for showing that construction of gender and sexuality is unavoidable. This is cultural in appearance, and this can deceive to be just as natural expressions or sequence of a more fundamental sex. And on this account, it is on the basis of the construction of natural binary sex that binary gender and heterosexuality are likewise constructed as natural. This way we see how behavior is naturalized and gender is accepted by individuals as intrinsic.

In *Bodies That Matter* Butler seeks to clear up misreading of performativity that view the enactment of sex/gender as a daily choice. To do this, Butler emphasizes the role of repetition in performativity, making use of Derrida's theory of iterability.

Performativity cannot be understood outside of a process of iterability, a regularized and

constrained repetition of norms. And this repetition is not performed by a subject: this repetition is what enables a subject and constitutes the temporal condition for the subject. This iterability production, a ritual reiterated under and through constrain. Iterability, in its endless undetermined ness as to be determined, is thus precisely that aspect of performativity that makes the production of the natural, sexed, gendered, heterosexual , subject possible of its incoherent and contestation.

Sex is an ideal construct which is forcibly materialized through time. It is not a simple fact or static condition of a body, but a process whereby regulatory norms materialize 'sex' and achieve this materialization through a forcible reiteration of those norms. That this reiteration is necessary is a sign that materialization is never quite compel, that bodies never quite comply with the norms by which their materialization is impelled. (1-2)

This dissertation in presenting the concept of duality of gender attributes shows identity as cultural construct along with the notion of performativity as propounded by Judith Butler. However, the thesis does not argue the biological aspects of the two opposite genders. This point has been mentioned even by Judith Butler in her book *Undoing Gender*, where there is reflection of gender, sex, sexuality, psychoanalysis and medical treatment. In her discussion of intersex, Butler addresses the case of David Reimer, a person whose sex was medically 'reassigned' from male to female after a circumcision at eight months of age. Reamer was made female by doctors, but later in life identified as really male; he ultimately committed suicide. In *Giving an Account of Oneself*, Butler develops an ethics based on the opacity of the formation of the subject as a relation to the social, a community of others and their norms, which is beyond the control of the subject.

Thus, through post-structuralist concepts of Derrida, which deals with iterability and showing instability of meaning through the notion of deconstruction, and Michael Foucault's notion on sexuality based on power and discourse, we can see the issue of gender instability. Although Derrida, Foucault, Judith Butler and other critics show the instability of gender due to external circumstances and agents, the issue of duality of gender attributes can be related in this aspect. Blurring of gender boundaries can be seen as instability of any fixed gender in an individual. And what external agents influence on an individual is something which is already inherent in that person. For instance, if an individual did not embody femininity or masculinity in itself then culture or external factors could not bring forth any one of the two aspects. Thus the concept of duality of gender attributes tries to show this very point that besides biological difference as male or female, genders i.e. masculinity and femininity are both present in an individual and it is only through external circumstances any one gender attributes is reflected.

PSYCHOLOGICAL AND SCIENTIFIC INSIGHTS

Apart from post-structuralist theories, we can trace duality of gender inherent in humans even through psychological understandings. According to Harvey Minders and Paul R. Munford culture plays a huge influence in shaping what is normally referred to as feminine or masculine. And adds further that the change in the cultural practices have given way to an openness with regards to self-identity.

Our society is presently transforming its old definitions of masculinity and femininity. Long hair and colorful attire for men; new kinds of career for women; the sharing of domestic duties; the elimination of the double standard of sexual behavior: these are some of the changes that are taking place. What was formerly regarded as "man's nature" in contrast to "woman's nature" is being revised." (12-13)

B.F. Skinner, who is a part of the behaviorist group of psychology notes that law influences the behavior of an individual to a great extent. He explains that psychologically people act because of fear of certain external agents or the contentment of being rewarded for certain reasons. He claims law as one such agent. "all behavior is affected by its consequences (that is, reward and punishment or pleasant and unpleasant results). People act as they do because they have been rewarded or punished for acting that way" (56). The behaviorist group of psychologist in this way regards external factor as an important influence in human behavior. Connecting behavior to gender attributes we can assume the same point to the both. Gender attributes is part of human behavior, and the influence of culture is very important in shaping both. Thus, essentially human beings are endowed with both the gender attributes besides cultural influence on it.

Even biologically we see that besides biological difference, behavior and attributes are developed later as the child develops. Essentially the question of gender is dubious. Extensive research is still being undertaken to affirm the intrinsic relation/influence of biology in gender determination. Although genes and chromosomes do effect behavioral patterns but culture and society can be equally credited for its influence in gender determination.

Both boys and girls are developing what may call their gender identity- their sense of themselves as a boy or girl, rather than merely a child. In the preschool years, the importance of feeling boyish or girlish is minor; in adolescence, relating to the opposite sex becomes extremely important; in the juvenile period, the formation of gender identity takes center stage.

(12)

Through the above lines we understand how before adolescence or juvenile period gender attributes is indistinguishable, and it is only after certain age when the child is exposed to cultural practices, gender attributes diversify.

Further, ethnographic and scientific evidences also support the notion of duality of gender. Among the Tewa Indians, the standard phrase of encouragement to a man who is about to undertake a challenging task is 'be a woman, be a man'. This involvement of both the sexes show how both the sexes or genders is equally important to an individual and on the level of genetics X chromosomes represents a unity of identity and Y similarly another. X and Y chromosomes together are found in the male and Y chromosomes in females. The unity of both the X and Y chromosomes, in which Y represents the chromosomal identity of females, shows how genetically male has a combination of both the identities i.e. X (male) and Y (female). In words of Kirsten Hastrup, in dealing with the question of transvestism:

I suggest that the ambivalent feelings of most people towards transvestism, and to a lesser extend towards homosexuality, are founded on the fact that the people designated by these terms defy the normal categorization of male and female. Again, this demonstrates that it is cultural conception, rather than biological facts. (52)

CURRENT GENDER SCENARIO

We can witness the issue of gender duality through the present change in the gender attributes. Earlier accepted notion of femininity related to females, and masculinity connected to males have changed. With the help of current and male dominated professions adapted by women, we can see drastic change in the conventional notion of attitude related to one's own sex. Juliet Ash through the essay *Tarting Up Men: Menswear and Gender Dynamics* shows us through change in fashion, how men have

become more feminine and women masculine. The so called 'New Man', which came into being around the 1984/85', has been highlighted by media and fashion magazines in particular. The New Man reflects: "On the one hand, he embraced Rambo; on the other, he strutted in sarongs and tartan skirts" (31). Another change can be seen in the field of fashion when women designers took the initiative of designing for man and similarly man designers for woman.

Ally Capellino, Wendy Dagworthy, Katherine Hamnett, Amanda Quarry, Elaine Challoner etc presented their collection in the autumn of 1986, in London, showing this very reversal of gender attributes through their work. "In practice, designing menswear embodies a subversion of conventional fashion design code. Women designing menswear implies that it can be worn by woman" (32). Another important shift in gender attributes can be seen through Peter York's 'mothercare man', 'sensitive nurturing quinch-eater', in which a photograph of a baby was shown hanging off the arm of a man in casuals. And in the *VogueHommes* of 1986, many children and babies were shown with male models. Through this symbolic hint we see how male-roles in the society have changed from outgoing/masculine attributes to feminine and vulnerability. An infant is conventionally related to a female; however by showing male models along with infants and children, we see a symbolic image of the feminine side of male. "so men do everything now, even in the preserves conventionally allocated to women-the worlds of fashion and children. And women can do what only men used to be able to do: they can dress as men" (34).

Besides the symbolic imagery, magazines like *Tartler* and *Harpers* to the *Observer*, *Guardian*, *time Out*, *The Face*, *Id* etc have shown male models pushing the pram or showing them wanting to cry, besides in Bruce Weber's photography, male models have been exposed for their beautiful bodies. All the above examples show

rupture of masculine image and incline them more towards femininity, “the effeminacy of masculine appearance was to be universally talked about” (25). We can also find effeminacy or gender exchange in history:

The last historical period to espouse effeminacy, coop male narcissism as an attribute of the establishment and attempt to popularize extremes of ornamentation in male dress was during the seventeenth and eighteenth centuries in England and before the revolution of 1789 in France. (35)

Thus, historically we see the issue of gender duality practiced in England and France. The manifestation of femininity by the use of feminine articles like long-skirted coats, use of elaborate silks, use of peri wigs etc confirm the issue of gender duality.

Similar to men, women have also shown changes in their gender attributes from femininity to masculinity. “the magazine *ID* presented this in an overtly sexual female visual: two women in pinstripe city shirts, boxer shorts and jackets, making love, leaning together in a women’s toilet” (31). Pinstrip city shirts, boxer shorts and jackets are all items of men’s clothing. By showing ladies in affirmed male clothing, we see a clear reversal in the gender outlook. Along with the clothes, the two ladies have been shown sexually attached to each other, reflecting the doubt of gender stability. We also see a change in conventional gender attributes in women fashion designers, who design men’s wear. Traditionally tailors or work related to tailoring was carried out by males but the initiative of women in this field can be taken as an example of gender reversal, in turn reflecting duality of gender. “women fashion designers are beginning to dress men professionally, as men designers have dressed women for centuries” (33).

Another point of view which makes the issue clearer is by showing women practicing professions at par with their counter sex. Although the percentage of women practitioner is low in comparison to man in the field of physically challenging works but

the growth on the rate of their involvement challenges the notion that women are physically weak. In Britain around 2,065 women have currently registered as architects. Architecture has been a profession of male for ages and with women's involvement in it we can see how culture has been forbidding them from aged to step into the profession.

Women in professional practice have made major contributions to some of the best known contemporary buildings: The Open University (Jane Drew, completed 1977); The Joseph Shop in west London (Eva Juricna, 1984 and 1986); Heathrow Airport Terminal 4(Ann Gibson of Scott, Brown of the Manchester city Architects Department 1982). (90)

The success of these women as professional architects confirm that women are at par with men when it came to handling male dominated professions.

In the survey below we can see how women have become active in the field of business. Emergence of women as entrepreneurs show how their role in the society has changed from conventional domination to self-identification: "In the United States of America, women own 25 percent of all businesses. In Canada, one-third of small business are owned by women and in France one-fifth. In the United Kingdom, since 1980, the number of self-employed women has increased three times as fast as self employed men" (118-119). This survey clearly reflects the involvement of women in the male dominated field of business, and shows how present cultural practices are changing from patriarchy to a democracy (gender wise). Besides business, women are involve in other professions related to entrepreneurship like engineering, electronics, ready-made garments, eatables, handicraft, textile designing, dairy etc. This initiative on the part of women shows, how women are at par with men in matter of profession. Besides the above, today we find women even in professions like military, police, explosive detonators, wrestling etc. These examples all show the masculine side of women. And by

comparing feminine side of male with the masculine side of female we can witness how both male and female are capable of expressing both the gender attributes. With change in conventional practices we can see how identity is also shaping according to natural process (reflection of both the gender attributes).

III: TEXTUAL ANALYSIS

FEMINISM AND BERNARD SHAW

Before this dissertation moves on further it is essential that some words must be spared for the dramatist's point of view in this matter. According to Mrs. Ada Tyrell, wife of Robert Yelverton Tyrrell, Regius professor of Greek in Trinity College, Dublin and a childhood friend of the family, "he preferred feminine companionship to that of his own sex" (17). And in his own words Bernard Shaw regards his plays:

My plays are full of politics, religion, biology and all sorts of terrestrial things except adultery. They contain no villains, no duels, no misunderstandings nor dramatic plots; and when the question of passion between the two sexes arises, it is the real thing, not the convention which holds its stead on your modest boulevards. (501)

The real center of Shaw's plays is social not sentimental. Shaw claims his plays to have a thought-out sociology and not mere entertainment. His plays are grafted on to sociological themes, which over-shadows his own mind. Shaw's characters represent real man and woman, and are thus noteworthy from the social environment where they are in and which they influence. In words of the playwright Bernard Shaw himself, his plays are explanatory and not merely entertaining:

Its your jibe at me that what I call drama is nothing but explanation. But you must not expect me to adopt your inexplicable, fantastic, petulant, fastidious ways: you must take me as I am, a reasonable, patient, consistent, apologetic, laborious person, with the temperament of the school master and the pursuits of a vestryman. (ii)

This dissertation in analyzing the issue of duality of gender, will apply many approaches to elucidate the point. Along with the help of critical/theoretical tools such as

feminism, gender studies and post-structuralist theories, which have been thoroughly explicated, different points from within the texts, will be discussed in the following pages. To classify the approaches according to convenience, we could assume:

1. Masculine attributes in female, 2. Feminine attributes in male, 3. Attributes related to one's own gender, 4. Conventional influence on gender determination, 5. Bernard Shaw's belief in eugenics, and 6. Comparative analysis of different characters with each other, as vital for proper understanding of the issue of gender duality. With the help of the above points each aspect of the issue could be analyzed thoroughly and in details explicating the broader issue of duality. In the Shawian plays there are no conventional men and women and all of them stand in their own ways for the vitality. And this gives impetus to the classification of the gender issue.

Being a social reformer Bernard Shaw always dealt with basic nature of human beings. He has analyzed the effect of different social environment on life and character. He has always attempted to capture the shift of human nature so that his characters in his plays are closely linked with social conditions. Shaw in relation to his own ideology remarks, "my mind's eye, like my body's, was "normal": it saw things differently from other people's eyes, and saw them better" (viii). George Bernard Shaw who was a modernist, socialist, realist and many more, had a very clear view regarding his subject matter. Even his notion of 'life-force' is related to this issue of gender. He has always considered woman at par with man and has in most of his plays if not in every, shown a certain amount of individual strength in them. The issue of duality of gender can be connected here by projecting the strength of woman, side by side with her femininity. And the feminine side of man can be projected along with its masculine side. These are discussed below accordingly.

MASCULINE ATTRIBUTES IN FEMALE

This paper accepts masculinity not as a general truth. And the comparison of Joan with masculinity is based entirely on the accepted notion of masculinity by convention. Thus, this paper is an attempt to blur this very root of gender determination by simply blurring the accepted notions of the convention. The issue of gender duality can be firstly seen by considering woman at par with man on the account of strength. To begin with, Joan from the play *Saint Joan* can be taken into account. The play *Saint Joan* begins in the year 1429 A.D, in the castle of Vaucouleurs, France. Joan the protagonist in her first appearance is described as:

Able-bodied, country girl of 17 or 18 respectably dressed in red, with an uncommon face; eyes very wide apart and bulging as they often do in very imaginative people, a long well-shaped nose with wide nostrils, a short upper lips, resolute but full-lipped mouth and handsome fighting chin. (1.178)

This description of the character itself marks many points of strength in her. Words like resolute, able-bodied, bulging, fighting etc all reflect masculine strength. And the dramatist's connection of these words to a country lass gives us a faint hint towards the expectation a reader could hold of her masculine attributes.

In the following words of Poulengey; a character in the play we find the protagonist's deeds given weight to her gender, this affirms the strength of the character to stand stable on her identity without her gender. "there is something about her. They are pretty foulmouthed and foul minded down there in the guardroom, some of them. But there hasn't been a word that has anything to do with her being a woman. They have stopped swearing before her" (181). Joan born as simple country lass develops into a national fighter and sacrifices her life as a martyr and is later immortalized as a saint.

Shaw has taken her from the historical legend but gives her shapes according to his own way and embodies in her a military woman with religious insights. She is at par with her male counter-parts, and she is shown as a violent woman with an unforgettable personality who had the individuality to live in her own right.

The lines below by Joan herself show the confidence and resolution of the character in terms of military common sense and physical strength. "Listen to me squire. At the Dore'my we had to fly to the next village to escape from the English soldiers. Three of them were left behind wounded. I came to know these three goddams quite well. They had not half my strength" (185). The last line where Joan remarks about her strength is indeed very optimistic. Lines like these in the play clearly reflect the masculine side of the female character. The lines below show yet another good example of the masculine side of the female character in acting as a strong leader: "one thousand like me can stop them. Ten like me can stop them wit God on our side. You do not understand, squire. Our soldiers are always beaten because they are fighting only to save their skins; and the shortest way to save your skin is to run way" (186).

Besides strength, Joan also embodies in her qualities of the opposite sex, for example her denouncing of the feminine attire, which was culturally accepted, shows the freedom of her choice and the natural tendency of her decision making irrespective of the cultural influence. "And the dress? I may have a soldier's dress, maynt I, squire?" (187). And in the second scene, "Joan dressed as a soldier, with her hair bobbed and hanging thickly round her face, is led in by a bashful and speechless nobleman, from whom she detaches herself to stop and look around eagerly for the Dauphin" (198). The above two lines clearly show the tendency of the female character to project herself as a male. And in this tendency lies the vital question of gender.

Ample amount of lines can be found in the text, which clearly reflect the masculine aspect present in the protagonist Joan. Masculinity here as we can see, is not only a part of the outer clothing but is also a part of the nature that Joan reflects. Thus, while showing masculinity in Joan, we can consider many aspects related to masculinity like physical strength, clothing, initiative with regards to military expedition etc. Some more lines can be taken from the play to elucidate these points: “[*Trenchant and masterful*]: Blethers! We are all like that to begin with. I shall put courage in thee.” (201). This line clearly shows not only her confidence in herself but also her initiative to change others. “[*earnestly*]: Charlie: I come from the land, and have gotten my strength working on the land” (203). And in the following lines we see the chivalrous side of the maid: “Thourt answered, old Gruffy-and-Grum. [*Suddenly flashing out her sword as she divines that her moment has come*] Who is with God and his maid? Who is for Orleans wit me?” (204).

Another example of masculinity in Joan can be seen in scene third of the play where French army prepares to fight the English at the Orleans; “Is this a time for patience? Our enemy is at our gates; and here we stand doing nothing. Oh, why are you not fighting? Listen to me: I will deliver you from fear” (207). And lastly the lines below clearly reflect her detachment from the question of gender, where she not only denounces herself as women but is also seen more inclined towards the side of the other gender:

JOAN: I will never take a husband. A man in Toul took an action against me for breach of promise; but I never promised him. I am a soldier: I do not want to be thought of as a woman. I do not care for the things woman care for. They dream of lovers, and of money. I dream of leading a charge, and of placing the big guns. You soldiers don't know how to use

the big guns: you think you can win battles with a great noise and smoke.

(3.208)

Similarly, we can find traits of masculinity even in the characters from the play *Arms and the Man* who are female. Among the female characters notably Raina, Louka and Catherine can be considered. In comparison to *Saint Joan*, these characters do not show any outer qualities of male by adapting any form of male attire. However, we find internal strength in these characters, which are at par with their male counter-parts. In these opening lines of the play, Catherine Petkoff is sketched by the dramatist as someone arrogant and dominating by simply describing her so, instead of a conventional mother or a lady. “Catherine Petkoff, a woman over forty, imperiously energetic, with magnificent black hair and eyes, who might be a very splendid specimen of the wife of a mountain farmer” (106). The choice of the words by the dramatist like imperiously, magnificent and mountain farmer all suggests the hard side of her nature, which reflects an amount of masculinity in her.

Raina Petkoff a major character of the play through the lines below shows her strength against a stranger by allowing him or rather helping him save his life. “I am sorry I frightened you. [*she takes up the pistol and hands it to him.*] Pray take it to protect yourself against me” (114). And in these lines we see sheer confidence in this female character, “[*loftily*]: Frighten me! Do you know, sir, that though I am only a woman, I think I am at heart as brave as you” (115). Another good example of gender equality can be seen in the following lines by Raina where she expresses her suppressed desires to be at par with her counter sex.

RAINA: How I have envied you Sergius! You have been out in the world, on the field of battle, able to prove yourself there worthy of any woman in the world; whilst I have had to sit at home inactive-dreaming-useless-

doing nothing that would give me the right to call myself worthy of any man. (2.132)

From a conventional perspective, femininity in a woman is considered her worth and likewise her inactivity, dreamy nature and uselessness would reflect her vulnerability. However, the character in the lines above shows disagreement with this notion and indirectly shows a longing to the action partaken by her gender counter-part. Thus, even psychologically we find an urge in the character to share the disposition of her gender counter-part.

Besides the above characters Louka, who is a maid of the house reflects an impressive amount of strength on contrary to the disposition, the convention of the period would accept. In the lines below we see Louka disobeying Sergius, who was betrothed to Raina; this disobedience in itself can be taken as an example of disobedience towards the convention. In other words the character reflects an amount of strength in expressing herself. “You shall never get that out of me, for love or money” (135). And in this line by Catherine we see Petkoff, who is the head of the house, a major in the Bulgarian army dominated by his wife, “[*in a low warning tone*]: You can stop interrupting, Paul” (146). And in this line we clearly see the position major Petkoff has for his wife as a strong woman: “Quite right, Bluntschli, quite right. I’ll see to it. [*he goes to the door importantly, but hesitates on the threshold*] By the bye, Catherine, you may as well come in. They’ll be far more frightened of you than me” (148).

Lastly, in words of Louka below we not only see strength but also an urge to

break herself from the social norms of the period. The conversation between Louka and Nicola, a male servant can be seen from this point of view to consider the issue of gender equality; “[*rising impatiently*]: oh, I must behave in my own way. You take all the courage out of me with your cold blooded wisdom. Go and put those logs on fire: that’s the sort of thing you understand” (155).

All the above examples from both the plays *Arms and the Man* and *Saint Joan* aptly show the masculine side in woman. Whether it’s the issue of psychology, physical strength or outward dress up, all the mentioned characters above through different lines in the play fulfill this criterion. Thus, the issue of duality of nature can be seen here by projecting one aspect of the question i.e. masculinity reflected by female characters.

FEMININE ATTRIBUTES IN MALE

As shown in the above lines which reflect the masculine side of woman, in contrast to that, here an attempt will be made to show the feminine side of male, through the male characters of both the plays. This contrast of gender attributes shows another aspect of gender duality. From both the plays *Arms and the Man* and *Saint Joan*, some male characters can be considered as an example who aptly reflect femininity although they belong to the other side of the gender demarcation. Among the many male characters from both the plays Bluntschli, Sergius and Petkoff can be chosen from the play *Arms and the Man* and Charles from *Saint Joan* respectably. Firstly we can find anti-chivalric image in Bluntschli through his words: “[*passing swiftly to the ottoman and snatching the cloak*]: A good idea! I’ll keep the cloak; and you’ll take care that nobody comes in and sees you without it. This is a better weapon than the revolver: eh? [*he throws the pistol down on the ottoman*] (110).

And in the lines below by Bluntschli we see a feminine side of the character,

who being a mid-aged soldier shows intense delight for biscuits and pastries. “Ah, true dear young lady: you're always right. I know how good you've been to me: to my last hour I shall remember those three chocolate creams. It was unsoldierly, but it was angelic” (117). The last line, itself shows the acceptance of the character of not being soldierly. Chivalric attitude has always been associated with masculinity and anyone reflecting a contrast to that can be indirectly taken as feminine or anti-masculine.

Through these lines we can associate this very point. “[*disarmed by pity*]: come: don't be disheartened. [*she stoops over him almost maternally: he shakes his head.*] oh you are a very poor soldier: a chocolate cream soldier! Come, cheer up! It takes less courage to climb down than to face capture: remember that.” (118)

Some more passages can be taken from the play *Arms and the Man*, where notably Bluntschli is shown by the dramatist to project a fascinating display of femininity. In the passage below which is a conversation between Raina Petkoff and Bluntschli, we are affirmed by the female dominance over the male character. And this dominance can be asserted not as the female aggression but sensitivity on the part of the male character.

THE MAN: Forgive me: I'm too tired to think; and the change of the subject was too much for me. Don't scold me.

RAINA: I forgot. It might make you cry. [*He nods quite seriously. She pouts and resumes her patronizing tone.*] (1.119)

The last line of the play *Arms and the Man* can be analyzed as an example of duality of nature. The sentence by Sergius holds many questions to the issue of gender: “What a man! Is he a man?” (171). The line by Sergius could suggest many points. It could either imply Bluntschli as a super human being or could simply show his doubt with regards to the character's sex. Bluntschli in the play has been embodied by the play writer with

practicality, however in the last act he admits himself of inheriting the lofty disposition of romance.

BLUNTSCHLI: [*promptly*]: An incurable romantic disposition. I ran away from home twice when I was a boy. I went into the army instead of into my father's business. I climbed the balcony of this house when a man of sense would have dived into the nearest cellar. I came sneaking back here to have another look at the young lady when any other man of my age would have sent the coat back. (3.168)

Although romance could be associated to male gender, however romantic disposition conventionally reflects femininity. Romance is associated with indulgence in imagination, lack of seriousness, in general a break from the convention. And Bluntschli in confessing his disposition with relevance to his conduct in the first scene as a chocolate cream soldier could be considered essentially feminine.

Besides Bluntschli, we can see femininity even in other characters like Sergius and major Petkoff. The conversation between Louka and Sergius in the third act shows signs of gender dubiety in the latter.

LOUKA [*wistfully*]: I wish I could believe a man could be as unlikely a woman as that. I wonder are you really a brave man?

SERGIUS [*unaffected relaxing his attitude*]: yes: I am a brave man. My heart jumped like a woman's at the first shot; but in the charge I found that I was brave. (3.156)

The uncertainty of the female character and the acceptance of Sergius as harboring female sense of expression, hints towards the feminine side of Sergius. Although he has been shown as an embodiment of chivalry in the first and second act, but towards the end

of the play we are exposed to his real coward self. And among his pretences as a noble gentleman we also see a soft, feminine side in his volatile nature.

And in the passage below between Catherine and Petkoff, we find Petkoff not only submissive, with regards to his military stature as a major but also admits his desire of being close to the home; which conventionally reflects the place of woman.

CATHERINE [*in a low warning tone*]: you can stop interrupting, Paul.

PETKOFF [*staring and looking round at her*]: Eh? oh! Quite right, my love: quite right. [*he takes his newspaper up again, but presently lets it drop*] Ah you havent been campaigning, Catherine: you dont know how pleasant it is for us to sit here, after a good lunch, with nothing to do but enjoy ourselves. Theres only one thing I want to make me throughly comfortable. (3.146)

In these lines we can see a psychological urge in the male character to entertain himself by placing him in the comfort of the house. Conventionally house is related to woman and work or adventure is a part of man's passion. However, in the above lines we find a rupture in the essential gender nature. Thus this can be seen as a good example of feminine attribute present in the male character.

Besides *Arms and the Man*, *Saint Joan* has characters who reflect feminine attributes irrespective of their biological gender. Among many male characters, King Charles the seventh who was yet not coroneted, aged 26 reflects qualities in him which could be considered good examples of feminine attitude. “[*mortified*]: You all think you can treat me as you please because I owe you money, and because I am not good at fighting” (192). And the passage below:

LA TRE'MOUILLE [*raising his fist*]: You young-

CHARLES [*running behind the Archbishop*]: Don't you raise your hand to me. Its high treason. (2.192)

The above two lines clearly show the young king as a coward, rather submissive to other male characters. This in itself is not feminine but the character being a king, an authority of high standing submits his ego to another male officer below his rank, and this point makes the issue dubious.

His acceptance as not good in fighting and his act of running behind the Archbishop for self-defense does reflect feminine attributes which were existing at the time. The two lines below clearly projects this issue further, by showing the acceptance of the king of his own feminine or weak side: "Yes: I am afraid. Its no use preaching to me about it. Its all very well for these big men with their armor that is too heavy for me, and their sword that I can hardly lift, and their muscle and their shouting and their bad tempers" (200). And "but I don't want to have courage put into me. I want to sleep in a comfortable bed" (201).

The above lines clearly reflect an anti-chivalric attitude. Running behind someone for self-defense, acceptance of not being able to fight properly; being an able man of 26, consideration of oneself as 'other' to the military officers in respect to physical strength, and attachment to the bed all show Charles as weak. And this weakness is highly inclined to the accepted notion of feminine traits of the period.

ATTRIBUTES RELATED TO ONES OWN GENDER

From the previous two topics i.e. masculine attributes in female and feminine attributes in male, this paper will reconcile this contrast with evidences from the text which reflects attributes related to ones own gender. Duality of nature in human beings basically means a person regardless of its biological sex, inherits the qualities of both the genders. In showing this duality, the paper here shows how the above mentioned

characters along with their opposite attributes are capable of reflecting the nature, which is biological to them. To begin with, the play *Saint Joan* can be considered. Joan the protagonist of the play has been previously portrayed as a masculine character but we find a strong duality in her nature through these lines where she shows ample amount of femininity in her nature along with masculinity: “[*bewildered*]: but why? What sense is there in it? What I have done is according to God. They could not burn a woman for speaking the truth” (233). In these lines we find Joan accepting herself as a woman. Thus, this acceptance makes us believe that her actions although reflected masculinity, but her self-identity was indeed female itself. In the conversation below Joan and Dunois we find a soft side of the female character, where her maternal instincts overshadow her masculine side:

JOAN: I could nurse you for awhile.

DUNOIS: You are a bit of a woman after all.(5.227)

And in these lines we see yet another instance of her femininity: “[*bursting into tears and flinging her arms round Dunois, kissing him on both cheeks*]: Dunois, dear comrade in arms, help me. My eyes are blinded with tears. Set my foot on the ladder, and say ‘Up, Joan’” (210). Here Joan breaks down in front of a fellow officer. Her physical manifestation of femininity can be assured through the above scene where her self-confidence is shown at its weakest and tears run down her cheeks. This is a clear example of femininity in the female character.

Besides the protagonist Joan, Charles the Dauphin who has been shown previously to embody feminine attributes by showing physical and mental weakness can be seen in the lines below to show masculine aspects in his timid nature. “I am not a child: I am a grown man and a father; and I will not be taught any more” (202). This manifestation of the dauphin is indeed strong because through these lines the character

not only reflects the knowledge of being physically a grown-up man but retorts vehemently at being self-knowledgeable. This shows an amount of male ego which is present in the male character. And in the passage below we see the Dauphin expressing his self-confidence by making his own decision despite the pressure of his senior military officers and high ecclesiastical leaders: “[*rising*]: I have given the command of the army to the maid. The maid is to do as she likes with it. [*He descends from the dais*] [*General amazement. La Hire, delighted, slaps his steel thighpiece with his gauntlet.*]” (203).

The above lines with reference to Joan and Charles from the play *Saint Joan* shows good example of duality of nature in each character. Similarly in the play *Arms and the Man*, the characters which were earlier shown to project traits of opposite sex can be seen below having nature akin to one’s own gender. To begin, Raina who has been shown earlier as a strong woman, capable of self-defense in a hostile situation is seen below as a typical lady of the period, fostering romantic ideals.

On the balcony a young lady, intensely conscious of the romantic beauty if the night, and of the fact that her own youth and beauty are part of it, is gazing at the snowy Balkans. She is in her night gown, well covered by a long mantle of furs. (1.106)

And in this line we see Raina as a good example of a Victorian lady, with regards to her dress and behavior:

[she makes a charming picture as they turn to look at her. She wears an underdress of pale green silk, draped with an overdress of thin ecru canvas embroidered with gold. She is crowned with a dainty eastern cap of gold tinsel. Sergius goes impulsively to meet her. Posing regally, she presents her hand: he drops chivalrously on one knee and kisses it.]
(2.129)

Along with Raina Bluntschli who has been earlier shown as a feminine character proves the duality of his nature by acting in a masculine way. “[*n the darkness, subduely, but threateningly*]: Sh-Sh! Don’t call out; or youll be shot. Be good and no harm will happen to you.[*she is heard leaving her bed, and making for the door.*] Take care: it’s no use trying to run away” (109). In the these lines, we witness savagery in the character’s disposition. The situation here is handled by the character with hostility and sheer masculine instincts. And in the passage below we find Bluntschli very professional in his execution of military tasks:

BLUNTSCHLI:you had better both see the fellows that are to take these.[*Sergius rises*] Pack them off at once; and shew them that Ive marked on the orders the time they should hand them in by. Tell them if they stop to drink or tell stories- if theyre five minutes late, they’ll have the skin taken off their backs. (3.148)

And finally in the passage below between Sergius and Bluntschli, we are affirmed by the masculinity of Bluntschli by accepting the invitation of a fight with Sergius:

SERGIUS [*fiercely delighted to find is opponent a man of spirit*]:
Well said, Switzer. Shall I lend you my best horse?
BLUNTSCHLI: No: damn your horse! Thank you all the same,
my dear fellow.[*Raina comes in, and hears the next sentence.*] I
shall fight you on foot. (3.159)

Thus, through the above characters from both the plays; *Saint Joan* and *Arms and the Man*, we see the issue of duality of nature embedded in all the characters mentioned above. This dissertation focuses in this very issue of duality of nature. Through the above characters we see how the same characters are capable of manifesting attributes which is

related to one's own gender and at the same time reflecting qualities which could be qualified for the opposite sex.

CONVENTIONAL INFLUENCE ON GENDER DETERMINATION

Culture and society plays a huge role in the determination of manners, behaviors and in turn the behavioral aspect of gender. From ages culture, religion and society has influenced an individual to a great extent in terms of behavior. With the advent of modern freedom of thoughts, we can understand the issue of gender determination clearly; but during the 15th century, where the play *Saint Joan* takes place and even in the 19th century, in which the second play *Arms and the Man* is based on, the thoughts of the people of those times were not liberal enough. With reference to the play *Saint Joan* we can see through the lines below how church dominated an individual's manners.

THE ARCHBISHOP: This creature is not a saint. She is not even a respectable woman. She does not wear women's clothes. She is dressed like a soldier, and rides around the county with soldiers. Do you suppose such a person can be admitted to your highness's court?" (2.193)

The above lines by the archbishop clearly shows the interference of the church through its high priests, in determination of a person's moral conduct. In Joan we do not find any flaw with regards to her moral character, throughout the play, but her manifestation as a male did put some objection against her. We come to know as the play progresses that essentially she is right to act as she pleases but the domination of the society and convention objects to her disposition. The above lines by the archbishop shows the direct disapproval of Joan's attitude in acting like a male by the conventional norms, but in the scene below we see how society indirectly discourages an individual through mockery in disobeying the conventional code of conduct:

BLUEBEARD [*majestically*]: Let her approach the throne. [*Joan, dressed as a soldier, with her hair bobbed and hanging thickly round her face, is led in by a bashful and speechless nobleman, from whom she detaches herself to stop and look around eagerly for the dauphin.*]

THE DUCHESS [*to the nearest lady in the waiting*]: My dear! Her hair.[*all the ladies explode in uncontrollable laughter.*]

BLUEBEARD [*trying not to laugh, and waving his hand in deprecation of their merriment*]: Shh-shh! Ladies! Ladies!! (2.198)

And in the play *Arms and the Man* we see similar influence of the convention in the individuals and the way they behave. In the lines below by Raina we see how she associates the act of washing of hands with a cultural conduct of the elite class: "you must not think I am surprised. Bulgarians of really good standing people in our position wash their hands nearly every day. So you see I can appreciate your delicacy. You may take my hand.[*she offers it again.*]" (121). Here we see how an act is determined entirely on the basis of the convention and not internal expression. Another point which would further elucidate this point is:

RAINA [*affectedly*]: I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna. (1.120)

Through the above lines by Raina we find out much about the character and her disposition. We see that her actions are based on certain norms of the class she belongs to. The class in turn is a product of the convention of the time. Her vanity in spending a whole month in Vienna and her indulgence in an opera assures us that the character has

succumbed to the norms of her class. And we find that she is highly influenced by the convention. Lastly, in the lines below by Nichola to Louka, we can clearly feel the patriarchal dominance of society on a female character. The society of the period was essentially patriarchal and Nicola here can be taken as a good example of patriarchal influence.

NICHOLA:[*scrambling up and going to her*]: Yes, me. Who was it made you give up wearing a couple of pounds of fake black hair on your head and reddening your lips and cheeks like any other Bulgarian girl? I did. Who taught you to trim your nails, and keep your hands clean, and be dainty about yourself, like a fine Russian lady? Me! (3.155)

Thus, through the above examples we can see cultural and conventional influence on individuals despite their individuality and essential expression.

COMPARATIVE ANALYSIS OF DIFFERENT CHARACTERS

The issue of gender duality in an individual has been so far explained with the help of topics like masculine attributes in female, feminine attributes in male, attributes related to ones own gender and conventional influence on gender determination. We further elucidate this issue with the help of comparative analysis of different characters, which will clearly show firstly the contrast between the female and male characters and secondly common points in both of them. This way the issue of duality is further confirmed. Among the many characters of both the plays *Arms and the Man* and *Saint Joan*, comparison will be made between Joan and Charles, Bluntschli and Raina, and Major Petkoff and Catherine. However, a good comparison can also be made between Joan and Bluntschli from the two different plays to show how people of same profession, but of different gender carry out their work responsibility.

Raina Petkoff and Bluntschli can be firstly studied with the point of view of their difference. Their difference however is also the difference of gender attitude. Bluntschli being a male reflects feminine attributes and Raina at times shows herself at par with her counter-sex. Bluntschli here clearly shows femininity present in him:

BLUNTSCHLI:*[ravenously]*: You're an angle!*[he gobbles the contents.]*
 Creams! Delicious!*[he looks anxiously to see whether there are any more.*
There are none: he can only scrape the box with his fingers and suck
them. When that nourishment is exhausted he accepts the inevitable with
goodhumor and says, with grateful emotion] (1.114)

Chocolates and pastries reflect an indulgence of children and women. Here a middle aged soldier shows his weakness for chocolate cream, where as in the lines below in contrast to him we see Raina, who is a Victorian lady, shows signs of masculinity."

[loftily]: Frighten me! Do you know, sir, that though I am only a woman, I think I am at heart as brave as you" (115). Thus, here we see contrast in their attitude which is opposite to the expected norms, followed by the convention.

In the above lines we see points of difference between the two; however we can see duality of nature in both of them by showing their nature reflecting opposite traits to what was seen before. In Raina we also see femininity existing side by side with her strong/masculine side. And Bluntschli although is portrayed in the above line as feminine can equally be seen strong/masculine, when there is a matter of fight or military discipline. Besides, in both of these characters we find a common issue, which is Romanticism. Self-acceptance of Bluntschli as romantic in the third act and Raina's affection for Sergius in the first act clearly shows her imaginative side. Thus we are further confirmed that two people although are different by gender could be equally same.

Similarly in the play *Saint Joan*, we can see contrast between Joan and Charles. Joan, although a village maid, develops into a soldier with immense determination and shows great strength in military expedition. In contrast to this, Charles who is a Dauphin of 26 years of age is constantly dominated by ecclesiastical head and military officers. His weakness lies in the fact that he was the king, and his fear to great extent reflects feminine traits of the period. However, at the same time we also see a feminine side of Joan in the sixth scene where she accepts to sign the papers to escape death and follow the conventional role of woman. And some parts in the play clearly show the strong/masculine side of Charles. This way even Joan and Charles can be taken as good examples of duality of nature in individuals. The lines below shows both masculinity and femininity In Joan: " Aye, lad; but you cannot fight stone walls with horses: you must have guns, and much bigger guns too" (208). And her feminine side: "[*bursting into tears and flinging her arms around Dunois, kissing him on both cheeks*]: Dunois, dear comrade in arm, help me. My eyes are blinded with tears. Set my foot on the ladder, and say 'Up, Joan'" (210).

By comparing the characters above we see how an individual has two sides to their gender attribute. In *Raina* we find both masculinity and femininity and similarly other characters like Joan, Charles, and Bluntschli reflect same duality. Another important point which we see through this comparison is how the two characters compliment each other with their opposite nature. For instance, if Joan is presented masculine than Charles on the other hand is feminine and in this way we find a balance existing in the play as a whole. If however only one character would have an attribute opposite to its biological gender one could easily claim that as mere coincidence. But the contrast we find in the above two plays is not coincidence. And this we can except on the reason that the characters of the opposite gender compliment each other with their difference in their

disposition with regards to their biological sex. And with relevance to this point Major Petkoff compliments Catherine by showing weakness in his nature in contrast to Catherine who has been asserted by the dramatist to have made a presentable wife of mountain farmer.

Lastly, another good example which can show the issue of duality is by comparing Joan from *Saint Joan* and Bluntschli from *Arms and the Man*. The comparison between the two is appropriate because both of them are soldiers. Both Joan and Bluntschli compliment each other with respect to the issue of duality by showing how a female is strong and male weak. Joan, here, shows her rough side by the language she uses: " I will be first up the ladder when we reach the fort, Bastard. I dare you to follow me" (208). And Bluntschli on the other hand shows his weak side in the following lines:" Ive no ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that hours ago" (114). Here, we see how Joan being a woman takes the initiative in a war and Bluntschli on the other hand carries chocolates instead of bullets. Through the above two characters along with other characters mentioned above, we find individuals of different gender acting differently according to their biological gender. And to add to the issue of duality they also show signs of their own gender along with the other gender.

BERNARD SHAW'S BELIEF IN EUGENICS

Eugenics in simple words refers to the study of methods to improve the mental and physical characteristics of the human race by choosing who may become parents. The issue of Eugenics is related to the topic of gender because through this belief we find out that Bernard Shaw held equal importance in both the genders i.e. male and female. Shaw's interest in women was less emotional than intellectually sympathetic. His notion

of life-force also reflect the same point, where he considered female equally important towards the creation of a better world/ human race. G.K.Chesterton mentions:

The roots of legal monogamy does not lie (as Shaw and his friends are forever drearily asserting) in fact that the man is mere tyrant and the woman a mere slave. It lies in the fact that if their love for each other is the noblest and freest love conceivable, it can only find its heroic expression in both becoming slaves. (182)

In Bernard Shaw we see that he considered female at par with male. This equality takes us further to discuss about the issue of duality of nature. Had the dramatist's notion about female been poor then the issue of gender equality and duality would not have been initiated. His firm belief in life-force and gender equality can be seen in his plays. And with reference to *Saint Joan* and *Arms and the Man* we find this issue conspicuously present in both the plays. As put by Mac Carthy: "then, suddenly, he chucks all half-measures over and in *Man and Superman* proclaims that there is only one hope; eugenic. Man must be born again and born different" (viii). And again by the same critic: "Mr Shaw emphasizes, on the other hand, that men are at the bottom swayed by the same common impulses, and that their behaviour is generally what circumstances, education, and the treatment they receive from others at the moment make it" (4). In these lines we can see the notion of cultural influence on behavior and gender determination postulated by the critic.

IV: CONCLUSION

This dissertation through the help of two plays by George Bernard Shaw i.e. *Saint Joan* and *Arms and the Man*, along with insights into post-structural theories, constructivist feminism including gender studies and interdisciplinary approaches has made an endeavor in blurring the conventional notion of gender stability. What has been conventionally accepted as masculinity to male and femininity to female has been reconciled through this dissertation to expose the inherent duality of gender attributes in human beings.

George Bernard Shaw through his plays *Saint Joan* and *Arms and the Man* has put forward the issue of gender duality. Through the analysis of characters and keeping different aspects of gender duality, we have seen how the issue has relevance with the plays. By the projection of Joan as masculine and Bluntschli as feminine, along with other characters we are exposed to the existing traits of opposite gender in them. Thus, along with them and keeping the theoretical analytical tools we have been able to see this issue of gender duality. We find unconventional men and women in Shavian plays. Women play an important part in his plays along with men. Instead of timid heroines, we find intellectually challenging women and in contrast to that we see male characters lacking self-will. Bernard Shaw minimizes sentimentality and in contrast has developed 'New Woman' through his plays which represent woman at par with man.

The issue of duality of gender attributes has been elucidated by showing the characters having in them the attributes of the opposite gender along with their own. Bluntschli on one hand has been seen as feminine, with his behavior in the first act as chocolate cream soldier. And on the other hand the same character is seen masculine when it came to the matter of fight with Sergius. Thus, this way we clearly see Bluntschli having both masculine and feminine attributes inherent in him. Similarly, in *Joan* we find

ample amount of masculinity throughout the play. However there are also places in the play where we witness the vulnerable or feminine side of the character. Thus this way through Bluntschli, Joan and other characters like Raina, Catherine, Petkoff, Sergius, Louka, Nichola and Charles, we see how each character have both masculinity and feminity inherent in them. This combination of masculinity and feminity in a single individual is considered duality of nature.

This dissertation in exposing the issue of duality has given its reasons on the theory of performativity along with cultural influence. Subversion of identity, theory of performativity; constructivist feminisms like gender studies, Marxist feminism, psychoanalytical feminism, feminist film studies have been explained with the issue of gender in view. Along with them cultural influence has been shown through the critical theories as influential in gender determination. Interdisciplinary approaches like psychology, current gender scenario, ethnography and science; and post-structuralist theories support the notion of cultural influence in gender determination. These theories basically support the notion that gender is a cultural construct. The issue of dualism is indeed social, with its amalgamation into feminism, gender and post-structuralism, the issue posits new perspectives on the issue of gender with the help of the two plays by George Bernard Shaw.

Towards the end, both the plays *Saint Joan* and *Arms and the Man*, are good examples of didactic plays which have in them ample amount of references to the issue of gender. George Bernard Shaw was a radical dramatist who introduced and influenced many generations after him. In him we find an urge of self-expression which is aptly presented through his plays. His influence can be seen in Hendric Ibsen, from whom he inherited the consciousness of 'New Women' and equality of sex.

By comparing the plays *Arms and the Man* and *Saint Joan* with the issue of duality of gender, we find out much about the issue which is embedded in the plays. We are exposed to this issue further with the help of theoretical tools. Performativity by Judith Butler focuses on the performance of the individual and how their gender is determined by their performance. In the light of this post-structuralist feminist thought we have seen characters like Joan for instance giving stress to her identity on the basis of her actions as a soldier and similarly, in *Bluntschli* we find a timid nature, who tries to avert fights/violence, although by profession he is a soldier. This way these characters determine their gender attributes on the basis of their performance. Along with post-structuralist theories, we find important link in the issue of duality with constructivist feminism, which claims gender determination to be heavily influenced on by culture and society. We see this point clearly through the play *Arms and the Man*, where characters succumb to the practices of the period and pretend to be what they are irrespective of their real self.

Through this dissertation much light has been exposed on the issue of gender duality. Duality of gender attributes in a single individual is indeed a dubious issue, but through the theoretical/critical insights along with the plays, this issue has been made as plausible as it could. The thesis has largely taken help of performativity theory along with cultural influence to probe the delicate issue of gender duality as probable. Thus, we could assume the issue of duality to be inherent in both the plays *Arms and the Man* and *Saint Joan* by George Bernard Shaw and with the help of critical and theoretical analysis; we have probed deeper into the issue towards a possibility.

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