

I. INTRODUCTION

Shaw: Life and Background

George Bernard Shaw, a Nobel laureate, the creator of dozens of plays was born in 26th July 1856 on Dublin. An Irishman's son, he was the youngest son of George Carr Shaw. George Carr Shaw was a drunkard. So G.B. Shaw couldn't get proper care from parents. Shaw's mother was also not good woman. She merely accepted her son as a natural and customary phenomenon would go on occurring. G.B. Shaw therefore was thrown in his own world of deprived paternal affection. It helped him to utilize his own resources. Shaw concluded mother to be the worst mother. Nevertheless Shaw's mother was a great musician. He got little knowledge about music from his mother.

Bernard Shaw claimed that ancient rulers 'Macduff' and 'Oliver Cromwell' were his ancestors. When he was fifteen, his parents left Dublin and shifted to England. Shaw got formal education under the control of Miss Caroline Hill. He also migrated to England and joined central boys school where he studied Roman Catholicism with his friends. After this, G.B. Shaw focused his mind on social problems as well as human's problems in individual level. He was very interested in literature since his childhood .He started to write novels first. During the period of 1879-1893 he produced as many as five novels, all of which were however rejected by the publishers to whom he submitted them. No one liked his novel. Though his novel got unread, he didn't give up hope. He shifted his writing from novel to Drama. Especially in Drama, he became interested in marriage life and relation between man and woman in their best.

Shaw isn't an ordinary playwright. It is generally believed that Shaw is more a philosopher, propagandist, debater, social reformer, and a literary satirist rather than a dramatist or a man of theatre. Whatever comment is imposed upon him, he is a great playwright and social worker.

At the age of 16, Shaw joined in an office as an expert worker. But after eight years he left job forever calling it "a sin against my nature". Shaw didn't believe in sex, love and marriage. So, all the three parts of emotional state played no role in his life. Once he was invited by a journalist where he sketched his character as a bachelor, an Irishman, a vegetarian, a fluent liar, a social democrat, a lecturer and debater, a lover of music, a fierce opponent of the present status of woman, an insister on the seriousness of art.

G.B. Shaw was a simple man who always rejected luxurious life. Unlike his father he never drank and smoked. He was a vegetarian. By religion he was a Christian but in his youth he abandoned Christianity. He had no strict religious beliefs. He always spoke for animal right. Shaw disliked medical science. He believed within himself and reserved himself within own world. One day his friend told him to write his biography. But he didn't do it. Rather he answered that all his life is recorded in his drama. For Shaw's nobility, craftsmanship and innovation in Dramatic world of England, he was awarded Noble Prize for literature in 1925. But he rejected it. It made him so complex as well as famous. He died in 1950 when he was 95 years old and a flower of mid twentieth century's literature escaped from the physical world.

Shaw as a Dramatist - Subject Matter

G.B. Shaw is regarded as a second Shakespeare in English Dramatic world. Shaw used drama for propagating his own views as himself once said, " I am no ordinary playwright". He is a contemporary of Ibsen, Chekhov and Pirandello. His works reflect the theme of life force and creative evolution. Shaw takes simple stories

but elaborates them in splendid way. In Shaw's drama the detailed stage description is found like the description of furniture, characters and so on.

Shaw's plays sometimes are called comedies of purpose. Some critics have criticized him saying that he was not dramatist at all because he didn't write tragedies. He is far from the bitter realities of life. He is humorist too. He has written many humorous plays depicting absurdity of modern life. Generally play is divided into some categories like idealistic, satirical and realistic. But Shaw's plays belong to none of the categories. Rather they possess the features of all three types.

Before G.B. Shaw, the theatre was dominated by the romantic ideas of romantic playwright. Though the trend of naturalism was in theater, G.B. Shaw brought realism to reverse the traditional theatre (stage). So he is regarded as a father of modern theatre. Moreover, he also wrote problem plays which revolted against French plays. The naturalistic theatre always presented women at a stake. These groups focused man-woman relationship in a conventional way— they gave no space for woman except Ibsen.

Shaw tried to depict especially social problems through his drama. He brought models and ideas from Shakespeare, Moliere and Dickens. Instead he manipulated the principles from his own method. So no one is murdered, no one is seduced, no one's shady past is exploited, no hearts romantically broken, no one wrongfully accused of forgery or other crime and no one is physically assaulted in his plays. Essentially a man of theatre, Shaw has observed him as an 'advanced' propagandist who has chosen the theatre as a ready and insidious instrument for the furthering of his ideas. Being a social thinker, ethical teacher and a philosopher, Shaw was always concerned for the unities and universal of things. He tries to explore the problem of woman through literary work in twentieth century. When G.B. Shaw came in theatrical world and began to write play the position of woman was not good. Women were taken as

inferior and passive kind. They were dominated by male. So, he changed the perspective of hierarchy between male and female. He determined to write a play which always subordinates male by female.

Shaw is a radical and reformist. Through his ideas of dramatic theory he sought to establish a universal theory of life force and creative evolution. Shaw wanted audience to think while they were in the theatre and the way he applied to make them think was through not letting them realize that they are mere thinking. He always gave a moral lesson through his play as a moralist. He took theatre as a platform to utter and reiterate his moral philosophy. So some men say that he is more a philosopher than a critic and dramatist. But once he wrote a statement which is true "I am a specialist in immoral and heretical plays. My reputation has been gained by my persistent struggle to force the public to consider its moral" (Williamson 106). By morals he means public conscience, the whole system of society and narrow minded or conservative thinking.

Bernard Shaw also criticizes Shakespeare from his own method. He commented Shakespeare by calling his drama un-heroic. They have no own consciousness. By showing weakness of Shakespeare's characters he minutely observed his own characters as the successor of diplomatic individuality. There are no conventional heroes and villains in his plays. First Bernard Shaw started his writing of play in collaboration with William Archur. In this respect critic A C Ward writes:

He started out with the communion that the emotional tangles of men and women had received for too much attention on the stage and he made up his mind to do in English what Henrik Ibsen had been doing in Norwegian since 1857 namely, to write plays discuss on public affairs which touched the lives of very large number of people. 86

In his life Shaw joined in many group of society. In 1879, he joined in Zetetical society. It was a society of religious and scientific debate. Then he became the member of Fabian society. "The Fabian society believed in a sort of militant socialism for achieving its economic ideal" (Henderson, 168).

When his works *Man and Superman* performed in England he became famous among Englanders. Critic A.C.Ward again remarks, "Nevertheless, it was at length he was widely recognized that he stood second only to Shakespeare among all the British playwrights, and his writings were known and valued in all countries long before he received Nobel Prize for literature in 1925" (ward 125).

Shaw's plays always bear long prefaces. In his prefaces we find the enunciation of individual opinion's and propaganda but in the plays Shaw is nobody at all. His own views have been made clear in the prefaces.

Shaw has written many plays differentiating the characteristic for the different group of people. He has categorized his plays content. He has written especially four types of plays:

1. The plays pleasant
2. The unpleasant plays
3. Plays for puritan
4. Plays of maturity and other

Candida, Doctor's Dilemma, Arms and the Man, The Man of Destiny fall under the plays pleasant. These dramas were for independent theatre. This type of concept was revolutionary and new in England. *Mrs. Warren's Profession, The Widowers' Houses, The Philanderer* are unpleasant plays. These plays reflect the contemporary social situation of country (England).

Being a Christian, Shaw wrote some plays for puritans. They are *Devil's Disciple, Caesar and Cleopatra, Androcles and the Lion*. All these reflect the

puritanical codes and conduct. At last *Man and Superman*, *Heartbreak house*, *Pygmalion* are plays for maturity.

Among these plays *Candida*, *Mrs. Warren Profession* and *Back to Methusela* appear as radical play to which G.B. Shaw has imposed female issues from the perspective of a feminist. These plays reflect the contemporary women's situation in England and show a female revolt against male hegemonic discourses. Moreover, *Candida* along with her vibrant dialogue advocates and represents women in theatre in a best space.

Mrs. Warren's Profession is about a profession of prostitution. This play falls under unpleasant plays where G.B. Shaw has shown the socio-economic problem of country. The mother defends her profession with her son by saying that the prostitution is caused by degrading society and increased enthusiasm for living easily. By seeing mother's profession, the daughter Vivie swears to live unmarried. Shaw calls her a new woman. She dominates the contemporary world with new intentions and ideas.

Shaw's drama always reflects contemporary political and social problems of, characters. Physical, social and psychological thinking are exposed in his dramas. Shaw is a great stylist. His language and vibrant dialogue exposes his capacity and competence in English language. The content of the language presentation in drama is in most popular way. His language and style are beautifully expressive of his thoughts and sentiments. The brilliance of his dialogue leads beyond the limitation of his own thought. Thus, we can say that to his own generation he has been a great figure and he has given more delight in the theatre to the world at large than any man of his time.

Shaw's Theory of Life Force and Creative Evolution

Life force is Shaw's idea of inherent potentiality which works through human being themselves whom Shaw calls 'ruling passion'. Shaw defined life as "the force

that ever strives to attain greater power of contemplating itself" (Henderson 771). It is Shaw's original and unique idea. He again gives it name "vitality with a direction". Every human being has his own inner resources, force which lead him into conflict and as well as protect from the destruction. It is purposive because it is to evolve into higher and higher forms of life. This inspiring force is the life force which gradually develops through the stages of experiment and mistakes. Shaw's life force is optimistic one which continues up to the origin of superman. It doesn't concern with love, virginity, morality, beauty, reality and spirituality. Rather it makes man woman attracted to each other. It is a conscious force towards its aim. Life hasn't been perfect yet, life force views life, but has been directed towards perfection. For G.B. Shaw life force is a conquest which is the real conquest. The daughter of Mrs. Warren, Vivie is attracted by life force so she remains unmarried. She tries to remain independent from the bondage of male domination. She challenged the world. In Shavian Fabian society, life force has been considered as the alternative to god's power. Shaw has taken woman with his life force theory with sound arguments. Though life force works equally in man and woman, its force is stronger in woman. Shaw desires the superman through the life force. Nature employs women for the procreation of race. Shaw believes that the purpose of nature is to evolve a race of human beings better than the present and women are nature's agents for this purpose.

Shaw's life force always acts a rule for women to act as a mother and create new ones. He levels women in high rung of ladders. He is a great advocator of female empowerment and admires 20th century's women. According to him women are free to choose their lives and inner will. He says that woman should be equally treated like men.

Shaw's life force works with self efforts and self determination. Through self determination, women will eliminate man's domination and free themselves from the traditional beliefs.

Shaw's theory of life force was inspired by Darwin's theory of evolution through his famous doctrine of '*Natural Selection*' and '*Survival of the Fittest*.' The human who is strong and fit can survive and who is weak is dead. But Shaw's life force according to Hinderson is a god in creating of himself. Thus, rather of downfall this life helps man to create better life. In this respect, the crux of Shaw's philosophy is expressed in these words of *Don Juan*:

I tell you that as long as I can conceive something better than myself I can't be easy unless I am striving to bring it into existence or clearing the way for it. This is the law of my life. That is the working within me of life's incessant aspiration to higher organization, wider, deeper, intense self consciousness and clear self understanding. Life force may go the superman from man, the superman per superman the angel to the Archangel and finally omnipotent God. (Hinderson 576)

In some extent Shaw's life force and Nietzsche's 'will' to power seem the same.

Nietzsche's 'will' is to get power whereas Shaw's life force seeks power. The creative evolution of G.B. Shaw counterattacks the Darwinian theory of '*Natural Selection*.' In Darwinian Theory, only fittest survives and there is a constant struggle for existence: in that struggle unable creatures are wiped out. Darwinian Theory under evaluates the area of will. It ignores the truth that the circumstances and environment are created by life. So far for Shaw, the theory of Darwin's '*Natural Selection*' is not the evolution but it is a creative evolution: Behind every fight is a faith and the faith behind Shaw's fight is a fervent belief in what he calls '*creative evolution*'. Its creed is briefly this. There is a spiritual power in the universe: call it the life force, about its origin, we

know nothing: it is neither all powerful nor all knowing but strives to become both through its own creations. It goes slowly forward by a process of trial and error. Man is the latest trial. He may be an error but he is not a base accident in nature. Hence, the above description of creative evolution and life force create dramatic characters in Shaw's plays. These characters embody these two forces out of themselves. Again, it is woman who creates and deserves human being and love to man. In this respect also, Shaw has strong favor for women. "Woman is able to over come more male because women are created for the purpose of carrying life to higher level" (qtd. in Williamson 136).

Shaw recognized purpose and will in the world because he was very much conscious of purpose and will. He says, "Woman brings children into the world not for herself or for her husband but to fulfill the end in view for which the life force has created her" (qtd. in Hinderson 771).

Again to Shaw the high grade of life force in woman, in *Man and Superman* Shaw suggests, "Sexually woman is nature's contrivance for perpetuating its highest enchainment. Sexually man is woman is continua for fulfilling nature's behest in the economical way" (11).

Therefore, Shaw's women characters always are superior to man as he created *Mrs. Warren's profession* to show the effort of capitalism on women. Hence, whatever Shaw gives a space for woman is his desirable advocacy of female's power as a radical feminist does. His female characters show varieties and vividness and they reflect higher sense of life force.

In *Candida*, Candida plays the magnificent role of a superb female character. Besides, she is beauty, kindly and Candid. She is Shaw's matured woman who possesses the true sense of Judgment. Without her the life of Morell would become empty. Candida is storehouse of his consciousness. He is bound to Candida.

Shaw and Ibsen's Influences upon Him

G.B. Shaw is a social dramatist because of Ibsen. He is very deeply influenced by Ibsen's subject matter of problem plays. David Daiches writes:

Meanwhile the influence of Henrik Ibsen had been making itself feel in English drama. The propagandizing and translating by William Archer and the enthusiasm of George Bernard Shaw helped to spread the influence but also conditioned the way Ibsen was understood in England. Shaw's study of Ibsen, *The Quintessence of Ibsenism* presented the Norwegian dramatist as the exponent of a reforming naturalism with the emphasis on the prose "Social plays," such as *A Doll's House* and *Ghosts* and paying much less attention to the more poetic and symbolic plays. Such a view suited Shaw's own ideas of the function of the drama. (1104)

David Daiches gives many ideas how Shaw was influenced by Ibsen. Shaw took over the idea of the "Well-made" plays from his predecessors. Ibsen's great contribution, as Shaw saw it, had been two fold: The presentation on the stage of life as it is really lived in contemporary society and the introduction of the discussion into drama. His own play incorporated both feature. Shaw had known that in modern plays the discussion of social issue is suited. Shaw's works was anticipated by the appearance in the north of Europe of Henrik Ibsen, desired to become the greatest force in the revival of the present theatre. Hence, in Ibsen, thus, the world found a master mind of extraordinary intellectual breadth and greatness, and he exerted a considerable influence on the English dramatists like Shaw of late nineteenth and early twentieth century. Most of the works of Shaw are result of Ibsen's influence. The minute description of stage, romantic sentimentalism, social and problem plays are the results

which G.B. Shaw discovered from Ibsen's search in Dramatic career. If Ibsen is regarded as the father of English theatre, G.B. Shaw is the son follower.

The problem plays depicted social and political ideas of common people and raised a voice of equality, freedom and justice. They presented middle class people. Ibsen is the pioneers of such plays in the history of English drama so did G.B. Shaw. In *Quintessence of Ibsenism* he writes praising Ibsen:

When Ibsen began to make plays, the art of the dramatist had shrunk into the art of contriving a situation. And it was held that the stranger the situation, the better the play. Ibsen saw that, on the contrary, the more familiar the situation, the more interesting the play. Shakespeare had put outside on the stage but not our situation. Our uncle seldom murder our fathers, and can't legally marry our mothers; we do not meet witches: and our kings are not as a rule succeed and speeded by their stabbers and when we raise money by bills we do not promise to pay pounds of our flesh. Ibsen supplies the want left by Shakespeare. He gives us not only ourselves but ourselves in our own situations.

(Arnold 69)

From this above statement it is clear that G.B. Shaw is a critic of Shakespeare, though he brought the technique of dialogue from Shakespeare. In this respect, Shaw celebrated Ibsen's plays of nineteenth century life with which he overcame Europe and broke the dusty tradition in theatre.

Shaw was also influenced by Samuel Butler believing that the life force cooperated with the individual will to achieve the further development to the human role.

Shaw's plays *Candida*, *Man and Superman*, *Mrs. Warren's profession* are the revolutionary plays which reflect Shaw's ideology earned from Ibsen. These are the

results of Ibsen's '*A Doll's House*'(1879), where all major female protagonists stand as new woman who revolt against prejudiced society. From the influence Shaw creates such kind of woman who represents the contemporary social woman desiring for independence and equality.

G.B. Shaw, *Candida* and Women Issue

Candida, a play written by English Nobel Laureate George Bernard Shaw presents a contest of a woman who chooses her comfortable though boring and befuddled husband over a passionate young poet. Her idea of choosing boring and befuddled husband needs a particular interpretation of female in the critical period of female empowerment. A good looking married woman adored by a passionate young poet with foolishness itself remains an unexplored issue. Why the poet adored such married woman? What kind of woman she is who make fight between two men? In the end, the contest in which she is doomed to choose reverses the traditional roles of females by making a man doll. Candida, the female protagonist makes her husband a doll all along by controlling his strength. The traditional beliefs, customs, rules and trends in society imposed upon women's roles turns out to be reversed. It becomes an issue of research.

The Reverend James Morell's Joy in his comfortable marriage to Candida is shaken by the arrival of the young poet Marchbanks. Both men adore her in quite different ways and for quite different reason and she is attracted to them for their very different qualities. Marchbanks believes she has a choice. Morell is devastated by the idea of losing her. They both forget that she is her own woman Morell is shocked as he is called weak man and Marchbanks is shocked as he is the matter of humiliation. Reversal of Morell's role and Marchbank's humiliation from both of them take a point of departure of stereotypical thought on woman where Candida stands in the centre. Candida points out the feminist desire. What Candida does and choose the weaker one

clutching a desire in mind reflects her desire to be the master of family. Every woman wants to be a master and ruler of family. But society always restricts them.

Nevertheless, *Candida* just speaks for female role by subverting male patriotic hegemonic discourse.

Candida, the play was written in the second phase of feminist issue. The hangover of Victorian code and conduct was all spreading in the world. So, women role in society was only taken for granted. Women were taken as inferior, passive, irrational and Savage. It was believed that male stands for ruler, woman should be ruled. Male are strong women are weak. Always man depicted history to suit their own desire. G.B. Shaw, a great social reformer through his plays spoke for social problems and rejected the domination.

Since the beginning of human civilization women were dominated both in social level and in literature. In Greek drama women were deprived to play the role of their own. No women were presented in theatre. Mystery or morality plays also gave no space for women. Men played the role of women. It led no subjectivity of women. Women were taken in play only as receptive and a part of male consciousness. They had no authorial role. Hence, no dramatist before Shaw presented women in theatre except Ibsen. The restoration theatre-public as well as private gave no space for women. The Norwegian playwright Henrik Ibsen depicted women's problem as it is. He spoke for women freedom following Ibsen's trend in play G.B. Shaw has written an essay the "*Quintessence of Ibsenism*". This essay gives Ibsen's influence upon Shaw's life.

Ibsen's '*A Doll's House*' a radical feminist play is an origin point from where G.B. Shaw's *Candida* is born. *Candida*'s space crosses and encounters with the Nora's space in '*A Doll's House*'. It is a counterblast of Ibsen. Both women are from the same background middle class Christian family. But at last, the encounters create a

complexion where *Candida* searches a space in a cage but Nora searches in a wider earth. It is not an under-evaluation of *Candida* but here male has become a doll all along. The counter evaluation between Nora and *Candida* recites a proverb 'Try to know thyself with experience' in relation with Shaw's life force. Where is the space of women? The question is of feminism. In this sense critic Eric Bentley says that the woman is doll in '*A Doll's House*', in *Candida* where male has become seemingly living person who turns out to have been doll all along. (63)

What does *Candida* mean by saying she will choose the weaker of the two plays an extravagant explanation of Morell's lifelong dependence on women, first his mother and sister and latter, *Candida* and the Prossys who have worked for him and Morell's reduced to a nullity, except as a sire of her children.

Literature Review

Since its publication in 1894, the play *Candida* has received many critics with different perspectives. Many critics try to depict *Candida* from life force and women's perspective. In this regard Nicholas Green comments on *Candida* and writes:

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

Here, he focuses the domestic problem faced by *Candida*. Instead, he gives a 'space' for husband who is weak for *Candida*. As G.B. Shaw himself has claimed that the convention is the subject of the play, the wife and mother convention, many critics revolve around the relation between husband and wife. G.B. Shaw said on one interview, "Not at all, 'The Play' all over the stage is the play in which the convention is violated. It is not the convention but violation of it, which is the subject of the play" (qtd.in Gibbs130).

G.B. Shaw himself said it as the violation of convention. It means that the traditional roles of male are reversed because in convention male were taken as strong and superior. Critics A.C. Ward writes:

The crux of *Candida* and the source of its 'mystery' to in the final scene between Morell and his wife and Marchbanks, in which *Candida* settles the contest of the two males by announcing that she will give herself to the weaker of the two. Before going on to explain her meaning she says 'let us sit and talk comfortably over it like three friends' and the play ends with the ensuring discussion sense in which *Candida* choose her husband as the weaker. (71)

A.C. Ward has appreciated *Candida* as a moral lady. He says again in a book "Candida isn't only a faithful wife; she is also the strongest character in the play"(63).

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

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

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

Candida is a triangular love story. Focusing on the bright side of Morell, critics Desmond Maccarthy adds:

Candida is the story of the love of a poet age 18, for a practical clear headed, sympathetic woman who has been married some years to a hard working, socialist clergyman with a tremendous gift for moral exhortation. He is a perfectly sincere man. He is certainly a Goodman and believes himself to be strong on. He is devoted to his wife, who returns his affection. But he regards himself as her protector and the adoration with his fellow workers look upto him and then influence the wiolds from platform and pulpit have blinded him to the fact that he is really the weaker of the two. She one the other hand is well aware of this and it focuses her love for him to fell he needs her help. (63)

Again as a socialist Shaw disliked the marriage because it subordinates the female power Sen and Gupta view it thus:

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

In capitalist society marriage as an institution is a slavery of women. Man becomes emperor in marriage life. But unlike Sen and Gupta it is clear from Candida that Shaw is in favor of marriage. So he doesn't let Candida to leave her husband and marriage life. Rather she continues in reversal way. It is a Shavian dramatic revolt against social problems.

Critic Raymond William writes in his book '*Drama from Ibsen to Eliot*', "of this vision, he tells he availed himself in *Candida*. The conflict is between Christian

socialism and the magic vision personalized in the conflict of Morell and Marchbanks for the love of *Candida*". (167). He has seen idea of Shaw's socialism in the play.

II. THEORETICAL MODALITY

Feminism: General Concept

Since the beginning of human civilization, women were regarded as inferior, passive, kind whereas men were taken as rational, active and superior beings. As a ruler of the state, men assigned women in lower rank. It was said that male is always powerful, ruler and women should be ruled. Always men stood in centre and female position being subordinated and appointed in periphery. Female were expected to fulfill men's need physically and sexually. Then, women didn't get proper independent identity. Women's identity was in rupture not only in society but also in literary writings produced on that time. The thought of intellectuals, philosophers and educated persons also took female subordinated role. Hence, women's under evaluated identity goes with its origin to Greek civilization. Aristotle, a great philosopher defined women as 'incomplete men'. From this statement all the latest philosopher took stereotypical thought about women and ill treatment toward women began. Aristotle's another statement again justifies the idea of the female. He said that female is female by the virtue of a certain lack of qualities.

In primitive society, people established some rules and regulations about the hierarchy between male and females. As a result men started showing leadership and imposing authority over female. Though there was no natural law which subordinated and put women in lower rank, the prejudice ideology created by male become permanent in society. The ideology became occupied rule in process of living. Women weren't defined as human beings rather they were consumed as animal to fulfill man's purpose. Women have been denied the rights as human beings. They occupied little or no space in social, cultural, economic, legal or political sphere as well as in theatrical level. They remained usurped dominated, invisible, insignificant and worthless beings to male chauvinism and supremacy.

Like Aristotle, St. Thomas Aquinas believed and claimed that women are imperfect men and Confucius told that women and those of low birth are alike in being difficult to deal with. The basic view, observed in western civilization is pervasively patriarchal, male centered and organized in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. It clarifies the definition of women as non-man by her lack of identifying male organs of male power. In this way, the marginalization of women role itself became the central focus of female thought and they tried to raise voice against male domination. The feminists, who talked about subverting female, put women in equal rank. The study of female space and role originated the concept of feminism in social, political, moral and artistic ground. Thus, the dawning of feminism opened in western civilization.

Feminism is a movement in political, cultural and social level to explore female space and role. It continues in our time for social, legal, and cultural freedom and equality. But a distinctive and concerted approach, it has developed in 19th Century. It examines the ways in which literature reinforce or undermine the economic, political, social and psychological oppression of women. Feminism seeks female identity, raises voice against masculine trait of pronounced like 'inclusive he'. They question on the differences what possible differences could it make if we continue to use the 'inclusive he' to refer to members of both sexes? Women have been misinterpreted in social political, cultural, biological, religious world and in the works of art and literature by generation of people to justify and maintain patriarchal system.

The denigration and subordination of women in western culture begins with the mythical description of God and Goddess. For instance, Apollo is worshipped as the symbol of wisdom, knowledge and supremacy, while Eros is considered as

symbol of jealousy and sensuality; Venus as symbol of beauty. Women's position remained flexible and supplementary and is depicted as stereotypical, faithful and devoted wife. By following the thought and continuity in assumption of Greek philosopher, Freud declared female sexuality as shaped by 'penis envy'. To raise voice of female and to justify the natural selection of organs, Sandra M. Gilbert and Susan Gubar insist "Is a pen a metaphorical penis?" From this statement they protest against male writings which doesn't give any authorial role to female in literature. From male activities they conclude writing, reading and thinking are not only alien but also inimical to "female" characteristic.

The general revolt to such domination started as a movement to show the equal but opposite force, which creates meaning in literature, stood as feminism. First, the germination of female authorial voice had in 17th century's female critic Mary Wollstonecraft. Her essay, "*A Vindication of The Rights of Women*" written in 1792 well deserves its rank as the first great feminist work. She writes:

There are many follies, in some degree, peculiar to women: Sins against reason of commission: as well as of omission: but all flowing from ignorance of prejudice, I shall only point out such as appear to be particularly injurious to their moral character and in animadverting on them, I wish especially to prove that the weakness of mind and body, which men have endeavored, impelled by various motives, to perpetuate, prevents their discharging the peculiar duty of their sex: for when weakness of body willn't permit them to suckle their children, and weakness of mind makes them spoil their tempers- is women in a natural state. (398)

In her arguments, she advocates that it is essential for women to acquire rights and she thinks that men are responsible for women's deprivation and obligation. Women

repressed condition was the result of lack of sufficient training and neglected education. For her women should be allowed freely to exercise and use their knowledge and abilities to govern their own conduct. This work challenged the idea of that women exist only to please man and proposed that women can receive same opportunities as men in education, work and politics. Hence, this work is generally considered to be the formal enchantment of feminist writing. Another feminist critic Sarah Stickney Elish says that women are needed more now to reduce the growing social evils, which are serious national problems. In her work "*The Women of England*" (1839), she has declared her arguments about women of England as being powerful, rational and successful as men.

In 19th century, the industrial revolution and development underpaid women's need and gave poor opportunities. In social work they didn't get same amount of money as their male counterparts. So, women began to raise voice against this domination. The organization, union and commission for equal right of women started: on the other side some writer wrote novels, plays focusing on female issue (domination). These writers in depth level spoke for female empowerment through their artistic genius. Among these writer Jane Austen, George Eliot and Bronte sisters are famous until now. The female philosopher, orator began to declare female right. Francis Wright, who is one of the first women orators, raised her voice for the better education of women. Not all the female writers are feminists but feminist may be both male and female.

The most important 20th century feminist writers Simon De Beauvoir and Virginia Woolf searched identity of women and found women sexually exploited, morally degenerated and physically weakened. They found no space of women rather found women's identity in under eraser. Woolf's feminism went in its own direction. It didn't go beyond her own upper middle class and it held for important difference

between men and women when the feminist trend of her time was toward absolute equality with men and the eraser of differences. Woolf desired a society in which men and women would come together in purpose and desire. In her writing "*A Room of One's Own*", she discusses directly the situation of women writers throughout modern history. It displayed its own kind of independent and explored 'space' for women. The 'Room' reflects a woman identity in which women has no identity. It means women haven't their own room. It is captured. A woman is imprisoned in a "Comfortable concentration camp". Being prevented from discovering who she really was by a society which told her only what she could be. A woman is viewed, and judged in terms of masculine value system. She is identified in relation to men. It is the men who defined her according to their needs and beneficiaries. She has no rights to make decision about herself. She is not free to choose wrong or right. She is trained to internalize the masculine truth as an absolute and transcendent reality and an unalienable aspect of her life. She has given up criticizing, judging, investigation for herself and surrenders to male superiority. Through her work Woolf raised voice against such domination.

Critic Simon de Beauvoir in her Book "*The Second Sex*" projects that the idea of female as calling second sex. She produced many works based on the concept on the radical feminist thought of post-world war II feminism. It is the origin point of modern feminism which imagines the power of female in a higher rank. It projects that the male writer usually assumes female as a negative "object' or 'other'" to man who supposed to be the dominating and defining subject. In her essay '*The Second Sex*' she writes clarifying 'other':

The 'other' is particularly defined according to the particular manner in which the one chooses to set himself up. Every man asserts his freedom and transcendence but they do not all give these words the

same sense. For Montherlant transcendence is a situation. He is the transcendent, he soars in the sky of heroes; women crouches on earth, beneath his feet; It amuses him to measure the distance that separates him from her; from time to time he raises her up to him, takes her and then throws her back; never does he lower himself down to his realm of slimy shadows. [. . .] A woman is lost, where are the women? "The women of today aren't woman at all!" We have seen what these mysterious slogan's mean. In men's eye – and for the legion of women who see through men's eye – it is not enough to have a women's body not to assume the female function as mistress or mother in order to be a "true woman". In sexuality and maternity woman as subject can claim autonomy: but to be the "true woman" she must accept herself as the other. (994-1000)

Man stands as the medium of transcendence. He is authorized to choose, analyze, describe and dissect female. A woman is perceived from masculine perspective. A woman in a male dominated society is always presented as a passive, helpless, a powerless victim in the hand of man. To be male is synonymous with strength aggression, and the 'will' to dominate and do violence to others, to be female is synonymous with weakness, passivity and the will to nourish and affirms lives of other. The kind of dual function of domination is all pervasive in western civilization. Therefore, she rejects the otherness of women and gives proper reason for equality.

The feminists who wrote, spoke about female, directed their writings to end all prejudice, discrimination between male and female. Their main thrust was to establish woman as human beings. They focused in female emancipation from all forms of constraints. The women's liberation movement which came through different phases was supported by abolition movement, suffrage movement. Civil rights movement

and liberation movement paved way to black feminists to form an autonomous black movement of 1970s in United States.

Oberlin College of woman's educational movement was established in 1833. American Woman Suffrage Association was established for the betterment of women. Nevertheless for the nineteenth and twentieth centuries the American Woman Suffrage Association fought for the emancipation and betterment of women. This culminated in the winning of the vote in 1920. And then, feminist movement remained dormant for forty years.

Whatever literature produced by male writers, women is portrayed as weak inferior, subordinate, passive and helpless creatures with less standard and the 'other' to men. Feminist opposed this bias attitude towards women and involved in developing theories of sexual difference in reading, writing, critical and literary imaginations.

Hence, feminism, as a broad movement embracing numerous phases of women emancipation, aims to understand women's oppression in terms of race, class, gender and sexual preferences. Its efforts lie in changing it. It no longer sought to abolish this systems, status and societies. It is aimed to realize the total self actualization of the individual. It is not directed to benefit solely and specific group of women, any particular role or class of women. It doesn't privilege women over men. It has the power to change our lives in a meaningful way. Feminist theories try to explore women's personal as well as common experiences of suffering, exploitation and oppression and their struggle for independence and liberation. Feminism tries to discover all forms of violence and oppression against women of all different socio-political context, its causes and consequences and provides favorable strategies for women's liberation. Despite the several dimensions and diversities in feminist

strategies, the autonomous women's movement of 1960s emphasized on the common goal of women's emancipation.

The feminists who revolted against patriarchy were from different countries and different ideologies. The three types of feminist's movement appeared on western civilization while woman issue began to rise. As a result, the French revolution happened. The British feminist movement, the French feminist and American feminism contributed their voice on equal justice between male and female. In United States feminism had begun to evolve by the 1830s. First American feminists were Quakers. American feminists especially were based on textual analysis of female writings. The two modes and wave of feminism like feminist critique or feminist reader was in common. Elain Showalter is feminist reader. Kate Millet, Carolyn Helbrun and Judith Fellerly are some who followed Showalter. D.H. Lawrence, Henry Miller and Norman Mailer, they followed the ideological model.

Kate Millet in her Book "*Sexual Politics*" gives, expresses the idea about sexual difference which displays power relation and mechanism that express and enforce the relation of power in society: she analyzes western social arrangement and institutions as covert ways of manipulating power so as to establish and perpetuate the dominance of men and the subordination of women. In her books she attacks the male bias in Freud's psychoanalysis and also analyzes selected passages by D.H. Lawrence, Henry Miller, Norman Mailer as revealing the ways in which the authors in their fictional fantasies, aggrandize their aggressive phallic serves and degrade women as submissive sexual objects (qtd. in M.H. Abrahams).

In these lines Millet's expression of sexual politics is clear. For Millet feminism is a political theory a cultural and spiritual product where gender discrimination is wiped out and women were allowed to take free breath as man do in

the society. She opposed the hierarchy and studied institutional differences. Hence her *Sexual Politics* opens a space for feminist reading in critical level.

Her friends Germaine Greer, Ell Mann all emphasized on the emancipation of women. In their arguments, all treats women as human not as females or oppressive Group. Gender plays on important role. Roman Selden remarks:

The arguments or each oppressed group takes, similar forms: the oppressor is seen as sensuously endeavoring to sustain the oppression indefinitely through ideology: each defends its members against misrepresentation and stereotyping in fiction and the media: and each conducts a 'political' struggle to raise consciousness among the oppressed and to effect a radical change in the power relations between oppressor and oppressed. (138)

Judging this situation from Gender role although women's lot no doubt was, in every respect, harder than men's, women were no more than one stage behind man in the social evolution. We should misrepresent the situation if we conceived of the "Subjection of women" as the submission of the weaker sex to the superior physical and economic power of free and independent male. This argues that this theory is one which helps to wipe out the ideological oppression of women by men.

M. H. Abrahams in his book, "*A Glossary of Literary Terms*" expresses his view:

Since 1969 there has been an explosion of feminist writings without parallel in previous critical innovations, in a movement that as Elaine Showalter has remarked, displays the urgency and excitement of a religious awakening. This current criticism, in America, England, France, and other countries, is not a unitary theory or procedure. It manifests, among those who practice it, a great variety of critical vantage points and procedures, including adaptations of

psychoanalytic, Marxist and diverse poststructuralist theories, and its vitality is signaled by the vigor (sometimes even rancor) of the debates within the ranks of professed feminists themselves. The various feminisms, however, shared certain assumptions and concepts that underlie the diverse ways that individual critics explore the factor of sexual difference and privilege in the production, the form and content, the reception, and the critical analysis and evaluation of works of literature. (89)

He opines that the central essence of all feminism is to explore female role and space whether in society or in literature. All of them reject western patriarchal thoughts and advocate equality. A concept of feminism called Gyno-criticism— a kind of way to analyze literature from the female perspective that appears on the feminist ground. These are Sandra Gilbert, Susan Gubar and Elaine Showalter also. Gyno-criticism means the study of women as writers and its subjects are the history, styles, themes, genre and structure of writing by women.

The French feminist movement is radical and modern conception on women. It is a deconstructive reading of society from the perspective of Derridian philosophy of center and marginality. It is a deconstruction of male centered thinking and takes language as the medium of women oppression. Helen Cixous argues that until female could express their sexuality in the language, they only can overcome the phallogocentric approach. She describes the psychoanalysis of female. She deconstructed the relation of male and female e.g. good/evil, sun/moon, nature and culture. Where Derrida attacks the binary opposition, women sought to establish the natural law of equality. Helen Cixous is the result of Derrida's influence of deconstructive feminism. She is convinced that women's consciousness is totally different from men's and that

its their psychosexual specificity that will empower women to overthrow Masculine ideologies and to create new female discourse.

Julia Kristeva, important philosopher focuses on the different between semiotic and symbolic order of language. She questions of femininity and prefers to see it as position. She opines that feminist language is semiotic and pre-oedipal. Semiotic means the stage where baby and mother fused together inside the womb of the mother. Thus, the feminist movement invents anarchism which is found in avant-garde.

French feminism is the result of culmination among post-modernism structuralism, psychoanalysis and Marxist theory. And, it is also influenced by Lacan's psycho analysis. In this respect, Seldom writes, "French feminist by following Lacan's theories have overcome the hostility towards French shared by most feminist" (145).

According to Lacan, father signifies what Lacan calls the "Law" and entering into father the child will fall in poststructuralist anxiety. The women are a signifier and not a biological female. Lacan says that women can't identify with phallus and thus can't enter into male symbolic order of language. Hence, the French feminist emphasize on the need of female language.

Marxism is based on the class system where capitalism functions. It respects women's subjectivity and opines the oppression of women as needed. So, all feminist argue of the dissertation of capitalism for the equality. In this respect the Marxist feminist Heidi-Hartmann argues sex as two separate but interlocking sets of social relations, capitalism and patriarchy. The female sexuality represents women's relationship to masculine and language.

British feminism studies cultural practices of women's oppression. They analyze the text in relation to cross cultural conflicts between male and female. They

opine that there is relationship between author, text and sex and said that a feminist text can be made by male or female author which is political and cultural and isn't biological. It operates within culture and follows the traditional practices within culture. The more one want to escape from the culture the more one in trap.

As the 1970s progressed, 'feminism' gave way to 'feminisms'. Many distinct feminist positions emerged. A basic list might include radical feminism (sometime called cultural feminism), liberal feminism, materialist feminism, socialist feminism, Marxist feminism, lesbian feminism, radical lesbian feminism, socialist feminist critical positions such as psycho semiotic feminist criticism. Since most feminism declares themselves to be leaderless positions without central organization or a 'party line' they don't necessarily represent discrete ideologies or political organization. Though, these positions have become clearly distinguished from one another many feminist embrace a combination of them. The historical development of the movement has encouraged certain mixtures. For example, many women working in leftist policies in the 1960s came into the feminist movement with Marxist or ethnic political roots, combining a radical feminist position with a Marxist one.

Radical feminism doesn't see state power as the central political issue. From this new perspective, the state is but one manifestation of patriarchal power, reflecting other deeper structures of oppression, and women's well documented exclusion from its formal institutions is a symptom rather than the cause of gender inequality. Whereas liberal feminist see the state as an essentially neutral institution from which women have been unfairly excluded in the past, but which can in principle be used to their advantage; equal legal and political rights are therefore key demands, legislation and state provision of services are seen as a means of improvise woman's situation, and women have organized themselves politically in much the same way as other conventional pressure groups. For radical feminist, however, the exclusion of women

from power is no unfortunate and easily remedied accident. For the structures and institutions of the state have been made by men and embody their interests rather than those of women. Hence, liberal feminism argues female as lacking opportunity as their male counterpart whereas Radical feminism studies society and finds society as the medium itself for the oppression of women. In this respect critic Julie Rivkin and Michael Ryan insist:

For the woman's movement of the 1960s and early 1970s the subject of feminism was women's experience under patriarchy, the long tradition of male rule in society which silenced woman's voices, distorted their lives and treated their concerns as peripheral. To be a woman's under such conditions was in some respect not to exist at all.

(57)

At last, all the approaches in feminism explored female identity and role under the circumstances of hegemonic discourses of patriarchy. To raise voice of equality, justice and freedom, the feminist thinker united in broad movement feminism.

Feminism, Theater and Women

Since women have generally been confined to the domestic domain and denied admittance to the public arena, their performance 'space' has often been within their houses. Their focus has been directed to the personal networks of family and friends creating kinds of experience which didn't lend themselves to articulation in the public figures of oratory and rhetoric. For this reason, some women have developed a different tradition of dialogue from that of men. These women have excelled in the personal forms of dialogue: letters, in the sphere of written communication, and conversation, in that of oral. This personal dialogue is created by partners in production rather than by an absent author who designs it for production in front of a reading or listening audience. It is a dialogue built on mutuality and inter-

subjectivity, eliminating any sense of formal distance or representation. Personal dialogue is not removed from life, so it operates not by mimesis but by enactment. It is an engaged dialogue, rooted in everyday life, rather than a mimetic dialogue, aimed at lasting repetition. This is a dialogue of present time, caught up in the movement of history and development without the secure fourth wall of formal closure. Women were deprived to present their characters and assigned into passive spectacles. Her role is substituted by male and the difference between female character and actor separated.

The study of female, embedded with their identity, subjectivity and specific role have been subjected to their performances within the domestic arena from the Greek civilization. A feminist perspective finds the 'absence' of women in such public performances within the tradition. The history of theatre shows the neglected woman's role in theatre and puts a hierarchy between role of male and female. The trend of performative art origins from Greek civilization since Sophocles and Euripides. It is dated traditionally from the Athenian festivals of Dionysus in the sixth and fifth centuries B.C. Our notion of drama, acting, physical theatre, space, costume, mask and the relation between actors and audience can be said to stem from these festivals, their rites and ceremonies. All the celebrations practices of cultural heritage took male and female equally in participation. But when these practices transformed formally, academically to what is known as theatre, the appearance of women disappeared.

Greek and Roman theatre always restricted women from their individual role. The people were highly religious, spiritual but rooted with their cultural beliefs which subordinated women's role in theatre practice. A great philosopher, orator and recognized authority on the Greek and Roman theatre, notes that it was 'Attic Morality' that banished women from public life. This signaled cultural roots of

Athenians practices of ceremony, feast and festivals which banished women from such practices. The rights of women to own and exchange property were severely restricted.

The removal of women from public life plays the important role in development of women representation in theatrical practices. As subject for history, women always have simultaneously in several places. Women have always made spectacles of themselves, as the saying goes. Only recently and intermittently, on this difference turns the ambiguous identity of a feminist theater. Current discussion of feminist and theatre he often proceeds as if we can take for granted the reciprocal identification of 'feminist theatre' and the 'representation of women', by way of the 'creation of significant stage roles for women, a concern with the gender roles in society, exploration of texture of woman's worlds and urge towards the politicization of sexuality.

The term 'theater' refers to the place to get entertainment from the performances, in sense; the heritage was used by the rulers as part of their lives in western countries. The Greek Kings and Queens were fond of theatre and performative art. The combination between feast, festivals, rituals, rites culminated in such theatrical practices. In ancients, the kings themselves wrote plays and staged them. They created stage, setting, and platforms in the courtyards or in the precinct of the important houses where these dramas were performed. The heritage of these performances still continues today. But they don't continue in the same manner as it was performed. In some rituals women have been put in lower rank and hadn't given proper role in proper performance. Women became a medium of exchange and marriage became an institution of ownership. In fact, the Greek word for marriage, *ekdosis*, meant 'loan', women were loaned to their husband by their fathers, and in the case of divorce were returned to their father.

They created a new kind of gender role of "woman", which served to privilege the masculine gender and oppresses the feminine one. The cultural institutions became allied with the suppression of women. Women appeared as the opposite of the man. Hence, the rise of drama, in the context of the Athenian state festivals dedicated to Dionysus, places theatre securely within this new patriarchal institution of gender wars. A male had to perform the female role. It arouses the problem for male actors in their representation of women. How does a man depict a woman? How does the male actor signal the audience that he is playing a female character? This brought a perspective on women as gender bias and images of 'woman' as she is seen on the stage institutionalized through patriarchal culture and represented by male originated signs of her as appropriate gender behavior.

Reading a drama and performing it on the stage are two different things. One time reading of drama is a pleasant job to internalize the characters' traits. We imagine the context and platforms of theatre. Through our mind we create a distinction between characters' gender and analyses these through their dialogue. But what we imagine and create may be reversed or molded in performativity. The 'real' women and the 'represented' woman in theater are different things. So, it is a question about representation whether men or women; they should get best space according to their own traits. Following Athenians model of stage and theatre- The practice of male actors playing women probably encouraged the creation of female roles which lent themselves to generalization and stereotype. The depiction and development of female characters in the written text must have been accommodated to the way they were presented on the stage. A sub textual message was delivered about the nature of the female gender its behaviors, appearance, and formal distance from the representation of the male.

Besides the representation in Greek culture, the thought transformed from generation to generation. In these respect, critic Sue- Ellen Case writes:

The consonance of aesthetic criteria with economic ones becomes clear in term itself. The 'classics' of Athenian, Roman and Elizabethan drama were all produced by cultures that denied women access to the stage and allowed them for few legal and economic rights. The values of a patriarchal society are embedded in the texts of these periods. Female characters reflect the absence of real women from the stage and reasons for their absence. Each culture that regards it as valuable to revive those classic plays actively participates in the same patriarchal subtext which created those female characters as 'woman'.
(64)

From her above abstract, it is shown the influence of Greek domination of women on latest theatrical world. The Elizabethan theatre also didn't give any space for women because these all are the products of culture which is deeply rooted with its heritage. They denied the admittance of women.

Aristotle's *Politics* clearly articulates the woman's exclusion from the dramatic experiences. The *Politics* goes on to argue' the courage of a man is shown in commanding but of a woman in obeying..... As the poet says, "silence is a woman's glory", but this is not equally the glory of a man, denied tragic qualities, cleverness, authority of deliberation and the right to speak, women seem to be excluded from the dramatic experiences. The drama is not appropriate to the class of the gender of 'woman' (qtd. in Ellen Case 18).

Elizabethan practitioners of theatre revalorized Aristotle's *Poetics* and *Politics*. However, the limitation and participation was allowed for women in England. But when theatre became a profession women once more banished from the stage.

Woman performance was taken as prostitution. Therefore to control of prostitutes would control prostitution, or more specifically, banning women from the stage would prevent the stage from becoming the site for immoral sexual conduct. It was believed that it was done by Christianity. Catholic Church banned the practice of theatre as immoral if women performed. Church Schools and choric supplied the first performers in this period, situating theatre within an all male world which excluded the female sexuality gender and practiced celibacy.

However, Shakespeare practiced of cross-gender casting in dramatic scenes of love and desire, by using triple gender crossing in several of his comedies. In *Merchant of Venice*, the leading 'female' characters pretend to be male. Unlike the Greek audience, Shakespeare's certainly included women as well as men. Critic Granville Barker believes better woman in the audience and appreciates Juliet and her nurses' scene:

It causes the modern theatre scholar to wonder how the age understood female beauty when Cleopatra was played by a boy. Did the woman perceive the stage in the way the puritans did-as a homoerotic games? Did they become voyeurs watching the flirtations of Shakespeare's boys? What sense did women have of their own sexuality? (qtd. in Case 26)

Shakespeare's stage acted out the central anxieties and codes of the period concerning sexuality and the female gender. The celibacy of the stage and the dependent of the boy maintained the female sex object as one without any real power or danger. Real women were invisible in the offices of the church, the majority of schools and standard theatrical performances. This solution began to weaken when the Catholic Church no longer dominated spirituality. The rise of the puritans broke the solution of celibacy. The close of the theatres removed the safety of artifice. The fiction of the

female gender which had served to suppress women gave way to the witch hunts, in which real women were murdered and tortured for the supposed sins of their genders. When the theatre reopened women were allowed to play the female roles. In fact when female actors appeared on the stage bawdy comedies and narratives of lust began to dominate the theatres. The fiction of the female gender had been securely inscribed on real women. This age marked a transition from the deprived women's subjectivity to real woman's consciousness accepted.

The basic theoretical project for feminism and women subjectivity could be termed a 'new poetic', borrowing the notion from Aristotle's poetics. New feminist theory would abandon the traditional patriarchal values embedded in prior notions of form, practice and audience response in order to construct new critical models and methodologies for the drama that would accommodate the presence of women in the art, support their liberation from the cultural fictions of the female gender and deconstruct the valorization of the male gender. In pursuit of these objectives, feminist dramatic theory would borrow freely: new discoveries about gender and culture from the disciplines of anthropology, sociology and political science; feminist strategies for reading texts from the new work in English studies; psychosemiotic analyses of performance and representation from recent film theory; new theories of the 'subject' from psychosemiotics, postmodern criticism and poststructuralist and certain strategies from the project called 'deconstruction'. The new poetics would deconstruct the traditional systems of representation and perception of women and posit women in the position of subject.

In this way feminism, theatre and performance art have its own correlation since the theatrical world began. All the feminists work desire some kind of women representation in texture. Then the different among feminist critics creates several options for interpreting the domestic, social service, project of woman such as salons

(personal) theatre to raise women issue, children's theatre and church theatricals. In feminist criticism, the history of women has come operational in contemporary feminist performances, particularly in performance art.

Resistance Against Patriarchy: G.B. Shaw as a Feminist Playwright

Patriarchy refers to the power of male as strong, ruler and brave. It is a kind of convention of thought in human civilization which always behaves women as second sex or lower creatures. This hierarchy between male and female brought a concept of feminism which dealt with the issue of justice, equality and freedom of woman.

Patriarchy is deeply rooted in structure in power relation in society. So for radical feminists state power is not to be understood in its own terms, but as part of a ubiquitous system of patriarchal power. Since radical feminism is the predominant positions, most on theatre practice will be drawn from there. Radical feminism is based on the belief that the patriarchy is the primary cause of women to become addicted to food, to losing weight and to romantic attachments with men. In patriarchal society, women are treated as second class citizens. The common domination of women of any color in patriarchy male - dominated, male - defined institution, assumption and values according to Ruth is "woman as human beings are substandard: less intelligent: less moral; less competent, less able physically, psychologically, and spiritually: small body, mind and characters: often bad and destructive" (96). Hence, patriarchy has become a rule to define and subordinate women.

Patriarchy is the system which elevates men to positions of power through the notion of 'patter' or 'father', placing men in an economic and social executive position within the family unit, the market place and the state. Patriarchy represents all systems of male dominance and regarded as the root of most social problems. In other words, patriarchy has formed a male culture that wherever it has predominated has

oppressed women of all social-economic classes and races. From this explanation, it is clear on the distinction between 'feminism', the adjective 'feminist'. The feminism includes all types of female study whereas feminist may be male or female both. The noun 'feminism' and the adjective 'feminist' are employed as if they denote single, clear definition; the category of 'women' connotes that the experiences of all women may be subsumed within it, and the term 'patriarchy' emerges as a discrete ideology and practice that has predominated for most of western history.

The radical feminist emphasis on the patriarchy produced another major category of analysis and practice; the notions of women's culture, different and separated from the patriarchal culture of men. Many radical feminists participate in these women's cultures a grass-roots movement concerned with providing feminist alternatives in literature, music, spirituality, health services, sexuality, employment and technology. Critic Janelle Reinelt remarks that; Radical feminists had theorized a trans-historical subjection of women to men in the patriarchy as the central problem and fact of reality. This view encouraged socialist woman to abandon alliances with men, even for purposes of class struggles; men were seen as the fundamental enemy, regardless of class affiliation (63).

When the international level woman's freedom insisted against patriarchal system, the writer, essayist, critic, and playwright questioned against history of patriarchy. Henrik Ibsen, a great Norwegian playwright wrote social problem play that for instance, depicted women's problem as it is. In theatrical level his play got popularity all over the world where true representation of woman is found. In describing literature of that time M.H. Abrams writes:

While many feminist critics have decried the literature written by men for its depiction of women as marginal, docile, and subservient to men's interests and emotional needs and fears some of them have also

identified male writers who, in their views, have managed to rise above the sexual prejudices of their time sufficiently to understand and represent the cultural pressures that have shaped the characters of woman and forced upon them their negative or subsidiary social roles; the latter class to said to include, in selected works such authors as Chaucer Shakespeare, Samuel Richardson, Henrik Ibsen, and George Bernard Shaw. (90)

In his view, some writers tried to empower women from their work. Among the playwrights Henrik Ibsen's '*A Doll's House*' searches the women's identity not as a female or other but as a human beings. Nora, her representation in theatre reflects the woman's subjectivity which is conceived in patriarchal society only as a receptive. Her revolt at last is a revolt of all women's subjectivity towards patriarchal domination, model of history.

Being influenced by Ibsen's feminist thinking, G. B. Shaw asserts feminist perspective on his writing, who wrote mainly on the life force in relation to female characters. Life represented in Shavian art is always the result of life force which ultimately leads near the truth. In relation between man and woman, G.B. Shaw himself has said in his prefaces that men are waking up to the perception that in killing women's souls they have killed their own. He always desires a woman free from masculine trait. His play *Candida* reflects his ideology of reformation. Hence, the resistance of Candida against male strength and Candida's space in theater, dramatic space and dialogic space provides focused relationship between male and female and gives female an authorial role. Her exploration of subjectivity, the occupied space, presented in theatre are foregrounded. She feels a need of transcendence of space. The interrelationship of Candida's space in theater and in dialogic mode, means her voice makes G.B. Shaw a feminist playwright.

III. TEXTUAL ANALYSIS

Reversal of Male Hegemony in G.B. Shaw's *Candida*

Candida is a feminist play which well deserves its rank in empowering women from the perspective of a female desire. Shaw has manipulated his artistic desire to raise social status of women through *Candida*. The female protagonist, *Candida* and her authorial voice always dominate Morell's strength and Marchbanks' poetic genius. To make a world of equality, justice and freedom, Shaw imposes highly powerful role to his female characters and make them able to make revolt against patriarchal domination. It is a difficult play because all three principles especially seem to invite fixed appraisals, when in fact they are complex characters. The hardest by far to understand is *Candida*, who is not simply an intelligent, liberated frank, and beautiful maternal comforter (the virgin mother); she is also self indulgence, cruel, narrow in her interests, and less sound in "instinctual intelligence" than she thinks she is. Marchbanks is not only a Shelleyan - sensitive poet who sees into the human heart with unerring accuracy, but he is also sexually immature and so maladroit, socially as to be dangerous. Finally, we may see Morell as *Candida* and Marchbanks do - as an overly indulged windbag utterly dependent on his wife - when in fact he has won the remarkable *Candida*'s life to begin new life. He fears himself of losing her, but at last he receives *Candida*'s love in a reversal way that, in some extent, gives an idea of Morell's weakness. His weakness not only reflects the humiliation, undermining and undervaluation of male superiority, strength, and brevity but also empower *Candida* then to rule over the family.

Depicted as strong 'Woman' *Candida* makes the wrong choice, but being a strong woman at the time the play was written simply meant that she did have the power to make her own choices. *Candida* chooses to be a co-dependent, because as his husband James is "the weakest" and indeed the needier of her two choices, she choose the weaker who thinks himself to be strong. *Candida* would make decision to choose the strong man but her decision of choosing the weakest one doesn't mean her

role as subversive but making her as a brave woman who delineated the strong male conception in convention. As the dialogue goes more in complication in a hottest contest she justifies her arguments: "I give myself to the weaker of the two" (72).

The play *Candida* begins in October of 1894 in the drawing room of St. Dominic's parsonage in the east end of London Reverend James Morell, a Christian socialist minister, discusses his business schedule with his efficient typist, Miss Proserpine Garnett ('Prossy').

Burgess, Morell's father-in-law, a successful but unscrupulous businessman from working class background visits the Morell home for the first time in there. While Burgess can't convince Morell that he has changed his nature, he impresses Morell with the news that he has raised the wages of his underpaid workers. Morell's wife Candida returns home accompanied by the 18 year old poet Eugene Marchbanks whom Morell has recently rescued from the streets. Once alone with Morell, Marchbanks reveal that he is in love with Candida. His nervousness fades as he speaks of Candida's beauty and how Morell does not deserve her. As act one ends, Reverend Morell, shaken by Marchbanks' accusation, nonetheless insists that the young man stay for lunch.

At the start of act two, Marchbanks is left alone with the typist Prossy. While she tries to work, she speaks of the plight of the poet and attempts to get her to confess her ardor for Morell. Flustered by Eugene's insinuations, she strikes out instead at Burgess who has wandered in, accusing him of being a "silly of Fathed".

Meanwhile, Candida senses her husband's growing discomfort on the subject of Marchbanks and pulls him aside to talk. She tries to tease him but ends up reinforcing his insecurities about their marriage and his vocation. Candida suggests that his popularity as a speaker has more to do with his personal charm than his message. Frustrated, Morell considers canceling his evenings speaking appointment. He reconsiders, though, and decides to leave Candida alone with Marchbanks as a kind of test.

At the top of the act three, Marchbanks and Candida near the end of their evening together are spent in poetry reading. Seeing that Candida is bored with the verse, Marchbanks is on the verge of declaring his love when Morell arrives home. Morell and Marchbanks size each other up, and Morell insists that Candida choose between the two of them. Candida takes of the challenge asking each man to make his case. They do, and Candida, in a surprising turn of events, demonstrates that Morell is the weaker of the two and therefore more deserving of her love. Marchbanks realizing his future lies elsewhere, leaves unroll and Candida behind.

Candida, classic comedy of the modern English language theatre, was written in 1894 by George Bernard Shaw. Set in London's East End during the Victorian era, *Candida* is about the domestic turmoil that ensure when an impetuous young poet comes between a progressive - minded - clergyman and his charismatic wife. Though the story is centered on a classic romantic triangle the question it raises about the female issue, fidelity and the imagination of the artist are as provocative and enduring as ever, in which Shaw projects his vigorous wit and argumentative spirit of female identity and social status of women.

It is possible, of course, that Shaw himself was ambivalent about his characters, especially Candida and Marchbanks, giving the title and the first two acts, more or less, to her, and the remainder especially his mission – heavy departure into the height with an important secret, to him, not having known at first that Marchbanks was to become radically independent of Candida. Shaw had a thorough artistic grasp of their characters from the start, however unconsciously. Candida had to be attractive enough to take possession of Marchbanks' perceptive young mind. And Marchbanks had to be vital and intelligent enough to choose. Finally, an independent life; but early on, he had to be immature enough to be engulfed by Candida.

Here, Marchbanks only plays the role of catalyst who serves to Candida to show her real identity and space. Marchbanks is unable to show real bravery, courage but stands as real as Candida. From both of their personality, it is clear, deliberately

that Marchbanks is failure to understand Candida's secret. Again Shaw makes it clear that Marchbanks is responsible for the contrasting view of Candida as the virgin of the assumption. Morell, Candida's devoted husband shows courage in bringing matters between Marchbanks and Candida to resolution. Instead he gets a resolution which makes a fluctuation of his identity and role. His feelings, passions, emotions, intellectuality and popularity at once decline a step behind when he listens Candida's decision. He is a good man even in Shavian solution because Shavian life of male represented in art reflects the standard of life of men in society. Morell is an intellectual priest, ardent social spokesman who outside speaks of the freedom, equality and justice through his spiritual dialogue. He is reputed man in society. However, his reputation doesn't mean he has high standard in his family. His domestic life counterblasts with his public life, in public life he is reputed.

Candida feels that her behaviors toward Marchbanks must have led him toward greater maturity about a woman's nature. Sarcastically she enquires: "how old are you Eugene?" (72) to which the discarded lover replies "as old as the world now [...] This morning I was eighteen" (72). The love of Marchbanks to Candida takes the point of decision to which Morell succumbs under the feet of Candida. What Marchbanks says to Morell is "I love your wife" (48). Morell is shocked about the idea of losing her. His sense of superiority, master and protector of his wife seem in trap. He gets violated from the convention and asks Candida to know the secret, but whatever Candida does is against his expectation and reputation. As Candida says after choosing a weaker of the two Morell is devastated:

CANDIDA. Do you understand, Eugene?

MARCHBANKS. Oh, I feel I'm lost. He can't bear the burden of his defeat.

MORELL (unbelievingly, raising his head and voice with ridiculous suddenness). Do you mean me, Candida? (72)

Candida humiliates Morell's reputation as her gift. Morell is Morell because of Candida. She has chosen the weaker of the two, meaning her husband. A reputed intellectual orator doesn't mean weak but for a woman in domestic life can't be a highly person. For a wife, husband stands on an equal rank either she makes him popular or he falls from the stand. Moreover, Candida's proclamation, Marchbanks' humiliation to his defeat makes Morell more unbearable. He can't revolt against Candida's choice because it is from both stands on his side. In this argument, Morell is undermined in double standard.

From familial point of view, Morell is not a tyrant or an exploiter. But he is an affectionate husband, the noblest of men to whom women fell irresistibly fascinated. The relationship is unsound from socio-economic point of view-while Candida has to choose between two men, one strenuous self-confident popular preacher; her husband, the other, a wild and weak young poet logically futile and physically timid her lover. She dramatically chooses the former because he has more weakness and more need of her. What motivates Candida is the need to be needed and she knows finally that Morell needs her more than Marchbanks does.

Morell believes on marriage as institution. Marriage as an institution provides male to show his power and female to be ruled. Through the voice of Candida, both Morell and Marchbanks are victimized. She succeeds to prove that a wife's attitude to her husband is not a romantic one but generous and unselfish. Here, man is the silence whereas women prove the superior feelings. The so called 'masculinity' of the society has been rooted out by the dialogue and gesture of Candida. As G.B. Shaw writes:

CANDIDA (impressed) that's a good bid, Eugene: Now I know how to make my choice.

She pauses and looks curiously from one to the other, as if weighing them. Morell, whose lofty confidence has changed in heartbreaking dread at Eugene's bid, loses all power of concealing his anxiety.

Eugene, strung to the highest tension, doesn't move a muscle.

MARCHBANKS (aside, in a flash of contempt) coward!

MORELL (in a suffocated voice: the appeal busting from the depth of his anguish) Candida!

CANDIDA. I give myself to the weaker of the two. (72)

In these dialogues, Candida's subjectivity, authority, space, spectrum, custom and determining role is revealed. She here serves as a subject whereas Morell and Marchbanks become object. In this stage direction, Candida's role reverses the power of male when G.B. Shaw writes "as if weighing them". A woman's free choices, her representation on the stage and dialogic mode have made us curious of relationship between Morell, husband and Candida, wife. As her image of women, Candida is not only a woman, no one can try to cheat her, subordinate her because she is not made women by Shaw and her contemporary situation. To her, the conventional ideas of marital fidelity meant nothing in comparison with the demands of that higher morality which is the source of her compassion for the unfortunate young. She is not the object as male culture thinks but she is the subject who is the main actor of the family.

To show the counterblast of Ibsen, it is somehow justifiable to show some textual analysis of '*A Doll's House*'. It is a domestic play where a devoted wife to her husband insistently tries to do good things. To save her husband's life she takes loan putting herself in danger. She, on the one hand saves her husband's life, on the other hand saves his reputation of 'male ego' by hiding the secrecy of loan. She is a sacrificing woman, at first, her role is so surprising. She is a self-sacrificing character acting a part playing up to the role of irresponsible, scatter-brained wife that her marriage seems to have cast her for, masquerading as the helpless little things so offend dependent on her strong husband. But in the end of the play, she entirely changes herself in comparison to the beginning. She doesn't agree to live with Helmer her husband becoming his 'doll wife' and opens a wider earth for her real identity, space, and role.

TORVALD HELMER. First and foremost you are a wife and mother.

NORA. That I don't believe any more. I believe that first and foremost

I am an individual, just as much as you are - or at least I'm going
to try to be. (814)

Helmer always patronizes Nora. He thinks himself to be the ruler of his wife. He forces Nora to follow his rule. His 'superiority feeling' works in his mind that he thinks he is her husband so she should be ruled.

But Helmer fell from the top so much that he couldn't stand again. Ibsen breaks the convention and it resembles with the break of marriage life. Ibsen at last, has tried to raise the questions of humanity in general and feminism in particular. Nora's last speech signalizes that it may happen since life force works thoroughly until it trumps according to G.B. Shaw. So it doesn't talk about solutions but only raises problem. It gives only a complete exposition of Nora's rebellious against the traditional conceptions of marriage life. Nora breaks the relation instead Candida continues the relation. From both of their own perspective caught up to their own context, they are right. But Candida searches identity without violating the relation, but Nora violates and then search. In this sense, Candida is justifiable lady more than Nora from the female side. But from the male side it is reversal of male hegemony. In which Candia's authorial voice continues. From the very beginning Candida's revolutionary spirit is found. Morell faces the double tragedy in life as G.B. Shaw has said that there are two tragedies in life; one is not to get your heart's desires. The other is to get it. First he fears himself about the idea of losing her, second he fears of the life after the new life that he has become like a parasite – lifelong dependence on women; it is due to his own confidence, self enchantment and over belief on Candida. He idolizes Candia every time. He himself says that he is all product of Candida's love. It led Candida to the way in which she found herself a powerful lady. In the

beginning, Candida wasn't so powerful and dominating. There was a remarkable understanding between them. But while Marchbanks's interruption on their happy conjugal life hit, they fall under the debate and problem. Nevertheless, Candida's first arrival in the play slightly implies her rage and anger towards Morell. When the event goes Morell and Candida talk like this:

MORELL (Shocked at his remissness) Candida! Why –he looks at his watch, and is horrified to find it so late. My darling! (Hurrying to her and seizing the rug strap, powering forth his remorseful regrets all the time) I intended to meet you at the train. I let the time slip (flinging, the rug on the sofa) I was so engrossed by- (returning to her) - I forget –oh! (he embraces her with penitent emotion)

CANDIDA (Stopping him and disengaging herself) There! There!

There! I was not alone. Eugene has been down with us: and we traveled together. (35)

The exclamatory sign signalizes the Candida's surprise, cunningness as well as anger. She is disengaged to Morell rather she prefers Eugene in these lines. It is her role which, at first, remarks the idea of the romantic secret that she has brought Marchbanks to alter the situation. The cunning and curious lady attacks Morell through the help of Marchbanks. Candida is disinterested of her husband. Instead husband is dutiful and devoted toward her. He says to Lexy, the curate of him:

Ah! My boy, get married, married to a good woman; and then you will understands. That's foretaste of what will be best in the kingdoms of Heaven we are trying to establish on earth. What will cure you of dawdling. An honest man feels that he must pay heaven for every hour of happiness with a good spell of hard unselfish work to make others happy. We have no more right to consume happiness without

producing it than consume wealth without producing it. Get a wife like my Candida; and you will always be in arrears with your repayment.

(9)

This is a belief of Morell on marriage. He has taken marriage as the means of happiness. He boasts of his wife and adores her every time. In this view Lexy is against it. He is shocked of the obsession of Morell upon his wife. Proserpine answers that "Candida here, Candida there, and Candida every where.... It's enough to drive any one out of their sense. To hear woman raved about in that absurd in manner merely because she's got good hair and a tolerable figure." (10)

Though Laxy lacks originality, he convinces Morell in matter of Marchbanks and Candida. In spite of his supports Morell is defeated. Morell defeatedly wins. In this dialogue it seems that Proserpine is jealous of Candida.

It needs to be pointed out here that Candida's attitude towards Marchbanks' brand of happiness is characteristically Shavian. In *Arms and the Man*, Raina, the heroine, breaks her engagement with Major Sergius, the apostle of higher love, and marries Bluntschili, a matter of fact person, because the latter, a professional soldier has just inherited his father's big hotel business in Switzerland and as much can provide her with better domestic stability. Shaw's doctrine is that man should not live by illusions but by reality. Higher love is a mere moonshine. A woman desires to be a matron, not a poet's dream. Nature intends her to breed physical appetite. The higher development of love is a poetic figment. Men and women are therefore not always true lovers. They live together for a biological necessity. They may not be in harmony with each other yet they have to remain bound by ties of affection and duty. As G.K. Chesterton puts it:

Marriage is not a mere chain upon love as the anarchist say; nor it a mere crown upon love as the sentimentalists say. Marriage is a fact,

an actual human relation like that of motherhood, which has certain human habits and loyalties, except in a few monstrous cases where it is turned to torture by special insanity and sin. A marriage is neither an ecstasy nor slavery. It is a common wealth; it is a separate working and fighting thing like a nation. Kings and diplomats talk of "forming alliances" when they make weddings; but indeed every wedding is primarily an alliance. The family is a fact even when he wishes he wasn't. The twins are one flesh-yes, even when they are not one spirit. Man is duplex. Man is a quadruped. (168)

In *Candida* Shaw illustrates the views of Chesterton and other like minded thinker by keeping the Morell household unbroken. But here, to quote Chesterton again Shaw touches certain realities commonly outside his scope, especially the reality of normal wife's attitude to the normal husband, an attitude which is not romantic but which is yet quixotic; which invoke human sacrifices without, in the least involving idolatry.

Shaw, slight differently doesn't disparage poets. His poet in '*Candida*' looks spirituality in women. He respect, appreciates Candida and seeks divinity on her, and says to Morell, "Let us go on a pilgrimage, you to the east and I to the west, in search of worthy lover for her, some beautiful archangel with purple wing". (35)

The spiritual goodness of Marchbanks reminds us that he is not a bad man or scoundrel, who wants to flirt and seduce Candida. He is not a serpent who has come to seduce Eve. He has come there to know, learn the lesson of love and when he listens Candida's choice, he leaves her in her nest with the man of her choice without any murmur on his lips. Rather he sacrifices his happiness for the sake of Candida as he utters these words like in a happy mood:

I no longer desire happiness. Life is much nobler than the pursuit of happiness. Parson James, I give you my happiness with both hands. I

love you because you have filled the heart of the woman I loved, Good
bye! (75)

From this dialogue, Marchbanks' bright sight is revealed. Marchbanks is nobler than Morell, he is a man of true wit and kind. He doesn't do the rascal things rather make Morell understand of his own stand. At that time what absence of Candida is presence for them and presence of Candida becomes torture for them, though, they both desire Candida from their own perspective. It is Shaw's philosophy of creative evolution that poets are the higher spirit of life force. They are the finest sources who help life force in the improvement of the quality of the race. They are originators and innovators through whom life seeks to raise itself to higher level. Hence, women's instinct is to fight shy of them in the role of permanent mates and fathers for their children. It is for this very reason that Candida cleaves to the apparently strong, though fundamentally weak Morell and rejects the apparently weak, though really strong Marchbanks, who she knows, can stand on his own feet without her. This shows the unpredictability, reversal of expectations, bluntness with harmlessness, appearance vs reality (concerns with Morell's strength), reversals (concerned with their expectation in the contest); stereotypes (female issue), social relations (marriage as institutions), and satire (Victorian morality).

Since play is meant to be performed imaginary 'space' of Candida in domestic sphere represents a 'best space' of women in society. Her role in the end, where Morell surrenders under her feet valorizes the value of domesticity. In domesticity, women's role is decisive. It is a real play of domesticity. So, all the three principles at last come into realization of event or the fact of marriage life. When Morell knows the secrecy of Candida that of his own weakness, Candida's subjectivity is revealed. Marchbanks is a discovery of subjectivity. Hence Candida saves her 'space' doubly. It isn't only Candida who saves the space but also G.B. Shaw, the creator of Candida

has caught up her under control of him. He doesn't make Candida violate the convention but make her able to make revolt, by not violating the convention. Candida brings 'outer space' of Marchbanks to inter-locate 'inner space' of her life. It means Marchbanks propels to know the space. Morell experiences the quake. He is devastated. He feels own sense of inferiority and underscore. He feels the absence of Candida as a source of his isolation, pain and suffering. If Morell Can't live without Candida, Candida is all in all for Morell. In reversal, what Morell thinks himself to be the protector is not a protector rather Candida is his protector. The last scene where Candida and Morell embrace, G.B. Shaw creates an imaginary majestic dramatic scene of something important for Candida.

MARCHBANKS (Turning to her). In a hundred years, we shall be the same age. But I have a better secret in my heart than that. Let me go now. It is getting late outside.

CANDIDA. Good bye. (She takes his face in her hands, and as he understands what her intention is, he falls on his knees and she kisses his forehead. Then he rushes out into the night. She turns to Morell, holding out her arms to him. Ah, James!

They embrace. But they do not know the secret in the poet's heart.

(75)

Candida stands in center. She redefines her identity. It implies all women's redefinition. It is a rupture or break of patriarchy. Moreover Morell is tamed. Candida, by choosing to stay with her husband, chooses to live in happiness without nobility and the poet who flies in to the night, chooses a life of nobility without happiness. In its own way the behaviors of both is compatible with the requirements of life force. Due to the life force they depart without conflict or violence. It is the essence of life force. The young poet's secret is that he has come to understand the

reality of domestic life and he instinctively knows it is not for him. An aspect of this sense is that Candida's strength is a direct function of her husband's dependency. She needs him (or someone like him) as much as he needs her (or someone like her). They are mutually dependent heterosexuals, whatever Candida or Morell may suppose. All the three principles at last, conglomerate with the unfeeling of feelings.

In theatrical productions also, the play *Candida* marks a brilliant comments on its own characters. On the occasion Janet Archurch said in Shaw's presence, after reading *Candida* "I could be that women for two hours" (qtd. in Henderson). It is a surprising comment upon the role that it marks a high value of *Candida*. Again William Archur writes:

The most significant event of the theatrical season didn't occur in theatre but in the book market – the appearance of Mr. Bernard Shaw's *Candida*. The fact that this play and the *Devil's Disciple* still await production in London shows that the conditions of the theatre are hostile to originality; but the existence of such originality is the main things; it must, in the long run, makes its own condition. (304)

The picture of women in the play doesn't match with the power with which they are presented in the tangible performative cultural forms. Woman's expressions in the stone images and sculpture forms are very dramatic and full of a sense of confidence.

Candida turns on a marital stuff step that can send shock waves through an audience. Even the house echoes the harmony, it continues lastingly. What is new, then? The new is the marital bliss and domesticity. The characteristic of Shavian vitality comes in the way the ideas and emotions bristle to life in speech. *Candida*'s intelligent performance is the fulcrum of the show. There is a dry-ice within the way she muses on teaching Marchbanks about love. She sifts through the plays arguments about marital strength and weakness keenly and makes herself fully visible at last to

her husband. Shaw's portrait of the folly and mystery of marriage is seen as institution on the play. It is Candida who can't suddenly break the institutions. Rather, she modifies the rules and regulation under the circumstances. The love of Marchbanks for Candida seems odd and mysterious what follows is a fascinating examination of what today we call "sexual politics" against the backdrop of a portrait of this strong but enigmatic woman 'Candida'.

Candida is a complex woman. She is conservative as well as outrageous, feminine and forceful. She experiences inner conflict what to do in the contest. She is favourably presented. It has been argued both that her representation is an example of Shaw's favorable portrayal of women. She has revolted against bias stereotype. She rules through the affection. Maternal affection wins patriarchy because a man of intellect adores her not to break the relation, wanted to be taken care by her. On the other hand Candida aspires to be the independent character of women. To some extent Shaw has ridiculed on Morell's views on Christianity and socialism, his defensiveness in the face of Victorian optimism from the fact that it is know, Burgess, Morell's father-in-law, considers him a fool.

The play challenges the Victorian assumptions of gendered division of labor, of women role as a domestic facilitation. But in reversal way, women play the vital role in domesticity. Morell's violence doesn't matter, it is resolved. Candida has a power that the two men discuss their situation without Candida's 'presence'. They fight for Candida's love. Morell without asking Candida's views just speaks for choices. It led him to another problem. Candida makes the choice, she does. The Victorian assumptions are undermined. The approval of choice makes a case for Victorian morality on women (women should accept what they are given). But Candida has own choice and she chooses the role of supporting a 'lesser' man. She supports a frail ego and assisting a cleric to whose life work she partially

condescends. Are these legitimate? But this is a seed of resistance against patriarchy which lies on Shaw's soul as he says through Candida:

I build a castle of comfort and indulgence and love for him, and stand sentinel always to keep little vulgar cares out. I make him master here, though he doesn't know it and couldn't tell you a moment ago how it came to be so. (73)

Candida, here speaks of her power to dominate male. She is superior being. Radical feminist argues that it is male who dominate female through language. But Shaw's Morell's language is inferior. He is subdued to inferior beings. He is defeated. Female suppresses their male partner through strong feminist voice. Candida's language is powerful, penetrating, impressive and dominating. But Morell's language is filled with the sense of inferiority, humble and lower status. It is, to some extent no voice of Morell. He is silent. She, at last, led a happy life on living with her both male partners, one is lover and another is husband. Eugene, her lover is forced to remain silent by the treatment of Candida. From the contextual point of view, the play is a mixture of thoughts, ideas culminated in the last two decades. In Victorian setting, modern thought and postmodern performance has made this play a brilliant play of female uprising movement. The Victorian suppression of women is revolted from the modern perspective which radical feminists do. It is not only Candida who deceives and cheats both of the men, but it is G.B. Shaw who made them such. He, who is the propounder of life force, proposes to remain on the side of female not directly but by penetrating the life force. Life force works equally but it is more productive on female. Female by nature are unique and important force than male. She has power to recreate. It is then life force does more in female. Life force is a complex philosophy, which provides a circumstantial reality in which one is a part of circumstances. Reality is embedded with the life force which in the context of the play should be

realized by Morell and Marchbanks because Morell is really weak what he says. He is well suited husband of such brave woman Candida. Life force uses men and women as tools for the gratification of Evolutionary appetite cares only for betterment and leaves happiness to take care of itself.

On the one hand, Shaw has applied the universal theory of life force through the female protagonist's revolt against patriarchy, on the other side he has made a 'women question' at early 20th century the changing roles of women in society. Women's questions came as disciplines as diverse as philosophy, theology, medicine, physics, and mathematics. The question was such as: should women be allowed to receive higher education? Should they be allowed to vote and take part in politics? Should woman be employed equally with man in business world? What about the role in relation to their husbands in the domestic sphere? Women needn't more freedom but less ... to expect a woman, for example, if left by the death of her husband with young children without support, to maintain herself by her own efforts, is as most absurd mockery of freedom ever devised. Early feminist groups such as the woman's liberal federation and the women's social and political union fought for the rights to vote, receive education, and work outside the home. Usually, the goals of these organizations, coinciding with goals of other reform movements of the time included improved medical care, socialized property ownership and class equality.

What is it that play has always been projected in the theatre, and can always be counted on to project again? Charm of Candida and her boldness. This is a reality so immediate and all pervasive that it is hard for any other element in the play to make headway against it. Leading actresses know this and, hearing their director speak of Candida's essential badness can effort to smile a Candida smile, strong in the knowledge that there is nothing a director can do about his badness once that smile

has been displayed on stage as well as off. She signalizes a boldness scene from where a typical Shavian female desire occurs.

A look at Shaw's stage directions describing Candida on her first appearance may help to clarify this claim about Shaw's desire. He says of Candida, "She is like any other pretty woman who is just clever enough to make the most of her sexual attractions for trivially selfish ends; but Candida's serene brow, courageous eyes, and well set mouth and chin signify largeness of mind and dignity of characters to ennoble her cunning in the affections": Her sphere is the affections, where she works with "ennoble cunning", Shaw tells us a strange formulation, suggesting that in human affairs she is able of her management. Morell himself says that no law will bind her. She speaks subjectivity and to this G.B. Shaw has saved the 'space' of women in theatre.

Morell, the typical Shavian hero, surrenders before his wife and convinces that so far his career is concerned she is the maker of him. Candida is superior to the husband. In this respect, she can be called a 'Superwomen' Morell is a master of family not by himself but by Candida. It is Candida who makes Morell a real master. His own feeling of inferiority, true weakness comes in a representation where Candida's representation stands in a centre and decisive role like of Nora in '*A Doll's House*'. Nevertheless of the ending of '*A Doll's House*' it has been said: perhaps Nora has walked out in a mere tantrum and will be back in the morning. What she wants to search is her space, identity in patriarchal domination. Against, Candida makes her husband a doll all along by her strong dialogue and nature. When Morell in isolated mood expresses his view towards Candida, it is G.B.Shaw who has made Candida a 'strong woman':

MORELL [quite overcome, kneeling beside her chair and embracing her with boyish ingeniousness]. It's all true every word. What game you have made with the labor of your hands and the love of

your heart. You are my wife, my mother, my sister. You are the sum of all loving care to me. (72)

Morell's disgust from the nature of Candida as well as Morell's weakness of inability to stand alone serves Candida to know her subjectivity and role. Wife, in conventional way is always dedicated to her husband all the time. She is a mistress of success of males' property. Here, Morell's achievements through Candida's care implicate his success because of Candida. So without her support his reputation would diminish. For this reason, not to break the convention and institution of marriage life, G.B. Shaw has penetrated a desire of feminist perspective through Candida to reverse the prevailing male authority in society. Male is male because of female. Since it is a deconstructive method to see the world-structure where traditionally women were in marginalized position. Again, as Shaw has made an equal contribution of Marchbanks and Candida to reverse and to put equality of role, Derridian philosophy argues:

Deconstruction seeks to show that key concepts used in texts of various kinds philosophical, literary, legal, theological etc. Suppress an opposite concept which in fact they presuppose to give some examples, each of the concepts of reason, the transcendent, the male, the sacred is linked to and presupposes an opposite that is marginalized, excluded, suppressed and hidden; respectively passion, the empirical, the female and the profane. (Mautner 93)

It is that a man is to confirm the biological superiority and he dominates females, but such maleness is not found in Shaw's male characters. He is weaker sex and female possess the stronger sex. He takes woman as master and guide, who leads him to right path. As a woman, she protests the social pressure and emancipates herself from the entangle of patriarchy. Her action reveals her superiority. Her speech is powerful and at times she feels very excited. She hunted the male partner. She flees from the trap of manhood. Candida orders Eugene, her lover, to help her in kitchen too. Besides, she dominates the domestic world. She is faithful to her husband.

Candida is a realistic woman. Silence of man is found here. Hence, this idea of Shaw is supported by Simon de Beavour in her essay '*Second Sex*' "that womanhood as we know is a social construct, that is that the subordination of female to male does not represent an immutable state of nature but is the respect of various social forces. One is not born but rather becomes a women"(64).

Shaw found that power resides on women, in her sexual and maternal ascendancy. As a socialist, Shaw's cultural construct allows women to be free from the subordination. Woman is not a slave to man rather a man becomes slave to women. Shaw's philosophy of creative evolution explains that female is the creator, she creates and intellectualizes the world. In Shaw's world female dominates the male society. This proves that Candida is more superior to her husband. In the small family like Candida, Morell and children, she dominates the domesticity which ultimately keeps him in her love.

The contradiction between Morell and Candida is between his Christian piety and his absurd exploitation of a women's affection, his noble spiritual power to attract women and the ignoble parasitism that repels Candida. Another clearly approached contradiction in Morell is between his external strength and his inner weakness. He not only loves his wife but looks her as the best treasure. He sacrifices his strength for her defense. But after the exposition of truth, Morell wins her not because of his strength and love but because of her piety for his weakness. Morell's illusion is the romantic notion that he is the protector and bread winner while making the bid he proudly says:

MORELL (with proud humility) I have nothing to offer you but my strength for your defense, my honesty for your surety, my ability and industry for your livelihood and my authority and position for your dignity. That is all it becomes a man to offer to a woman.
(67)

But this is all a romantic illusion something not based on fact and reality. Candida very quickly discloses this falsehood and makes him realize how dependent he is to her. He has always been getting too much of love and care. She has even performed the role of his mother and sister. The situation forces Morell to realize his weakness and dependence on her. He says, "What I am you have made me with the labor of your hands and the love of your hearts" (72).

His romantic illusions are thus shattered one by one. And it is clear that Morell, not Candida, is bound. He, being a parasite has to depend for everything upon Candida by which she can make him sit down or stand up, laugh or weep as she like. It makes Candida a powerful lady.

Bernard Shaw has applied a different kind of approach in his theatrical exercises. 'His' is the theatre of ideas and subjectivity of characters, in the sense that multiple thoughts are exposed. He has used characters as the embodiments of intellectual concepts; his plays are perpetual dances of thoughts. They are rooted in the perennial interest of human behavior free of time and place. His early works in drama are directed towards the statement and criticism of contemporary social evils. His Candida endows the character of confidence, bravery and strength. She is the power in the play. She doesn't change. It is the men who change. It's the men who realize things about themselves. She does have the moments of disappointments or realization, however she consumes the situation in her favor by not violating the convention, and she is violating the convention. However it is a violation of patriarchy. She is a mouthpiece or spokesperson of Shavian ideas of revolt without murder or violence. She makes that choice, not only in front of us but front of her husband and another man. And Shaw is so good at not letting us divide easily whose side we are on. It is a stage or theatrical craft of realist playwrights. As Bertolt Brecht Calls George Bernard Shaw 'a theatrical terrorist', in this respect it is needed to put Shaw's plays in the context period in which they take place. It find a way to look at

them anew allow the audience to be provoked in a way that Shaw intended. Shaw has saved and valorized the women's 'space' in domesticity.

IV. CONCLUSION

By making *Candida* a successful lady who makes her husband remain submissive to women, G.B. Shaw has proved himself a great twentieth century feminist playwright. He has dramatized artistic passions of woman in relation to a vast cultural practice of domesticity. His respect for women, tradition and convention is the product of life force in which he gives high priority for women. He demonstrates that life is a continuum of painful and happy incidents. He supports and praises woman's movement of equality, justice, freedom and independence through his strong female protagonist.

As a social reformer, Shaw has raised voice against patriarchal domination. He regards patriarchy as the evil of society. It makes a domestic life more painful and unproductive. For him women are more productive and creative than men. They have power to recreate or reproduce. In his view, if patriarchal system is abolished then only the social system of equality is established. As his protagonist *Candida* resists Morell's strength and proves him a weaker one, G.B. Shaw, through her, empowers women to protest vast cultural hegemonic discourses of patriarchy.

Ibsen's influences of problem plays and feminist plays make G. B. Shaw a brilliant theatrical personality. Through this, he projects the complex philosophy of life force. To conclude, life force pushes a human into higher level of truth and it satisfies its function through itself. Human beings are only medium to embody this. In relation of the play *Candida*, life force works through *Candida*, the protagonist. Though all the three characters embody it, it has got its suitable places on women to originate its own form. Hence, this is a complex philosophy which neither has neither an origin nor a proper end.

Shaw is influenced by 'new poetics' in theatrical world. As a man of theatre, he has posited women's subjectivity as it is. He deconstructs the traditional concept of

women as receptive, submissive to men and unable to stand alone. Rather he presents the context (domesticity) where women's role is reversed from the traditional belief and represented in a higher level.

G.B. Shaw is a brilliant articulator of ideas. His plays are thought provoking and funny. His plays are full of ideas and his 'theatre' is the theatre of ideas. He has represented women in theatre in a best 'space'. He saves the space of women. He valorizes the 'space' of women in domesticity.

Resistance against patriarchy has become a dominant mode of literary expression among the writers of twentieth century playwright. It is because to make the world socially equal, patriarchy must be removed. In patriarchy, marriage as an institution provides power to male to rule over the female. But in Shaw's resistance, we see marriage as a bond and fact where female role is more powerful. To prove this, he has created a couple to whom he endows life force, which ultimately empowers women to resist. Discourses of patriarchy are made by male hegemony. Males are all powerful, strong, rational and intellectual. Female are weak, irrational and passive. This discourse is reversed in Shavian solution. His solution is the difference between public life and domestic life. In domestic life male hegemony doesn't function because female plays the vital role. In this way Shaw projects the ideas of life force through which female can resist against male domination. So, Candida explores her 'space' within domesticity. The national issues of space of women converge in Shavian solution. In domesticity, woman role is more powerful and decisive; it is a reversal of male hegemony.

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