



**THE CONCEPT OF THE NEW WOMAN IN SELECTED  
PLAYS OF GEORGE BERNARD SHAW**

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**THE CONCEPT OF THE NEW WOMAN IN SELECTED PLAYS OF GEORGE  
BERNARD SHAW**

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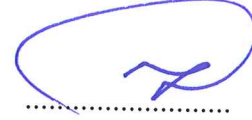
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## THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Umar Mukhtar SHAGO titled "The Concept of the New Woman in Selected Plays of George Bernard Shaw" is fully adequate in scope and in quality as a thesis for the degree of Master of Arts.

Assoc. Prof. Ismail Hartih TURKI



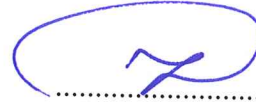
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The degree of Master of Arts by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

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Director of the Institute of Graduate Programs

## DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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## **ABSTRACT**

In a number of plays, George Bernard Shaw talks about human evolution either directly or indirectly. However, Shaw understands that evolution's due course takes eons. So, he develops the notion of Life Force and Creative Evolution. Life Force exhausts the idea that in procreation, the man and woman are expected to raise a superman. The superman background has a set of objectives, such as education, thinking, and attitude. And in order to achieve this goal, the woman has to be the leading individual. Now, since the woman is the leader in bypassing the process of evolution, certain alteration of her personhood is necessary; in contrast with traditional beliefs of women's personhood. In the case that the woman changes and does not project the exact picture of womanly woman, she becomes a New Woman. And as a New Woman, her task is subscribing to the philosophy of Life Force and exercising Creative Evolution.

The aim of this paper is, therefore, tracing the features of the New Woman in selected plays of George Bernard Shaw. In doing so, the concept as to which the New Woman exist is analyzed. The New Woman fellowship to Life Force and Creative Evolution are also taken into consideration. Finally, the product of the New Woman is brought in to light.

Keywords: New Woman, Creative Evolution, Life Force, Evolution, Revolutionary appetite

## ÖZ (ABSTRACT IN TURKISH)

George Bernard Shaw'un Seçilmiş Oyunlarındaki Yeni Kadın Algısı. George Bernard Shaw bir çok oyununda insanın evrimine doğrudan ya da dolaylı olarak değinmiştir fakat Shaw evrimin sürecini uzun bir zaman dilimi olarak ele almıştır. Bu yüzden o "Yaşam Gücü ve Yaratıcı evrim" kavramını geliştirmiştir. Yaşam Gücü bir erkek ve kadının bir süper kahraman yetiştirilmesi anlamında doğurganlık fikrine yorulabilir. Üstüninsanın arkaplanında eğitim, düşünme ve belirli tutumlar gibi gayeler vardır ve bu hedeflere ulaşmak için kadın önder bir birey olarak algılanmak zorundadır. Şu aşamada kadın evrim sürecine maruz kalmama meselesinde daha başarılı olsa da, geleneksel kadın algısındaki inanışların aksine, onun kişiliğindeki bazı değişimler daha fazla önem arz etmektedir.

Bu yazının amacı George Bernard Shaw'ın seçilmiş oyunlarındaki Yeni Kadın'ın özelliklerini ortaya çıkarmaktır. Bu şekilde Yeni Kadının varlığı hakkındaki görüşler analiz edilecektir. Yaşam Gücü ve Yaratıcı Evrim'le birlikte Yeni Kadın kavramı da önemsenmelidir.

Anahtar Kelimeler (Keywords in Turkish): Yeni Kadın, Yaratıcı Evrim, Yaşam Gücü, Evrim, Devrimci



## ARCHIVE RECORD INFORMATION

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## ARŞİV KAYIT BİLGİLERİ (in Turkish)

<b>Tezin Adı</b>	George Bernard Shaw'un Seçilmiş Oyunlarında Yeni Kadın Kavramı
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## CHAPTER ONE: INTRODUCTION

In the preface of *Saint Joan* (1924), George Bernard Shaw states that “[A]t eighteen Joan's pretensions were beyond those of the proudest Pope or the haughtiest emperor.” To illustrate that the power of imagination does not merely confine itself in men but that it widens to both sexes. Equally, he distinctly points out in his *The Quintessence of Ibsenism* (1913) that “[T]he truth is, that in real life a self-sacrificing woman, or . . . a womanly woman is not only taken advantage of but disliked as well for her pains.” (18) Therefore, to provide anti-womanly woman, in many characters that Shaw puts on stage, he distinctly illustrates the feature of a New Woman. This implies that Joan of Arc, however, she might possess every element of “self-sacrificing” yet her scarification defies the conventional assumption as to where the standpoint of a woman lies in the 15<sup>th</sup> century and ere. Understandable this ought to be seen, since Shaw, being Socialist and feminist, preaches the “New Woman”. In *Man and Superman: a Comedy and a Philosophy* (1903) Shaw reckons when he watches Everyman as to why not Everywoman and so he created Ann. (15) This results in the creation of the Life Force in which lies the new woman and the new man. J. O. Bailey (1973) explains the Life Force in an article titled “Shaw’s Life Force and Science Fiction” thus “Shaw conceived an evolving deity immanent throughout a developing universe. . . the Life Force intends in its experiments to develop contemplative intelligence in mankind.” In which the New Woman and the New Man can be found.

So, what is the New Woman? The New Woman is “. . . a woman who is considered different from previous generations, especially one who challenges or rejects the traditional roles of wife, mother, or homemaker, and advocates independence for women and equality with men.” According to the Oxford online Lexico Dictionary and according to the philosophy of George Bernard Shaw and his idea of creative evolution the new woman can be said to be in the total of the Life Force, and as for the feministic understanding of the New Woman is a woman who demands equality. The new woman is, obviously, one but in many forms. She carries the weight of the Life Force, maintains the progress of the creative evolution, and has the quality of being a feminist. In other words, according to an online unaccredited written chapter titled “Lif-Force v/s Lesbian Feminism in Selected Plays by Shaw,” the writer points that the New Woman in Shaw’s plays is perfect examples one’s consciousness. And that they are role models of the generations to come with complete usage

of their free will for the betterment of society. The free will that defines the relativity of the women affairs is what leads, for example, Mrs. Warren to go about and find her way through life; however, she is apprehended to be or to put it plainly that her profession is of nothing but tabor.

Basically, whatever may coerce the decision making of an entity; whatever may compel a desire to embrace or entertain the force of society's expectation, there tends to be a will to question every notion that fills in the atmosphere of a designated society. To this, Margaret Sanger (1920) reports in *Woman and the New Race* that women fight for their emancipation desperately; women of all ages and generations. Stating that women in wanting to have economics freedom are merely the surface of the matter. Because women are of all classes from the higher to the lower. This results in abandoning children when providing form them proofs to be complicated. (7)

This might not necessarily be in balance with how the idea of the "New" ought to have been defined, nor could it see eye to eye with the 19<sup>th</sup>-century norms. Nonetheless, it calls for undivided attention to be paid. Complete attention to the fact that women, too, stir the wheel of change. Shaw sees this fits, and only if women attend to the discourse and engage in creating a safe environment for the betterment of humankind. And so for such configuration to actually, for Shaw, women taking over the control of that which propels progress is necessary. Further, since evolution works not by creating a cause out of nothing but by strategically tinkering and altering a giving condition into something new. The women in Shaw's play, therefore, creatively follow such a due course in order to produce an elegant tomorrow. In the *A Portrait of the Artist as a Young Man*, James Joyce (1916), through the eyes of Stephen Daedalus distinctly, states that "I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can . . ." (309). This is as the exact sentiment of the New Woman: the concept of the New Woman was then in collaboration with the New Man, and the personhood was called upon redefinition. As such, in *Candida* (1898), Candida, for example, has a propounding influence on both Morell who is her husband and Marchbanks her lover, to promise them choosing the weaker among them (52) Referring to Morell although she meant it as an irony, seeing that she knows the ins and outs of Morell and how experienced he is not only as a great rhetorician but also that he has experienced life at different points in his life: for by picking Morell she picks the intellectual,

educated, experienced and thus making the Life Force completed just as in the same way the Life Force completed her as a New Woman. Dr. Vikas Jaolkar (2016), in “The Concept of Life Force in the Plays of George Bernard Shaw” explains Life Force as:

Shaw proclaimed that life is about the creative selection. He explains to the readers that it is the duty of man and woman to bring into the world a superior man or as Nietzsche had put it “*ubermensch*”. Shaw says that the changing attitude of men like thinking about their selfish desires of freedom and independence is not going to help and this is the reason why women had to start being the driving force behind men. The primary motive of human existence is the creation of a superman and every man and woman has to work towards it.

Which is to say that Life Force propels the needs of achieving the peak that human beings can. And the means to such accomplishment is achieved through Creative Evolution. Chakreswari Dixit and Yougesh Kumar Gautam (2014) define Creative Evolution as the “. . . means that life emerges itself in better forms because it has a purpose, and that purpose is nothing else, but to create a superman, a race superior to the present one having greater power and knowledge.” They continue to suggest that any devotion contrary to the idea of superman is of lesser magnitude when scaled with human needs. In the end, Creative Evolution is working intentionally in creating a doctrine of a higher status of life.

As in the preface of *Mrs. Warren Profession* Shaw reasons that “So well have the rescuers learnt that Mrs. Warren’s defence of herself and indictment of society is the thing that most needs saying, . . .” though that which she sets herself upon may not be inclusive as to what is right in a society, her moral reasoning was never vague nor was it deviated or unscrupulous. Because the new woman accepts and submits to the accordance of creative evolution. In that, the present matters if it creates and adds to the growth of tomorrow, and where the present fails, rejected it must be as has Mrs. Warren. Shaw distinctly writes in the preface of *Mrs. Warren Profession* that:

I am allowed to mention here that Mrs. Warren’s *Profession* is a play for women; that it was written for women; that it has been performed and produced mainly through the determination of women that it should be performed and produced; that the enthusiasm of women made its first performance excitingly successful; and that not one of these women had any inducement to support it except their belief in the timeliness and the power of the lesson the play teaches. Those who were “surprised to see ladies present” were men; (11)

Their surprise is that of their blind dogmatic beliefs or reasoning in the assumptions or their acceptance of the position of women in everyday matters. Their denial is so vivid that for a woman to be anything rather than a child-bearer and housekeeper might, presumably, put them in an ignominious position. Besides, seeing that the conventional are surprised by the play, the play has successfully managed to create the attention needed. Because of the goals of the new woman and creative evolution is to take that which is at present and mold it to equalize how tomorrow has been visioned. Mrs. Warren does fit this depiction of New Woman not only in the manner of appearances but that she at the same time, exercises her thoughts to the ultimate capacity of her intellect. Having no appreciation that Mrs. Warren is still on her considered unconventional behavior, Vivie comes to a conclusion to stay away from Mrs. Warren. The conversation goes:

MRS WARREN [*passionately*] What harm am I asking you to do?  
[*Vivie turns away contemptuously. Mrs Warren continues desperately*] Vivie:  
listen to me: you don't understand: you were taught wrong on purpose: you don't  
know what the world is really like.

VIVIE [*arrested*] Taught wrong on purpose! What do you mean?

MRS WARREN. I mean that youre throwing away all your chances for nothing. You think that people are what they pretend to be: that the way you were taught at school and college to think right and proper is the way things really are. But it's not: it's all only a pretence, to keep the cowardly slavish common run of people quiet. Do you want to find that out, like other women, at forty, when you've thrown yourself away and lost your chances; or won't you take it in good time now from your own mother, that loves you and swears to you that it's truth: gospel truth? [*Urgently*] Vivie: the big people, the clever people, the managing people, all know it. They do as I do, and think what I think. I know plenty of them. I know them to speak to, to introduce you to, to make friends of for you. I don't mean anything wrong: thats what you don't understand: your head is full of ignorant ideas about me. What do the people that taught you know about life or about people like me? When did they ever meet me, or speak to me, or let anyone tell them about me? the fools! Would they ever have done anything for you if I hadn't paid them? Havn't I told you that I want you to be respectable? Havn't I brought you up to be respectable? And how can you keep it up without my money and my influence and Lizzie's friends? Can't you see that youre cutting your own throat as well as breaking my heart in turning your back on me? (55)

Rhetorically, Mrs. Warren appeals to Vivie about respect and influence. She understands that in order to bring about change, the new woman must respect the current state of society, but while at it, she must pierce through the unexpectable, and cultivate a new generation that focus on creative thinking just as much as creative evolution. Mrs. Warren is aware that she is not being understood by any party of her society and she understands that trying to justify her position would mean looking for approval. She understands that she cannot give in or even think of it because the spirit of change that lies with the new woman allows it not. Further, Mrs. Warren understands that she needs to present no testimony because, as Patterson puts it that the New Woman is everything and in every nature of human creation. Patterson asserts that she can be accused of being an ugly person, not caring mother, liar, and everything that is accusable. (27) The realization of culminating the sophisticated and canny mind is what gives in or aspires to the willingness to gybe the exercise of her personhood rights. Even on the ground that she exercises the expectation of the society, she is bound to be discredited.

Henrik Ibsen raises this discourse in his play *A Doll's House* (1879). Nora, one of the major characters, takes a loan in the interest that her husband is cured of his amplifying disease. As strong and delicate as Nora could be, escaping from harsh criticism proofs to be impossible when she borrows money to see to his healing process achieved. Nora accounts to the spirit of the new woman, just like Mrs. Warren, Patterson reasons because of the New Woman exercising her mental capabilities and creating all that is within her ability to she “. . . could be found guilty of disavowing the heterosexual union . . .” (28) Shaw reports that manipulates her in that being crazy or twisting the truth and fraud is what she is accused of. (7) These accusations appear to be as if they wish to subvert the patriotic thinking; however, when looked closely, it is the propensity of men that denies the right of equality to their opposite sex.

The concept for the New Woman demands not to preach ambivalence as to where any given individual wishes to behave. The Creative Evolution calls directly to change, changes of the weak mind, changes in understanding the nature of society, changes in the flow of knowledge, and changes in the inclusion of all rather than the heterosexual men of the society. Tina O'Toole in *The Irish New Woman* (2013) points out that the New Woman in a literary text is not just jargon and ready to undermine power but also an epitome of role model. (110) So, the New Woman is untraditional in the manner that the “New Woman discourses,

illustrating women's capability for public responsibilities and roles, as well as exposing the ways in which gender is constructed and performed." (111) as O'Toole reserves. Joan as a new woman, for instance, defies the established standard of the Church and disturbs the Monarchy and the feudal. Joan's wearing soldiers' clothes is an excellent example of how the new woman shakes the patriarchal system and projects the fact the capabilities come not with gender but instead with one's own intuition and vision and willing to see them accomplished.

Furthermore, wholeheartedly the suffragettes impose the aspiration to be able to gain their right to vote. Balsquith, who is the Prime Minister in *Press Cutting* (1913), has to disguise himself to dodge protesters. (4) Many a reader and or spectator could manage to remain in utter ignorance or reach to their suspension of disbelief as such enjoy the humor in the stage. Nevertheless, the profundity as to which Shaw professes to the hegemony in which women might wish to be seen or taken in jest because the socialist and humanist in Shaw surely meant it. This is to be understood through his series of articles and plays. Writing on the Fabian Society Gareth Griffith (1993) in *Socialism and Superior of Brains* states that Shaw

“. . . had typically pursued a pragmatic, welfarist approach to politics, devaluing theory as a guide to action, viewing realism more in terms of an empirical account of the immediate consequences of policy for the happiness of the individual and the efficiency of the nation, than in relation to any grand scheme of social reconstruction.” (101)

Such a notion is in accordance with Shaw's philosophical ideas that can be seen in a number of his plays. The fact is, for Shaw, the stage has to provide roles that account for negating the traditional role women play. By defying the roles and creating alternative views as to what ought to be inclusive in a progressive society is the only way to shape the future. Since only in imagination can a perfect window to see the essential intellectual light that transmits from the core to the edge of the personhood of a woman be cultivated. In *Candida*, for instance, from the very beginning of the play, Candida maintains to be beyond a mere housewife, daughter or petty lady with an admirer. While respecting her husband, father, and lover, she distinctively directs them and redirects their speeches and intentions. She utters to Morell on his consecutively on socialism:

CANDIDA. Yes, I MUST be talked to sometimes. (*She makes him sit down, and seats herself on the carpet beside his knee.*) Now (*patting his hand*)



you're beginning to look better already. Why don't you give up all this tiresome overworking—going out every night lecturing and talking? Of course what you say is all very true and very right; but it does no good: they don't mind what you say to them one little bit. Of course they agree with you; but what's the use of people agreeing with you if they go and do just the opposite of what you tell them the moment your back is turned? Look at our congregation at St. Dominic's! Why do they come to hear you talking about Christianity every Sunday? Why, just because they've been so full of business and money-making for six days that they want to forget all about it and have a rest on the seventh, so that they can go back fresh and make money harder than ever! You positively help them at it instead of hindering them.

MORELL (*with energetic seriousness*). You know very well, Candida, that I often blow them up soundly for that. But if there is nothing in their church-going but rest and diversion, why don't they try something more amusing—more self-indulgent? There must be some good in the fact that they prefer St. Dominic's to worse places on Sundays.

CANDIDA. Oh, the worst places aren't open; and even if they were, they daren't be seen going to them. Besides, James, dear, you preach so splendidly that it's as good as a play for them. Why do you think the women are so enthusiastic? (34)

Candida not only understands that rhetoric and poetic speech that could compel audiences to feel uplifted might not necessarily bring change to a given condition but that yet the listeners listen to the colorful language of rhetoric speeches and poems for their tranquility and to take in the tendency for which they may get serenity from a chaotic life. It ought to be inferred that Candida is reaching to Morell to bring him to awareness of the harsh reality and shaping his path to the Life Force. On the one hand, the wisdom of the New Woman is such that it does not deprive its model of men but that it offers it willingly. On the other, Shaw writes not to portray the mere stereotypical perception of the society but instead to project a closer view of the world from the point view of utopia in which women are neither child-bearing entities, housewives nor inferior to the opposite gender. In that, Life Force provides emancipation of women and, however, romantics the women might look, they are closer to reality and they draw instances that are achievable through the means of creative evolution. That is to say, the New Woman and the model type of a society reject conventional beliefs. In *The Quintessence of Ibsenism* Shaw reports that:

“[M]an will never be that which he can and should be until, by a conscious following of that inner natural necessity which is the only true necessity, he makes his life a mirror of nature, and frees himself from his thralldom to outer artificial counterfeits. Then will he first become a living man, who now is a mere wheel in the mechanism of this or that Religion, Nationality, or State.”(76)

Shaw is then claiming that liberation comes from within and, therefore, the women in his play, like *Major Barbara* (1905), defend their status quo despite every challenge that is thrown at them. In such doing, unapologetically, the New Woman demands every right to contribute to a society and how it is shaped to form the tomorrow. Such is the will of the Life Force. Major Barbara, for instance, matches her father’s yield for money to her yield of morality. Having a discussion on morality Barbara and others maintain the level of their sophisticated mindset, yet Barbara maintains that people are all of the same nature. Therefore, all that is needed is to harness people’s qualities in order to save their souls. Barbara resumes saying that “. . . the sooner they stop calling one another names the better.” (15) As such, the sooner the capabilities of one another are seen and utilized, the better instead of coercing a gender with a stereotypical conclusion. Therefore, it is of utmost incredulity in men to assume that thinking and imagination lie substantially in them whilst their women companion in-take the less of their faculties of thought. For, evolution is empirical, in that it works not through bias but rather through individuals who manage to gather their strength and capacity to form that which are accepted to increase the rate of progress. As a result, Shaw’s choice of women to lead the path of Creative Evolution is applicable only because men fail to dig beyond the surface of centering themselves in all that counts as a matter of uplifting humanity the core essence of their existence.

In the preface of *Man and Superman*, Shaw writes that while the English cynically thinks the American mistreats black people, they themselves leave all the horrific duties to women and “. . . then imply that no female of any womanliness or delicacy would initiate any effort in that direction.” (22) Shaw might be scolding people of his nation, and yet the universal truth in this regard holds for every other nation. Mark H. Sterner writes in his article “Shaw’s Superwoman and the Border of Feminism: One Step over the Line” That:

“he [Shaw] presents a woman who is a "vital genius" with a strong maternal bent and a talent for domesticity, a woman who displays the raw courage, strength of character, presence of mind, intellectual talent, and sheer

determination to demand the best man for the job: the man she loves, the man who will help create a race in the evolutionary direction of the Superman.”

Meaning for a Superman to hold any existence, the nourishment from a Superwoman is required. It is a paradox of and yet the continuum of growth; for were the model-new woman to be ripped out of her ability to perform and thrive within her natural skill, a sudden fall in development or passive progress is to be witnessed. Sterner argues that Ann Whitefield is not as smart as John Tanner. Sterner’s reason is that Shaw equalizes his match and that in itself is a change in gender hegemony. For Sterner, Ann’s silence frees her from what others might think of her, and that gives her more freedom from thrall and expectation. And that she is emotionally free which makes her the match with Tanner. That is because nature favors not but settles and flourishes amongst androgynous individuals. Shaw continues to reason in the preface of *Man and Superman* that

I plank down my view of the existing relations of men to women in the most highly civilized society for what it is worth. It is a view like any other view and no more, neither true nor false, but, I hope, a way of looking at the subject which throws into the familiar order of cause and effect a sufficient body of fact . . . (34)

Of course, through these assurances, Shaw’s Life Force carries the tangibility that promises the right, absolute state of life in comparison to the present life as it stands. Since for Life Force to take an effect, revolutionary assurances have to come to existence. By such accordance, the evolution of man, philosophically speaking, decays; as a result, the generation to come is to be created through the medium which women can pledge to provide. Shaw’s philosophical work of the Life Force is a nomination of the New Woman’s creation of the New Man for what and who he is to summon a bright new atmosphere of life. Elsie Adams writes in her article “Feminism and Female Stereotypes in Shaw” that:

As agents of the Life Force, such women as Candida, Lady Cicely, Barbara Undershaft, or Saint Joan are as self-sacrificing as the most fanatic Victorian martyr-woman. Even as these women avoid the stereotype of the "womanly woman" and are aggressive, often manipulative, no-nonsense women, they finally are not self-serving; they are instead always working for some "higher purpose." Candida, for example, sees herself as the supporter of male achievement and gives herself to the man who needs her most.

In other words, as Michael Holroyd puts it in his article titled “George Bernard Shaw: Women and the Body Politic” “Everything he [Shaw] seemed to say was what it was-and another thing. Women were the same as men: but different.” Which is to say, while the capacity to reason is on the same scale, men are often self-centered, and while they generate new generation together, men close the window for the negation to unveil the mystery of tomorrow and deprive women to exercise that right. Paulette Nardal (1896) writes in *Beyond Negritude* that “[W]omen too have as much claim to the word humanity and its progress as men” (25). As such, the New woman chokes not in submitting of the authority of misogynists and give way to them, but with pride, while understanding and accepting who she is, she acknowledges steps forward to claim a better tomorrow for all. In a thesis written by Grace Orpha Devis titled “Bernard Shaw’s Interpretation of Women”, Devis writes that “[I]f anyone believes that Shaw sees only “wiles” in woman-kind, let him meet Jennifer, and Candida and Cicely to feel this writer’s sense of a bright, beautiful woman’s great natural charm.” (134) Their charm aspires to produce a better living condition and a healthy state of mind, and while denouncing any action that lacks intelligence, they remain intact as her movement for the emancipation of herself and the ignorant man calls for a patient, hard work and endurance to achieve a greater tomorrow. Nardal courageously speculates that shall women deliberately wish to disturb peace, they will have an unsomountable challenge in front of them. As such, they have to keep a discourse of their femininity within the concept of accepted register. Therefore, women will have to struggle with keeping tranquility by influencing the nature of their womanship instead of increasing the chaotic nature of man. As for politics, their quality of endurance is what they have to offer. (33)

Nardal’s choices of words such as “endeavor,” “limits” “immediate” and “respective milieus” show and reprove that the work of the New Woman positions curved path of the society delicately. Shaw depicts this perfectly in *You Never Can Tell* (1897). Discussing fatherhood and daughterhood Gloria, who is the daughter of Mr. Crampton, an apoplectic person and rather stubborn in his parenting style, tries to reach a common ground with her father. Gloria holds on to her civility and education and endeavors fully to not be discharged by the fixated traditional mind for the woman she is, because she is a woman of reformation whose ideology brings about with it a second thought as to where, when and how the social attitude of a given society ought to submit to for abiding by the notions and action of the incompetence man lowers her rank which is her equality; equality in its fullest necessity that

is seen at surface at first glance to it, and complex, which is the philosophical, political and or religious discourses that wrap its meaning. Of course, Gloria's education is that which teaches and represents the liberty of thoughts, action, and being. For instance, John Stuart Mill's Essay on Liberty is among their reading materials that show their sophistication, and delicate behavior towards the conventional man yet invites him to be open and understanding that any presented idea, theory or thought is initially nothing but bohemian. In addition, Mrs. Clandon, being their tutor and whose rationality is always to listen for the sound of reason, responds to the children on the matter of governing family that:

Mrs. Clandon: . . . there are two sorts of family life, Phil; and your experience of human nature only extends, so far, to one of them. (*Rhetorically.*) The sort you know is based on mutual respect, on recognition of the right of every member of the household to independence and privacy (*her emphasis on "privacy" is intense*) in their personal concerns. And because you have always enjoyed that, it seems such a matter of course to you that you don't value it. But (*with biting acrimony*) there is another sort of family life: a life in which husbands open their wives' letters and call on them to account for every farthing of their expenditure and every moment of their time; in which women do the same to their children; in which no room is private and no hour sacred; in which duty, obedience, affection, home, morality and religion are detestable tyrannies, and life is a vulgar round of punishments and lies, coercion and rebellion, jealousy, suspicion, recrimination - - Oh! I cannot describe it to you: fortunately for you, you know nothing about it. (23-24)

A number of answers to the "why" can be taken out from Mrs. Clandon's speech that Shaw intends to bring to attention. Of these, one assumption stands crystal clear, and that is tyranny in a family, and around women; nonetheless, this is where the New Woman comes in to defy autocratic bodies. For instance, Major Barbara does all she can to put a pause to her father as to how far he might go or do in her affairs, Lady Cicely stoops by a number of men and reasons to them as to what is to her within her rights and desire they cannot penetrate, Candida, while respecting her Morell's dignity and sparing Marchbanks some humility, points out that she is not an object to be picked on and owned, and Joan who goes against the Church, the Monarchy, and the feudal ways of life to free France from the English.

Through these aspiring women and in many plays of his, Shaw maintains the message between what stands amongst men and women. In the sense of what stands as right and wrong, free and owned, morality and immorality, normal within sense and careful

understanding and balanced within sense and understanding, reality and unreality and what ought to be and what ought not to be. Because Shaw's Creative Evolution does not merely give or take but balances its requirement based on empirical and normative judgment. Furthermore, while chatting about their old days with McComas and Mrs. Clandon, she reasons to him to come to his senses and ponder upon tomorrow and not the past. So he questions if she is still on previous opinion of women to be educated at which she responds with affirmation. The opinion is that women should be able to give speech when required, that women should be able to possess good, that women should be able to understand evolution, that women should be educated and work wherever their capabilities can lead them; to all of which her response is positive. (50)

Consequently, the franchise gives plausible states to the inquiry of the educated mind to whom liberty is not shifted one-sided, and that progress of both men and women is what steps forward to take the rational animal closer to the ideal world. Nardal, for instance, understands this to be liberation and she states that believes that women are equal to men in their communities and the what the communities have to add to its development. (25) seeing that for a perfect balance to be in a stabilized condition, no entity or isolated persons should claim over another. Shaw understands this distinctively as such his representations of women presents not merely that which he observes in the society and gives them lives on the stage but that the stage atmosphere is better off with when it is set on a ground at which questions are asked and challenges are offered because domination of the female sex was and is nurtured so much that it looks as if it is the system in which nature operates in as its ratification.

Of course, reading Shaw, the reader can hardly escape from Shaw's choice of words to generate human dignity. Major Barbara tries had as much as she can to provide second chances to the forgotten ones or those that were cared lesser and given attention lesser despite their rights as the people of the nation. Candida understands that the difference between theoretical ideas and reality of life has no grey areas, be it that of Morell or Marchbanks or any other entity that sells compelling rhetorical speeches. Lady Cecily knows that in leadership, the leader listens but chooses the outcome of a decision without complicating matters. The leader directs and points out the path that leads to the progress of their people in the most possible calmness manner. Joan of Arc realizes that there is no time or place as to when one rises to make a difference in which they will not be hindered. However, also that the hindrance must be overcome through endurance and perseverance because the success of

all given conditions lies in the heart of pain and instead of a distance area from one's comfort zone. All because Creative Evolution demands it for what Shaw wishes to echo as Holroyd writes is:

He dreamed of combining their minds to form a higher synthesis of political animal. His paradoxes were the instant flash of this synthesis which, he believed, was being postponed by our old-fashioned segregation of the sexes and by unnecessary class barriers. He used Woman the Huntress as a stereotype to combat the Victorian stereotype of the Sexless Angel. But the women he promoted from angels to human beings and married to men in a political union found that Shavian independence meant a solitude relieved only by the narcotic of work. Shaw's synthesis, with its precious bodily fluid dried up, becomes synthetic.

Synthetic of the body that keeps the New Woman and her beliefs within the frame of the excellency of culminating society. The vital role of the new model woman is of a higher level; that looking into Shaw's plays as Karma Waltonen claims in an article "Saint Joan: From Renaissance Witch to New Woman" that Shaw believes men to not usurp women in anything that women are actually superior to men. Debatable as this might be Joan of Arc redefines, however overwhelming her downfall was or is appropriated and heretic she was or is seen, that there is no definite line as to where a woman must not cross or tame so long as mingling with rights and inclusion of others whose position is of the lower status, for that matter even of higher status, is not stepped on. Waltonen continues to add that "Shaw did not agree with most of the men of his time, who tried to divide the world into separate spheres." Separate spheres that are built upon an unstable hierarchy that the New Woman aims to eradicate, from different paths of life as she finds it to be, for the injustice and its sentiments to perish, and for the willful of Life Force to be accomplished. In *Quintessence of Ibsenism*, for example, Shaw reports that:

The ideal wife is one who does everything that the ideal husband likes, and nothing else. Now to treat a person as a means instead of an end is to deny that person's right to live. And to be treated as a means to such an end as sexual intercourse with those who deny one's right to live is insufferable to any human being. Woman, if she dares face the fact that she is being so treated, must either loathe herself or else rebel. (20)

Consequently, the New Woman is the role model of such a rebellion, and she surely desires more than merely being headstrong in oppose to the commands of her paterfamilias. Further, Shaw, in *The Quintessence of Ibsenism*, claims that women challenge is of two nature. The first of which is that of tradition in which they are freed to develop that they remain static. The second of which is that of progress but it lacks educating them, therefore, they understand nothing of it. (48) This is why the new woman, as Lady Cicely is, stands to be courageous and act wittingly because she desires not to stay within four walls building and a roof and not to go out there defenselessly but with educated thoughts and so eliminating her every enemy in a canny manner cannot be avoided; while such might not be the only way to go, it can be said to be an effective way. In addition, Candida, who wishes to side with her husband and prefers the household life, uses her acumen to claim it with higher wisdom in place of the adventurous and inexperienced man. Therefore, the concept of the New Woman promises a different tomorrow. For, she stands not to submit to whomever desire is to confide her because of selfishness or because ignorance has wrapped them up to be able to see the potential in her. As a result, she uses her intelligence, as Shaw claims in *The Quintessence of Ibsenism* that all in all women must nullify how they are view traditionally as a mother, wife and society's doll. Shall women fail to comprehend this nature they will in achieving their freedom. Repudiating others' reasons, not with one pacing oneself to be the center of attention, nor does it put moral and ethical values aside because she simply attributes her basic necessity to achieve all that she wishes and desires so that that which aspires evolves in the progressive of the rational animals.

Understanding the new woman's voice and figuring out her potential as she presents it brings a change to the man as well, making him a new man. Seeing that the search for truth and right for both sexes ought to be on the mind of the rational thinker to ponder and ponder upon it for change in which a lighter life is set to be lived in a prospective tranquility and yet women might have been deprived of exercising these rights of theirs because as Christy Rishoi explains in *From Girl to Woman* (2003) "Nothing in female experience resonated with the common discourse until very recently in history, and so it has been defined as insignificant." (6) Even so, the New Woman is still resilient in any given thralldom for if she does not capitulate. However, submitting to weakness is in no accordance with the new woman because "[W]omen have always understood identity as complex and interconnected, and we have historically relied on narrative to convey our contradictory, contingent truths and



to foster that human connectedness.” (5) Rishoi reserves. “Connectedness” that binds the new woman and man together and incites them to see beyond the surface of a nation’s or society’s norms and traditions. In *The Quintessence of Ibsenism* Shaw writes that the end of an action is not they only thing that counts the means also has to prove in accordance with the end. (62) Therefore, the convergent, however, the number of differences there might be, be it physiologically and or psychologically, between men and women that bring them together requires no difference in justifying their action, shall this be understood scientifically. Nardal writes that “[T]he social sphere then is women’s natural sphere of influence like men. Women, like men, are wholly tied to social duty, the obligation to foster and nurture human progress:” the New Woman brings herself, as seen above to uplift the society by creating a new path for all to follow. Nardal states that:

Regarding social duty, she is man’s equal. As an individual, she is also intelligent and free. But as a social being, her services are bound to humankind. Like man, she must contribute to the progress of humanity. But this service, owing to the physical and psychological differences that exist between man and woman, will be of a different kind, though not necessarily of lesser value because of its difference. In fulfilling this social obligation, she remains true to her feminine vocation. (20)

The point is that a system of life cannot be fully completed and in operation unless every single entity is aware of their duties and roles in the society and is allowed fully to fulfill every bit part in the nature of their duties. A woman, however, Joan of Arc, pushes her readiness forward to overcome the English soldiers and ensure that her feminine characteristics stop her not from contributing to her social duties for as much as her capability can provide. Nardal explains that the first task that women must see to is the clean themselves from bias of being lazy so they can resonate who they really are. As a result, the New Woman studies everything that comes along her way: that includes family, society, and profession, such must be her education. (21)

This can easily be seen in every play of Shaw. Take Major Barbara, for instance, with her Salvation Army, however difficult it proves to be, to free someone from poverty or dead-end economic; she strikes as hard as she can to hold on to the soul of the folks who see reasons as to her aspiration in trying to save their souls. It, therefore, becomes clear as to why Major Barbara refuses to follow the steps of her father for her philosophy is to save the soul of those whose souls required to be rescued from the danger of capitalism, selfishness and or

high self-esteem. Kerry Powell in *The Cambridge Companion to George Bernard Shaw* (1998) asserts that the “. . . New Woman was treated with contempt or fear because in various incarnations, whether in discourse or in "real" life, she reopened for discussion some deeply held assumptions about what it meant to be a man or woman.” (77) Her redefinition of the sexes is that of exercising her party and those whose faith are of her relative, which have been overpowered for a significant amount of time. Therefore, in order for the party to not only claim what is primarily theirs but also to emancipate their state of being confined and titled as the other, the lesser.

Powell adds that at times the New Woman is seen to be extremist against men, that she is indifference to men and relationships. (77) Which is to say the New Woman appears to the fixated convention mind as an alien entity whose persona might seem as if it is a threat to their conformity. Powell insists that the features of the New Woman is simply an epitome to change. (77) Of course, the devotion of the New Woman carries her further for many several reasons that she looks and desires and aims to achieve for an equal and better standard of life for the institute of the social animal. In order to show the significance of women-hood and that there is nothing that qualifies in its rights to either assemble women with a less substantial role to play or complex creature that should be isolated or treated attitude-wise in a peculiar manner Nardal reasons that women require no sophisticated lesson to understand what their duties are in everyday matters. (23)

Raising the social status and combining words with action theoretically is achieved. Because words are nothing but expressions of desires plus unveiling accepted standard system, however deplorable it might be, can hardly be effortlessly. Nevertheless, it is what Major Barbara, Lady Cicely, Joan of Arc and the strong-minded women in Shaw's play do and what the Concept of the New Woman compromises itself with. Sarah Grand in “The New Aspect of the Woman Question” (1894) turns the table around so that the New Woman proceeds forward acknowledging her shortcomings as to why she might have been thralldom. Grand states that “[W]e must look upon man's mistakes; however, with some leniency, because we are not blameless in the matter ourselves.” Due to the fact of their complete obedience and lack challenging the opposite sex's assertion of what constitutes a state of the designated norms and etiquette of their civilization. Grand continues, and states that women have let men to shape and organize how nations move forward either in the right or wrong direction without evaluating his reasons and capacity of the task. She maintains that women

have merely given ears and uttered nothing in response to messages, information, or misinformation that have been coded and sent to them. These, then, result in a state of intolerable oppression, Grand writes that “[W]e have allowed him to exact all things of us, and have been content to accept the little he grudgingly gave us in return.” While he resists acknowledging himself with the upper hand, Grand claims that women have always give ears as to what men have to say of vice or otherwise and they accept men’s assertion without protesting. Men nurture every movement that it has become the comformity of reality. It all then comes to an end at which his say is the final and last without having had to suffer opposition contrary to his wills. While on the one hand criticizing her fellow women of their total obedience to the man beyond reasons and logic, on the other hand, she genuinely sets the dishonesty of man.

In the end, the Concept of the New Woman asks for nothing but the betterment of humankind. Pushing blames on one side is not the aspiration, but then again, not ratifying what has been significantly ruined promises nothing of this movement. Therefore, to balance the equation, man must bury his culpability and give his hands in aid. The women duty lines with seeking, questioning, reasoning, defending and stabilizing all that is indistinctive, all that shades enlightenment in darkness, all that free thoughts and relocate imbalance as well as fertilizing the soil of growth. The New Woman has no institution in which barriers can afford to relish and sees no institution in which blind movement flourishes. Shaw merges all that he could compose to show the relation that ties the importance of the New Woman is as much important as that of Man. Shaw’s proposal of Life Force is the key.

Three plays’ of Shaw are now to be analyzed in view of the Concept of the New Woman, *Candida*, *Pygmalion*, and *Saint Joan*, respectively. Each play is chosen based on the different areas and discourse of the Concept of the New Woman that they offer an insight into the 20<sup>th</sup> century and before.

## CHAPTER TWO: CANDIDA INSPIRATIONAL NEW WOMAN

The new woman carries the weight of the Life Force, maintains the progress of the creative evolution, and has the quality of being a feminist. In other words, according to an online source titled “[L]ife-Force v/s Lesbian Feminism in Selected Plays by Shaw,” the writer points that Shaw’s New Women “. . . are an epitome of free will. They present role models for the subsequent generations concerning independence and rejection of submissiveness. These new women appear to be breaking the set standards of the patriarchy to establish their own identity.” The free will that defines the relativity of the women affairs is what leads, for example, Mrs. Warren to go about and find her way through life; however, she is apprehended to be or to put it plainly that her profession is of nothing but tabor.

Further, the free will is what gives courage to Lady Cicely to guide and maintain the status of men of the sea or rather of the jungle, in the manner of their behavior, and establish them a better ground of understanding the nature of the social beings. The free will is also what allows Fanny to write a play that shocks the established understanding of her father’s as in what ought to be the nature of a developed civilization. The free will that builds every attribution of Candida to choose between men of emotion and set one on a path to gather experience while the other is chosen for the sake of building creative evolutionist and fulfilling Life Force. More examples can be given but these are enough to maintain the discourse.

Although free will is too general and applicable as to how life is led, it is also important to realize that it is the primary characteristics of the Life Force, creative evolution, and to be a feminist. Therefore, when narrowed free will leading to creative evolution and Life Force, the role model is the un-escapable, most crossed bridge. Take Major Barbara for instance, willing to improve the lives of the forgotten she devotes herself to the Salvation Army and fight corruption even though that goes against her father’s philosophy to life. She is a leader, a teacher and a role model to those who look up to her. What is more, in *You Never Can Tell* Shaw portrays Mrs. Clandon as the mentor of her children: she provides them with the kind of education in which the blank slate is filled with the necessary information to organize life not as what the general convention sees fit rather as what the general convention should see fit. Mrs. Clandon, then, being the mentor of her children and shaping their path with empirical eyes, becomes a role model to those who wish to see reason. Another example

of these women as a new woman is Candida. It is entirely on the surface why Candida, at the end of the play, picks Morell. She picks him on the assumption that with Morell a generation of creative evolutionists may be achieved with no difficulty and had she chosen Marchbanks with his romantic approach to life, generating creative evolutionist generation would have been almost impossible. As a result, Candida also stands to be a role model for the reasoning individual.

To further the discourse, free will, and the role model cannot be successful if equity is taken from the picture. And, by equity, I mean ennobling the ground of women of what they have been deprived so their identification as the leaders of the creative evolutionist is not misled. And the creative evolutionist, as Keum-Hee Jang explains in his doctorate thesis title “George Bernard Shaw’s Religion of Creative Evolution: A Study of Shavian Dramatic Works” reasons that

... Shaw was interested in social problems in terms of the development of human society. With his optimistic attitudes, he combined his political views with his artistic activities to achieve a better world advocated by the Fabian Society. He believed that the Life Force of creative evolution, initiated by the power of human will, was essential to human progress.” (2)

It is no secret that Shaw repeatedly advocates the importance of human evolution, specifically cognitive development. For this reason in his plays, the characters can be found to bear the burden of what is to become of tomorrow. Let us see the matter here closely in viewing Candida’s attributes as a creative evolutionist and a follower of the Life Force philosophy.

Firstly, amongst Candida’s personalities, that can be argued, more or less, the entire play was written on is the “charm” she uses effortlessly in drawing the men and women in her cycle. Candida calls for no manipulative exercise of selfishness; she rather conducts the ubiquity of the lack of being in touch with reality as such her wit allows her to appear significantly charming. Were she to operate outside her charming deliberately (for it is her given gift), she would be neglecting an essential factor of the characteristics of Life Force, which is being conscientious and conscious. As a result, she is bound to exercise the necessity in every step of hers concerning life in order to fulfill the Life Force philosophy for the betterment of all beings. One instance to observe is at the beginning of Act III when Candida is bored with Marchbanks’ reading. Despite his desires to express his feelings he cannot bring

himself up to let the lurking appetite of her out, and he confesses to Morell that Candida “. . . became an angel; and there was a flaming sword that turned every way, so that I couldn't go in; for I saw that that gate was really the gate of Hell.” (43) Thus, the New Woman is standing still to corroborate only with that which contributes to the development of tomorrow.

Clearly, Marchbanks is overcome with Candida's charismatic and appealing nature and she is well aware of it for just a few lines before this conversation she wishes to talk to him but adds that he must be himself and not the poet “. . . not a mere attitude—a gallant attitude, or a wicked attitude, or even a poetic attitude.” (41) Therefore, in the creative evolutionist, as in Candida, all that is of no progress is but romantic notion. Marchbanks is then left speechless; the orator, the poet, the idealist has no words but to utter “Candida” (41). Her invitation of Marchbanks to step outside his comfort zone is because of his importance, for she realizes that letting him hide behind language will further his instinct and longing of love for her, of which she cannot forgive herself. Her role is that of shaping the future by eliminating the dark cloud that is considered common sense towards life. She devotes her love to Morell and she is willing to teach him how to love and how to appreciate her for her status as a woman and wife. She wants him to understand that she is no less independent than him. Therefore, this answers the questions that the New Woman balances herself neither on the realm of man nor on the opportunity that comes around to look for her provision that might enable a man or any category of the conventional norm to comfort in her convenience.

Candida's appealing feature is more like fertilizer to fertile soil to increase growth in production. As such, Candida's charming is nothing but a vehicle which ennobles the mind and soul within her circle for the New Woman remains in touch with reality and acts upon it. Morell comes head to head to Candida's rationality at the beginning of Act II when he says to Candida with a rhetorical tone that he surprises her. For to her, her beauty is nothing that she spends time thinking about and that she only thinks of good man he is. And the is the only thing that she is vulnerable to. (35) If Candida was conventional and abode or submitted to the general unwritten law of the society she would have been shaken significantly to the core of the romantic person in her, but Candida immediately responds to him in a manner that abolishes his abstract concept of reality saying “[W]hat a nasty, uncomfortable thing to say to me! Oh, you ARE a clergyman, James—a thorough clergyman.” (35) Understandably she wants him to step down from the pulpit and knows that the sound of preaching leads him rather to the bleakness of uncertainty. Morell's first instinct is to reach to basic human nature

of Candida; however, she cares more about the enlightenment of the society rather than the fact of being praised even if it is from the man she is married to. As for Candida, all that matters is not speech after speech for speech rarely brings the air of change. Perpetually Shaw, as will be seen, brings Candida to cut off the intended long speech either from Morell or Marchbanks for Candida the motive is the kind of result that produce the seeds of enhancement in both the cognitive level and social interactions. Apparently, this persona of Candida approves more to the creative evolutionist that she is.

What is more in the short introduction *Fanny's First Play*, Shaw explains that “. . . people talked of right and wrong, of honor and dishonor, of sin and grace, of salvation and damnation, not of morality and immorality.” (1) Just so, Morell talks about Candida's “attraction,” “goodness,” and “purity,” of which she understands the gesture but knows that no crucial improvement is to come out of stating them. She proves this to be right a few lines down, stating that Morell understands her less and that his residing by her confidence is completely of naivety and that she “. . . would give them both to poor Eugene as willingly as I would give my shawl to a beggar dying of cold, if there were nothing else to restrain me.” (36) Shaw insists on distinguishing the necessity to add a rich flavor even in a mere everyday conversation. In the preface of *Back to Methusela* (1921), Shaw writes that evolution directs us in how to be strong and active as people maneuver. That evolution gives creature of all sort all sort of feature to build on and continue further with that which are at their disposal. (16)

As such, Morell's eulogizing Candida contributes nothing for the betterment of their relationship as she dwells not on that, nor does the speech adds something of value to her existing knowledge. Returning to the Oxford online Lexico Dictionary definition of a New Woman is “. . . a woman who is considered different from previous generations. . .” any womanly woman would have sooner cherished being confident in and seen the goodness of for in Candida there is every characterization of the Life Force as such Morell's ability to bend language to reach to people is hindered as such lending ears becomes necessary. She goes on to say, “[P]ut your trust in my love for you, James, for if that went, I should care very little for your sermons—mere phrases that you cheat yourself and others with every day.” (36) Jacob H. Adler (1960) writes in an article titled “Ibsen, Shaw, and ‘Candida’” that:

. . . since Candida knows her love will always keep her faithful. And from the Philistine point of view, what she tells Morell should actually comfort him: it is not, she says, anything so abstract or unflattering as morality?

Something people constantly violate? Which prevents her from being unfaithful; it is her love for him? Something she could not possibly violate.

These establish to the fact that Candida is quite aware of her charming personality plus knows that she is conceived of being delightful and attractive; however, she can see that charming personality brings platonic instance yet she chooses neither to use it for manipulation or conquering hearts in order for her to be loved or to love another but rather that what accounts to her regulation and inclination is that which supports, adds, encourages, and perfects the well-being of all. In the preface of Mrs. Warren Profession Shaw writes that “I am convinced that fine art is the subtlest, the most seductive, the most effective instrument of moral propaganda in the world, excepting only the example of personal conduct. . .” (3) This is why Candida does not delude herself in the majestic speech of Morell, and so, she furnished herself in a higher stratum of life for the betterment of whom she acquainted her surroundings.

Moreover, while charming can be quite desirable and useful where and when necessary, yet there are more to what makes a woman a New Woman. Although there is no scene in which Candida is depicted of mothering her children or children in general (this is because they are out of the question of the play), Candida can be seen nurturing Morell and Marchbanks as if they were children themselves. Candida’s very first scene promises to show Candida’s eloquence in caring about men and knowing her stand and position. She calls Marchbanks “boy” (14) on top of that when Morell tries to find an excuse as to why he could not pick her up, Candida goes “[T]here, there, there. I wasn’t alone.” (14) Suspending his apology in a calming manner like a mother would to a child. Charles A. Berst (1974) defines in “The Craft of “Candida” that “Candida, in her turn, is less concerned with the ideas of either Marchbanks or Morell than with her role as a mother to both and a wife to one.” Accordingly, before they arrive home, she has already briefed Marchbanks to take off upon their arrival even if Morell asks him to stay. Morell calls the reason for this in a “happy marriage,” “sacred” (18). Marchbanks, as seen earlier, cannot help it but finds Morell’s comment to be somewhat inaccurate; understandably, Marchbanks presumes that by threatening Morell and presenting himself as the appropriate of the two for Candida, he could have the affection of Candida all to himself. However, to Candida Marchbanks is a boy whose needs and childish personality are to be anticipated and mothered and, therefore, not sooner



she is in between them and looking that Marchbanks is not quite himself, she mothers him by commenting on his appearance and settles him for the time being.

Further, upon Candida's arrival at home and in order to settle herself and allow Marchbanks and Morell to catch up, she asks Marchbanks saying, "Give me my rug." And, "Now hang my cloak across my arm. (*He obeys.*)" and then "Now my hat." Finally, she says, "Now open the door for me. (*He hurries up before her and opens the door.*)" (18). The language she chooses to use is that of seniority in which responsibility is thought and to Candida, although half her age, Marchbanks is but only a child whose experience in life is next to null. Consequently, to be competent, conscience and continually growing are the key factors to achieving the Life Force. Shaw draws attention in Act III of *Man and Superman* through Don Juan asking that

"[A]re we agreed that Life is a force which has made innumerable experiments in organizing itself; that the mammoth and the man, the mouse and the megatherium, the flies and the fleas and the Fathers of the Church, are all more or less successful attempts to build up that raw force into higher and higher individuals. . ." (113)

Although Candida merely commands, in her commands leadership is formed, and respect is gained; therefore, she ennobles herself and equalizes her sex with that of her husband: in doing so, the "attempts to build up that raw force into higher and her individuals" are achieved wisely. In this manner, Candida's intelligence is utilized in its basis to minimize Marchbanks' consistency need of being interested or desire to be loved. Morell then becomes the obvious choice to build a steady developing the Life Force; thus, the creative evolution is in lining for a more transparent future. From the earlier quoted online chapter of selected plays of Shaw, the writer writes that:

Marchbanks offers independence and appreciation while Morell had marital ties with her. Marchbanks made her feel younger and Morell reminded her of being the mistress of his household. But Candida's choice of being the person in charge of Morell and his household over a life of independence is again driven by life-force. . . . Candida was proclaimed as the true master of her household unlike Morell who was just functioning as a rubber stamp. She knew that Marchbanks has the independent soul of a poet that cannot be tamed to commit to her creative energy for the task of creative evolution. For this purpose Morell had been the ideal choice.

Understanding The proof of this can be seen in the last scene of Act III; Candida, who is on the assumption that letting Marchbanks leaves at that hour of the night might give Marchbanks some life experience, asks Marchbanks a favor that would do him good, knowing that Marchbanks is a person with higher emotional knowledge, to write a poem on these lines “When I am thirty, she will be forty-five. When I am sixty, she will be seventy-five.” (54) Arthur H. Nethercot (1949) reasons in his article “The Truth about Candida” that “[I]n fact, commonsensical and unscrupulous as she is, she is lying-or at least deceiving herself-when she tricks the two men into believing that she chooses Morell because he is the weaker of the two.” Such is owing to the fact that the New Woman dictates the outcome of her doing not the other way around. Nethercot continues to state only through compassion does Candida do anything. However, she has the opportunity to teach Marchbank something, utilizing it she must. Candida has then taken the right steps in fulfilling her promise to protect Morell as a wife, and a life part-partner just like the New Woman she is, balancing her emotions and logic on the scale of reasons. In doing so, even though she might have lapses, although the lapses are part of the progress to be learned from, Shaw’s contemplation on the ideal person to create a superior evolved is intact.

It is intact looking that Candida is in the position to choose whomever she wills, which is not quite the ubiquity nature of most societies: nonetheless, that is the goal of reaching a higher level by efforts. In *The Revolutionist Hand Book and Pocket Companion*, Shaw writes through John Tanner that “[M]arriage is popular because it combines the maximum of temptation with the maximum of opportunity.” (31) The opportunity here for Candida is that of constituting Life Force and lying ground of the creative evolution with Morell reason with her task as a New Woman. Tanner adds that “[T]he essential function of marriage is the continuance of the race, as stated in the Book of Common Prayer.” (45) Once again Marchbanks fails to have the qualification for the continuance of the race as for him Candida “. . . wants somebody to protect, to help, to work for—somebody to give her children to protect, to help and to work for. Some grown up man who has become as a little child again.” (45) While his assertion might be partially true, he is in the misconception, as he has been throughout the play, that for Candida life is not simply about giving but rather about coming together and building a society in which emotion is not of its primary factor but rather intelligence that brings about evolvment. What is more, Adler (1960) writes that:

The objection raised is that in revealing her role as Morell's protectress Candida violates it. But this is not true, for the role that she reveals is quite largely the self-sacrificial role that an idealist-according-to-Shaw would expect of a woman in marriage; and to that extent it should not disturb Morell. From one point of view, indeed, the revelation should actually comfort him. He has doubted that Candida loves him. She is showing him that only a woman who did love her husband and the life she is living, could bear to live it.

In the end, it all comes down to Candida's acts, behavior, and attitude, which give assurance to the personhood she is, and she offers to "manage people by engaging affection" (14) as Shaw puts it in her description. She cannot ignore that both of them believe to be agreeable to her, and both obey and respect her dignity to the extent of staying willingly in front of her to pick her match. Their offer is that of a world which needs to be managed with complete certainty that they have not; the idealist is so opposed to the force of the socialist, and what is the idealist to her is not what the socialist is to her. Therefore, since she cannot be indifference to their feeling and has regard for them, all that she has to do or is left to do is find a suitable position that is befitting for them. Besides, Nethercot labels Marchbanks as the idealist, Morell as the socialist, and Candida as the philistine; this is true for Marchbanks looking at the fact that he wraps himself in his complete callowness until Candida comes for his rescue at the very end of Act III. As for Morell, being socialist is in his title "Christian Socialist clergyman" (3). Nonetheless, to characterize Candida as philistine would not be only incorrect for Candida resorts only to espouse in reality and to stay away from the unpredictable nature of affairs that have little to do with what undergoes within the conscience of an individual and the society. As a result, she avoids the unrealistic journey that Marchbanks and Morell set for themselves and remain the catalyst that she is.

Consequently, in an attempt to suggest that Candida is a philistine should not only be an utter failure but also the reason to ground her as such is to have no coherent cogent in its basics. Therefore, Candida remains, attributes, and conjoins fully to the conformity of the New Woman as it is. To borrow Don Juan's words, for Candida, "[L]ife was driving at brains—at its darling object: an organ by which it can attain not only self-consciousness but self-understanding."(114) What is more, Shaw identifies Candida as being "courageous" (14) and a woman who has "dignity of character" (14). If Candida had violated her nature and standard of the woman she is and pursued to be, she would have followed Marchbanks but she

understands that he is, as Mary Christian (2015) comments in an article titled “Not a Play” that,

. . . in his pursuit of the married Candida, takes the position of the dashing interloper; in declaring his superior understanding and essential ownership of another man’s wife, he is identified early in the play with the theatrical tradition of the cynical poseur striking aesthetic “attitudes” to impress women.

Marchbanks is faulty in his behavior and had it been any other woman but Candida, the result of his action would have had a severe outcome. Shaw writes in the preface of *Man and Superman* that “. . . when women are wronged they do not group themselves pathetically to sing . . . they grasp formidable legal and social weapons and retaliate. Political parties are wrecked and public careers undone by a single indiscretion.” (11) The legal and political weapons of Candida are her acumen. Consequently, Candida sees through him and refuses to take part in his immature, unrealistic thinking. Moreover, although Marchbanks is not completely inaccurate in accusing Morell of whether Candida has to always endure his pulpit talk. Marchbanks recalls the woman that Candida is “. . . woman, with a great soul, craving for reality, truth, freedom, and being fed on metaphors, sermons, stale perorations, mere rhetoric. Do you think a woman's soul can live on your talent for preaching?” (22) However, he fails to see that Candida has no desire to corroborate neither with his poetic and rhetoric appetite nor Morell’s ability to preach because that which governs Candida’s action is what proceeds her strong inclination as to what is right without changing the reality in its full essence or at least she comes forward to preserve it since it is her duty as a follower of the Life Force and the new woman that she is.

What is more, in Act II, Candida turns to Morell and says, “I MUST be talked to sometime.” (34) Indicating that Morell should drop the pulpit usage of language and come back to that which really matters because his profundity can only be utilized if he listens and walks through it not preach it because while Morell is right to exhort words of wisdom to the lesser, and forgetful minds, Candida strikes with actions that ravish the lesser, and forgetful minds to meet what actually matters in order to not have their memory escape the seen and heard. The seen and heard of the conservative nature of society, which often seems to cripple the very essence of progress, which is to creative evolutionist a matter that carries the force of unacceptable factor in view of progress and development of every individual and the society

in general. Thus, the norm presents often a time nothing but devalue of the social beings cognitive development and therefore an enemy of the Life Force and Creative Evolution and therefore mere speech or effortless usage of rhetoric language might not be enough to extricate the simple-minded: hence Candida's choice of action over words. Shaw explains through Don Juan that "[B]ut to Life, the force behind the Man, intellect is a necessity" (114) while Morell is educated and knows his ways around any gathering for the betterment of the people, he is mostly concerned with the present, although it is crucial, lacking to focus on the future provides less than enough in what Shaw as to what ministers the element of Life Force. Don Juan continues to elaborate on the importance of intellect that:

. . . because without it he [meaning any given individual] blunders into death. Just as Life, after ages of struggle, evolved that wonderful bodily organ the eye, so that the living organism could see where it was going and what was coming to help or threaten it, and thus avoid a thousand dangers that formerly slew it, so it is evolving to-day a mind's eye that shall see, not the physical world, but the purpose of Life, and thereby enable the individual to work for that purpose instead of thwarting and baffling it by setting up shortsighted personal aims as at present. (114)

The outcome of the future becomes clear in the manner that for the future to be bright and people to be intellectually evolved, some sort of guidance is required and since men have proven themselves to lack the capability to fulfill the requirement, women remain only the intellectual beings to complete and move forward while developing the complexity of the social being. Candida, therefore, operates and administers the future of Morell and Marchbanks by extracting the dark beam of ignorance shading their understanding of the nature of society and thought and exchanging it with the beam of light borrowed for the principle of Creative Evolution and Life Force to both protect them from their naivety and to fulfill her duty as the New Woman that she is.

Furthermore, Candida craves not for the naivety of Marchbanks because the only thing she defers to has nothing to do neither with Marchbanks' duplicity and eagerness to earn her nor with Morell's dogmas to preach or compelling speech for the salvation of the souls but more with what is crucial and right. Morell faces this reality when she warns him that "Put your trust in my love for you, James, for if that went, I should care very little for your sermons—mere phrases that you cheat yourself and others with every day." (36) The New Woman is not to be deceived by language and emotion and nor that her action and judgment

are to be related with capricious instances: the New Woman might be a housewife but is intellectually equipped with expedient features. For example, Candida maintains her regularity and has absolute carte blanche; as a result of this, her management of people is but with certainty and falls not to a pretentious accusation of picking and choosing when her needs are in line. Davis asserts that:

He [meaning Bernard Shaw] talks about the dogmatic belief which assume women sphere to that of home and that "It may be that woman's sphere is the home; it is my belief that the woman of the future will find her great glory as a mother and an educator. But she has a right to realize it for herself and not to be set down arbitrarily as in a doll's house; she has a duty to free herself from the shackles of convention and forced inferiority, to expand into the larger strength which Nature meant her to have. Whether her work will be in the field of labor or politics or the bearing and rearing of children in the home, wherever it is, her toil will be free and honored, she will have with man the open sky for her domain. (3)

Davis's assertion gives in more to the interpretation of depiction in the play of Shaw as to the position of women. As has been seen, there is more than one feature to direct what defines the new woman. It is, therefore, to be understood where the new woman finds herself is little of importance for what is at the core of the new woman is the unbiased progressiveness which calls to the very reason of her being. As a result, in all of them what has been seen and what is to come later on, one thing stands clear and that is that, even though some certain elements of emotion are to be found, brain (as in reason and logic) leads their choices as Candida is put in the spot. Such a stage then adds up to the fact that had it not been because of the crises that Shaw brings to our attention, it would be rather difficult to differentiate the quality that brings about that which operates and ministers the evolvement of Life Force, nor would have creative evolution been descended. So, Candida remains the woman in the house but the leader of the man out there. Therefore, while Candida's moderation is in the shadow and not applauded, it still is what energizes the new woman to furnish the fallible to stay durable intelligently for that is the concern of the Life Force as well as the creative evolution.

What is more, in *The Quintessence of Ibsenism* Shaw writes that ". . . no really womanly woman ever forms an attachment, or even knows what it means, until she is requested to do so by a man." (12) And, here are two men kneeling before Candida, handing

themselves over to do with as she finds it fits. It ought to be observed that the nature of Candida's creative evolution can only allow her to maintain intelligent and progressive choices. Seeing that Life Force adds up to her collective philosophical consciousness and in turn, Creative Evolution eliminates conservative inputs coming from the society or any hypothetical steps into the future. Further, in *Man and Superman's* preface, Shaw explains that ". . . if women were as fastidious as men, morally or physically, there would be an end of the race. Is there anything meaner than to throw necessary work upon other people and then disparage it as unworthy and indelicate?" (15)

Now, Candida's integrity and decency annihilate the epic emotion of Marchbanks' and Morell's at the end of Act III, she fundamentally associates her reasons with Morell's moving speech and that points to Marchbanks another view to consider that the life he leads is in need of instability and more of balance which is maturity and to Morell that he is equipped enough to understand that there is more to what defines her. As she distinctly tells him earlier in Act II "How conventional all you unconventional people are!" (37) It can be understood that while the unconventional are aware to the premises of progress and even accept it, they are still blind to their lack of action and often assume themselves as the pioneers' passage tomorrow. That is not to say that Morell is her match in the quest of the Life Force but that Marchbanks is far too dilettante and in need of eye-opening exposures and but that Morell is the supposedly right candidate for the creative evolutionist. Essentially, by the end of the play, both of the men are left with more to chew on and know that they had better not be ". . . cynics, the filthiest to her mind is the one who sees, in the man making honorable proposals to his future wife, nothing but the human male seeking his female." (20) Shaw states in *The Quintessence of Ibsenism*. In addition, Shaw points out in *Man and Superman* that:

It is assumed that the woman must wait, motionless, until she is wooed. Nay, she often does wait motionless. That is how the spider waits for the fly. But the spider spins her web. And if the fly, like my hero, shows a strength that promises to extricate him, how swiftly does she abandon her pretence of passiveness, and openly fling coil after coil about him until he is secured for ever! (16)

Although, Candida lures none of the men, her charming nature, managing straight, and esoteric in the raw lead Morell and Marchbanks to comply with her endeavor in fulfilling the Life Force and negating the womanly woman. All is then ruled down that the two men have to

pledge their love for Candida, and she, in return, considers one of the two; the rights match with whom Life Force can be reached successfully. Shaw here creates a continuum which regulates the cycle of life, considering the Life Force and creative evolution's factors, and Candida is the means. She vindicates each of her actions and constructively constrains Morell and Marchbanks to propel directly into creative evolutionist leading their life on the basic principles of Life Force. Adler also maintains that:

In *Candida*, by coincidence, there are again three truths: first, that Candida thinks Morell's preaching and socialism do no real good; second, the "shawl" speech, in which she tells Morell that only her love for him, not any abstract theories of morality, keep her from giving herself to Eugene; and finally, her revelations at the end of the play about Morell's protected position in the household.

It has already been established that Morell's pulpit speech adds nothing to how Candida sees him but that her love for him. Likewise, it has been settled that she protects her husband while allowing Marchbanks to gain profound experience to further his enterprise in life. In view of this, Candida's courage as a New Woman gives readers and spectators a different world that defies the role of woman in Victorian England. Candida lives not a philistine life, yet she has nonconventional minds in her life. She strengthens the idiosyncratic in the puerile to extinguish his culpability and establishes a stronger intellectual maturity with the socialist. By and large, her lovers cannot help it but remain men of strong emotional language and feelings. Of whom life, she is to be aspired to? Nevertheless, manages, directs, and redirects, where their failures come in and punctuate their missing or blinded spot for that, is the requirement of the New Woman.

Further, Her father lives in his world, distancing himself from anything that is not lucrative to his aspect of life. Consequently, in this essence, he is out of the picture in her endeavor to enlighten the weakened mind but a reminder to the reader and the spectator while every attempt should be tried to be taken to further the wind of progress not everyone can be on the boat. Morell, for instance, is under the assumption that people can change if provided with inspiration despite all the historical references that are at his disposal; thus, he is determined on this very premises and could not stretch from this static position that he is in to take action which profoundly engages to the mundane everyday life instances. Her lover knows no better but ponders only upon feeding emotions and feeling to whoever come across



his path. In the end, the two men in her life resemble one another as in the same way they are different from one another and yet complete the missing kilter concerning the path they choose to go upon; Morell even promises to Marchbanks that he “. . . will help . . . [Marchbanks] to believe that God has given us [meaning Morell and Marchbanks] a world that nothing but our own folly keeps from being a paradise.” (21) Davis maintains that:

If we look a very little farther into the future we shall see that in the time to come, not the individual, nor even society, will be closest to man's heart; the race will be all-important. . . . Everywhere men and women of character and vision are voicing the belief that the future of the race is in the hands of the woman . . . Modern sociology replies with the knowledge that woman began all the useful arts, and evolved the ideas of beauty and morality; and that above all she has been the conservator of the human race, and holds within her wonderful possibilities for its future development. (4)

The above observation shows that the only conclusion Candida is then left with is to manage her decision, desire, thought, and, most importantly, action and the men around her. She is left to draw the line between illusion and reality. She is left to know herself in-depth so that those in her life circle can benefit from and do no careless and impulsive acts. She is left not with the poetic speech nor with the pulpit speech but with talking sense into people. She is left to illuminate the undesirable and the unproductive prudence in the actions that perpetuate within and around her. The one complete satisfaction she has is knowing that she devotes her life, not on impotence and lack of awareness but clarity, emancipation, enhancement and participation for the betterment of tomorrow. All of these must, therefore, be primarily seen from Shaw's point of view for Shaw as Bailey writes “. . . conceived an evolving deity immanent throughout a developing universe . . . the Life Force intends in its experiments to develop contemplative intelligence in mankind.” In consequence, all things considered she chooses to protect her marriage, not in order to maintain the perpetual blind concept of marriage to own and be owned but that staying in marriage is basic part of human nature and “. . . because the race must perish without her [woman's] travail . . .” Shaw asserts in *Man and Superman* (16) the race is left everlasting toward fiasco with the New Woman accumulating, and shaping the New Man and basing all her cards on Life Force and Creative Evolution.

Shaw has readers and spectators to gather their thoughts and evaluate and re-evaluate Candida from the very beginning until the end: however, a housewife like she fits, repeatedly she continues to get rid of the generalization and bias formed on the familiarity of

housewives. So in the very last scene of Act III, the whole stage is hers. She controls the tension, manages the man, and mothers the boy. Her form and character are finally completed, emotion aside, and the only thing left is substantial originality of the woman she is which is the follower of the Life Force, the creative evolutionist.

Finally, to go back to Berst, who reckons that what is essential in the character of Candida is "ideas." This is true because Candida appreciates the real world and knows that emotional impulses are bound to sink in an unrealistic world. As a result, her stoic features exemplify and retain the fundamental qualities of a New Woman, which is to say, what is perpendicularly relative to women in the Victorian era is distorted, bent, and restored to fixation of a visionary individual. In other words, while Candida remains a housewife, she nullifies the fundamental associated element of a typical housewife and replaces it with endurance to produce and fertilize superior individuals. Evidently, Shaw must have depicted this sophistication of the characters in such complexity, deliberately, so that the perfect characterization of Candida would appear in vivid.

What is more, almost the entire drama and tension in the play is between the men and where women come in, they substitute the voice of reason in place of imaginative fanciful desire and whimsical wishes. The whole mystery is, therefore, cleared. Berst writes that "Candida, in her turn, is less concerned with the ideas of either Marchbanks or Morell than with her role as a mother to both and a wife to one. Her world is primarily that of her marriage and secondarily one of tender care toward an idealistic adolescent." As a result, Candida punctuates Marchbanks delusion, and Morell gets to be picked, and all are mitigated back. In *Man and Superman* Shaw writes through Tanner that:

. . .Man is the Temple of the Holy Ghost happens to be precisely true, and that it is only through his own brain . . . can help him in any way. And so, if the Superman is to come, he must be born of Woman by Man's intentional and well-considered contrivance. Conviction of this will smash everything that opposes it. Even Property and Marriage . . . will themselves be laughed aside as the lightest of trifles if they cross this conception when it becomes a fully realized vital purpose of the race. (285)

This is the new woman considering household matters. Berst perfectly sums up the state of Candida as a New Woman that:

Her very virtues have an obverse side: her charm and forcefulness serve to reduce men to children (there is a sub-strain of emasculation); her practical nature instinctively values household matters more than the socialism or idealism of the men; and her intelligence contrives to abet her vanity, promote the emasculation, and rationalize the supreme importance of her domestic role. In short, behind the beauty and charm is a feminist conceit; behind the Virgin Mother is a variety of witch. And as the latter emerge in large part through the attractiveness of the former, her portrait is charged with life and fascination.

In that, Candida is the voice of reason where none is heard but the utterance of appetite. She creates solutions where the chaos of neediness clouds the air. Candida calculates the outcomes of the future to clean up the roughness of her present. She is aware that the reward and the consequence of the future are created in the present. Therefore, exercises her intelligence is the only vehicle she gets to ride. In doing so, the Life Force gets a path to move forward and Creative Evolutionist gets to be the passenger on that ride. In this manner, Shaw equivocally touches the problem of tomorrow.

Nonetheless, in the end, Candida merely represents The New Woman in the affairs of what takes the place of the ins and outs of households. For the New Woman is more than a wife and a mother. Candida happens to be fully intact from the beginning of the play to the end. No improvement is seen in Candida as she is self-aware and sees that which is right to the satisfactory level of her capabilities. If Candida is to acknowledge any growth, that shall be the assurance that helping and lifting the idealist inexperienced Marchbanks to come to an understanding that there is more to life than offering one's weakness and the optimistic socialist Morell is to be managed and redirected.

The next chapter will deal with The Concept of The New Woman from a slightly different perspective in the manner that the New Woman can raise from a profession that is degraded or is not entirely welcome as a respectful place for the insolent middle class.

### **CHAPTER THREE: ELIZA TRANSFORMED NEW WOMAN**

First of all, there are two things to be understood that Eliza is both a flat and a round character. Unlike Candida, who manages and controls the ins and outs of the men in her circle for the betterment of themselves and hers and sticks to a single path with no obscurity or lack of balance in the given circumstances she finds herself dwelling and dealing within; Eliza always knowing what she wants and needs but lack the depth needs discourses. In one aspect, change is seen as the play progresses, i.e., in her academic learning and unfolding the layers of social barriers or differences. However, in another aspect of her desire as the person she is, and the person she wants is shown in through her will to remain intact with no grey areas. In her very first encounter, willing to sell flowers in her full spirit with enthusiasm, reaches to the pedestrians warmly that she calls on Freddy “Freddy” not in trying to get something out of him or nor that she knows him from elsewhere but that her confrontation is merely in the gesture of being “pleasant” (302). Eliza, therefore, aspires to flourish for the betterment of herself (which also helps with her business) in which her rights as a citizen and a productive communal individual are both directly beneficial as well as constructively fertile for the societal growth. In this manner or characterization, Eliza shows her incentive and aspiration to undergo the journey of the New Woman.

Note: To understand such a journey, understanding that the usage of one’s cognitive ability is necessary. Emanuel Kant (1784), for instance, in his essay “What is Enlightenment?” reasons that “. . . a man can postpone enlightenment in what he ought to know, but to renounce it for himself, and even more to renounce it for posterity, is to injure and trample on the rights of mankind.” While the concept of the New Woman might have its basis during the Enlightenment Age, it surely observes the logic that lies behind it. Consequently, it should be safe to state that the Enlightenment Age shapes the path for the evolution of the Life Force in which the notion of Creative Evolution can be said to have been born.

Naturally, understanding the characterization of Eliza as a new woman calls to align the propulsive forces that allow her to navigate within the defiance of morality, ethic, and conventional norms, which account for her devotion to receive the right treatment as she treats others. In other words, to be entirely committed to the creed that propels Life Force coerces the acceptance of ethical criteria that scale the progress of others. In such a pattern that is not

only in the manner of creating products but also in cultivating the good that lies with all. Further, these ethical criteria must reason not with a theoretical understanding of that which had wheeled the society but faded and failed in favor of the principle of science in time. But also with that which abides with the principles of fertilizing progress not blindly as it comes. Now, Eliza under this umbrella of vision, even at the stage of ignorance, embraces the ground that there must be something brighter. And in order for that to be reached, one must seek the incoming light even in the awful conditions.

Consequently, achieving Life Force and becoming a New Woman is not on the basis that one has to have been taught earlier. Nevertheless, that one must endeavor and penetrate whatever barrier necessary through a mental process to brighten the future world. Eliza being a subscriber of Life Force and a candidate for Creative Evolution in the bizarre world of greediness and selfishness maintains her credits by ensuring that through a stabilized manner of production and that of knowledge, only do we achieve the vision of cleansing ignorance which fills the air. And, in order for that to happen, filtering one's choices as they maneuver in their daily basis activity is of importance. As such any taken decision has to mirror the productive outcome of evolving. Bailey explains that the Life Force aims at adding intelligence to humanity for a long long time to come. Understandably, it is not of obscurity that Shaw sets education and pondering of tomorrow to be amongst the key theme of the play because Creative Evolution breathes nothing but the refreshing air of awakening and embracing the philosophy of Life Force.

In consequence, naturally looking at the body of the play from the point of view of Eliza; Eliza's identification has a few numbers of elements that make her the New that she is. What underlines and defines Eliza as the New Woman of the beginning of the 20<sup>th</sup> century is understanding her right and knowing that it must not be violated nor she to violate it. Secondly, reaching out for knowledge and knowing how to digest it and the last but not the least willingness to move forward against all the forces that try to obstruct her evolution. Shaw must have furnished the play in this manner in order to aid the understanding of humanity towards the pieces that add up to maintain the stability of growth, which is Creative Evolution.

Throughout the play, the very first thing that is clear is that Eliza does not scare easily. Her self-esteem might have come from an ignorant girl trying to sell flowers. However, what

she refuses to abide by is an accusation and likewise knows that her right cannot and ought not to be violated easily. The crucial side of this is that as a new woman, reaching to cultivate the elements of Life Force and Creative Evolution, the awareness of her basic right must match her characteristics in every length. To metaphorically borrow a biological language, Richard Dawkins (2006) writes in his book *The Blind Watchmaker* that “In natural selection, genes are always selected for their capacity to flourish in the environment in which they find themselves. We often think of this environment as the outside world, the world of predators and climate.” (170) Like the very world that Eliza finds herself. Shaw, apparently, transcends such peculiarity into Eliza to propel his sound argument to his audiences of any kind and to show that the gene of rising woman potential to persevere and evolve. Dawkins adds that:

But from each gene's point of view, perhaps the most important part of its environment is all the other genes that it encounters. And where does a gene 'encounter' other genes? Mostly in the cells of the successive individual bodies in which it finds itself. Each gene is selected for its capacity to cooperate successfully with the population of other genes that it is likely to meet in bodies.  
(170)

Distinctively, Shaw, for instance, directs Eliza while trying to have Pickering get a flower from her, and Higgins renders his toughness on her, she positions herself with an awaking statement saying “I aint done nothing wrong by speaking to the gentleman. Ive right to sell flowers if I keep of the kerb.” (302). It is still too early to make any interpretation of Eliza’s knowledge of morality. Nonetheless, she is able to ignite the fire to fight back and confront what is thrown at her which indicates the presence of something of higher value in her. Further, she might as well not quite understand the concept of right and wrong, looking that right and wrong can rather have no distinct line but a blurry one. However, she knows that compartmentalization of right and wrong and being conscious of their present one finds oneself rotating within them with simplicity. This is mainly because not everyone would take the burden to scratch their brain to reach a proposition and so accept the ground of the heard register. She then, immediately after that, says that “I’m a respectable girl.” (302) Now, this very assertion of hers, even if it is not the absolute truth, the fact remains that she demands to be respected, which is an unexpected and powerful statement, at least from flower selling girl. So, it must be granted that it is merely the right thing to be done, however economically and or educationally, her status quo proves itself to be. As a result, in just doing so, she wins the sympathy of the crowd, and so they feel morally obliged to stand with her. If Eliza has done

otherwise or has not chosen the appropriate vocabulary to control or manage the conversation with Higgins, Pickering, and the whole crowd, her right might have been violated. That being so, a substantial degree of take-out may as well be inferred from here. However, what stands as the most significant is that the New Woman in Eliza perspires for the scrupulous, legal, and convenient for herself and for the citizens to get their civic duty checked.

Shaw draws attention to Eliza's responses to everything early on to be delicate. She might not simultaneously react with the smartest answer; nonetheless, she instantly replies with great intuition. While intuition is not necessarily a significant factor to be prescribed as to what tailors the characterization of a new woman, it surely gives a substantial room for growth and shapes the decision of a visionary person. Henri Bergson (1911) writes in his *Creative Evolution* that intelligence and intuition go hand in hand, there cannot be one without the other. Eliza is derived by her zeal to generate power out of the greed and the only way she knows how is to insist upon her rights.

Consequently, by attaining those rights, she would be able to exercise the philosophy of Life Force and stream Creative Evolution as an end in themselves. For in order for a new woman to advance in the frame of a new world, a certain in-depth amount of reckoning and reevaluating one thought must be established early on. Hence, Eliza clings on to her understanding of what constitutes right and wrong, which in turn allows her navigation in a mysterious world to find its destination with easiness. Therefore, Shaw opens room for interpretation to infer where and how Eliza uplifts herself through the means of Creative Evolution. As Creative Evolution would have at it, Shaw puts nature at the center of evolution. Eliza, then, gets to evolve by unveiling the basics of society, her consciousness, her environment and, of course, her desires. Therefore, any given individuated entity and their assumed predication of how nature evolves (humanity of all) should be valued to nothing. As such, the task of a new woman in this frame would be to determinately carry the role of exercising her faculty of thoughts in a way that the source of enlightenment is found. Clearly, Shaw hands the burden of this task to women for, as can be understood in almost most of his plays, men repeatedly hold back to their conservative nature in any given approach to development. Now, with this in mind, Eliza, then, matches to be the perfect candidate for Creative Evolution. She ticks all the boxes that call for growth both intellectually and socially. The new woman that Eliza becomes carries the task of engaging instances in the best interest of what binds evolution through intellectual movements at every step that comes along.

What is more, to borrow lines from Bergson in which he explains that instinct and intelligence balance the equation of a cognitive activities, which is to say chicken or egg. (150) at which one experiments the nature of their familiarity; he goes on to add that “. . . instinct and intelligence are things of the same kind, that there is only a difference of complexity or perfection . . .” (150). This provides another view as to how Shaw coordinates Eliza to unveil any misconception which is that the new woman in her essence is key to figuring what lies ahead for the present time is ephemeral, and the past holds nothing but history: therefore, the future is the single thing that counts and in creating it, utilizing the evanescence of the present is rather crucial. For instance, Shaw takes no time to the point that Higgins is educated enough, that Pickering is morally adequate, but then that Eliza collects the present given opportunities to establish the ground of tomorrow. In Act I, Eliza stands up to herself against Higgins, saying that “[H]e’s no right to take away my character. My character is the same to as any lady’s.” (306) Although Shaw gives Eliza’s first appearance as the commoner, her personality, besides some deliberately choice of words, is intensive of matured nature penetrating every barrier to glow. All in all, it should be safe to assert that Eliza flourishes only and only in the light of Life Force just as Ana in *Man and Superman* draws Don Juan with caution to arrive at her willing destination in which she wishes constitute a utopian world through the means of Creative Evolution for at the end that is the goal of life. In the preface of *Man and Superman* Shaw explains that the “[T]his is the true joy in life, the being used for a purpose recognized by yourself as a mighty one; the being thoroughly worn out before you are thrown on the scrap heap; the being a force of Nature . . .” (37) This, therefore, explains how Eliza chooses to maneuver and to be only influenced by intellectual reasoning and controlled emotion, which in turn leads to her evolvment. For example, she can be observed craving for education and when it comes to choosing a life partner, she picks Freddy over Higgins as Freddy is still on a phase that can be filled in with regards to evolution.

Further, Eliza’s indication to the right and wrong does not bring along the density as to which appeals to Higgins unwelcomed treatment of hers. She, therefore, enquires about his reasons for taking “down my [Eliza’s] word” (303). Considerately, Shaw shows that the New Woman may as well be a guttersnipe and yet that does not annihilate or deprive her of the state of questioning to arrive at the acceptable norm as seen fit, as she applies to Higgins. Upon not deviating from her belief in people and calculating the balance of right and wrong,



(nor that any of the bystanders, Pickering or Higgins for that matter, can afford to dive into the discourse of right and wrong) they are left with nothing much but to see and appeal to Eliza, as it should have been from the beginning, as one of theirs.

Depicting Eliza with such an insight lightens her greatness, or at least there is more as to what makes her personhood. Presumably, whatever that could be, (that is the New Woman) concludes Higgins's relentless bullying strategy that he uses well to compel others. On this account, he is left bare and to use his charm to impress, and in doing so, wanting to hear more from Eliza, he points to the fact that she is far away from home. She responds saying, "Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in." (304) What is peculiar about her answer is that she challenges his question and shows that Higgins either does not know how to make a small talk, which is quite the educative guess she has or that he overrates himself in the form superlative degree of comparison to assume and establish early on that she is just a flower girl and therefore full of ignorance. In addition, Shaw uses the word "harm" which illustrates an observation that Eliza has which is quite deep in the manner that she may as well be ill-equipped in the circle of judiciary study. However, that does not stop her from knowing when and if a place is not in a state of living. In that, the right thing to be done is to free oneself from it and find the equitable one. In other words, Eliza's ignorance does not wrap her up in a maze but rather that the New Woman in her emancipates her from imprisoning herself from the ignorance of cultural and societal expectations. She, then, reverses the situation by receiving an education which could prosper her well-being, both cognitively and physically.

Now, consider that while Higgins, Pickering, and the rest of the characters are instantaneously established, Shaw perpetuates Act I with Higgins and the bystanders to further their conversation in which Eliza keeps mumbling to Higgins although she is ignored. This is because Eliza, being the New Woman that she is, adds up to more than a scene to be figured out. Act I then remains for Eliza's aspiration and personality to evolve. Consequently, the aspiration and the personality are what conclude the circle of Eliza as a New Woman and as the true Life Force carrier. By reading between the lines, Eliza can be seen exonerating the village girl from the darkness of illiteracy and the new woman in her taking over. Here are some lines which approve to the characterizations of Eliza's commencement to redefine her future; most of the lines are directed to Higgins and the first of which is ". . . don't let him lay a charge agen me . . ." (305), "I don't want to have no struck with him." (305), "Hes no

gentlemen, he aint, to interfere with a poor girl.” (306), “Hes no right to take away my character. My character is the same to me as any lady’s.” (306), “Frightening people like that! How would he like it himself.” (306), “Let him mind his own business and leave a poor girl.” (307), and the last of which is “Ive a right to be here if I like, same as you.” (307). Shaw might not have built Eliza’s character to be this strong and sturdy even with when all the odds are against her. Nonetheless, he must have chosen his diction carefully knowing that Eliza’s character is supposed to be a nonconventional woman. She must dare and protest and therefore this, deliberately or not, allows Eliza to be equipped with the appropriate terminology to navigate in whatever discourse she faces at any phase. As such, perceiving or recognizing right and wrong is one of those even if it is at a primary stage. Consequently, Eliza’s characterization is that of a well coherent woman. She is subconsciously in touch with her inner self, which clusters the commencement of the woman she ended being; the New Woman, a product of herself and a product of compassionate citizens like Pickering.

If Eliza has not put her foot on the ground and insisted on what is right as well as become the model who brings about the topic that easily wraps up Higgins, Pickering, and the bystanders, she could not have cultivated their nurtured value and worth effectively. As a result, the concept of the New Woman Shaw asserts here is that of allocating the significance of individual and what drives one to do what they do within the frame of law but also to corresponding to others to acknowledge essentiality of right and wrong. Obviously, the correct formation to establish the realm of right and wrong for Shaw is through Life Force. Therefore, the New Woman must substitute whatever negates her sense of being or whatever alters her direction from the frame of Creative Evolution. Eliza, accordingly, uplifts the crowd to a state of intellectual disposition even though she could be the least educated of them. Nardal appropriately writes that women “. . . will bring their fresh strength, but also their goods sense and the sort of insight that daily connection with material realities offers.” (33) Eliza, as a New Woman, must, therefore, equalize her personality trait in order to connect the unseen reality of gathered and that which stands obviously.

To divert while maintaining the discourse on course, assume that Major Barbara is ill-equipped with public speech, assume that Candida lacks observational awareness, or assume that Mrs. Warren is not in touch with her true self, none of them would have reached to audiences fully and ubiquitously. What Shaw gives here is that Eliza, in her own right, stands firm to everything that she believes to be the truth of which is her right and all that comes

with it. Such a notion, accordingly, shapes the path in which exercising all that counts within the frame of creative evolution. That being so, the new woman spirit comes alive as well as spreading the voice of reason from the lesser to the sophisticated mind.

As Eliza's hidden potentials keep unfolding, Shaw keeps audiences the nature of their curiosity and touches their humanity for affirmation in calling to reality and bringing awareness. This can be conveniently apprehended in Act IV. Having reached the bet of Higgins, now more evolved and sophisticated, Eliza pours her frustration on Higgins. Because the true nature of reality of the society finally caught up with her. Seeing that Higgins has violated her rights by reducing to merely an object of an experiment; her rights that her current status quo has been cosmologically altered. Eliza, then, wishes to be recognized with such a character and that she is not to relinquish her dignity. She, therefore, cannot and must not be left as found. As a result, to further confirms her comprehension of right and wrong, Eliza ushers to Higgins' mistreatment when he enquires, "Anything wrong" (344), she replies, "nothing wrong – with you. I've won your bet for, haven't I? That's enough for you. I don't matter, I suppose." (344) Higgins's blind spot is that Eliza can effortlessly go back to whence she embarks from. This is his one consistent mistake.

Shaw must have drawn this in order for audiences to be mindful that every bit of knowledge acquired changes a person. With this in mind, Eliza is not illiterate any longer and is the kind of woman that can mingle with the first-class group of people and knows better than they might. If such is the case, her knowledge and struggle earn her the right to be appreciated only and only with those regards and for Higgins to assume anything else in its entirety, he violates who she is and what her position stands for. She asks him, "Whats to become of me? Whats to become of me?" (345) And a few lines down asks again, "What am I fit for? What have you left me fit for? Where am I to go? What am I to do? Whats to become of me?" (346) Now that she is more than what she was ". . . at the corner of Tottenham Court Road" (347) Through Eliza's questions, Shaw proves that the new woman does not simply drown herself in degrade, but her dignity, integrity, and right must always be obliged to; be it willingly or otherwise as Higgins will come to face it.

Consequently, Eliza regains her decency and sets her future in the right path. However, to carry that further, she needs to set off the fire that burns any hollow feeling in her and culminates the confidence of the new woman that she is and has been. She starts by

reaching to Higgins saying “I’m only an ignorant girl: and in my station, I have to be careful. There cant be any feelings between the like of you and the like of me. Please will you tell me what belongs to me and doesn’t?” (348) Finding herself as such brings into the light the reality and or the logic that is behind the aggregate or the composition that builds a strong woman. In order words, Shaw allows zigzag of events and feelings that touch the core of Eliza which leads and composes the vigorous person she is. That is to say, she is conscious of the consequential and inconsequential magnitude effect that influences the formation of right and wrong. On this account, Eliza is now more in touch with reality; thus, the new woman that she is and her right like every individual. Shaw formulates Eliza with all the constructive thoughts that she needs to prosper in her endeavor. Creative Evolution, in this sense, then appropriates consistency that allows growth to reach its ultimate goal. Whereas the Life Force philosophy keeps the maneuver of Eliza and tailors her actions to achieve the superiority and complex nature of a designated visionary that comes with being a new woman. In *Back to Methuselah* Shaw paints the goal of evolution thoroughly and allows Pygmalion to assert that:

When I undertook the task of making synthetic men, I did not waste my time on protoplasm. It was evident to me that if it were possible to make protoplasm in the laboratory, it must be equally possible to begin higher up and make fully evolved muscular and nervous tissues, bone, and so forth. Why make the seed when the making of the flower would be no greater miracle? I tried thousands of combinations before I succeeded in producing anything that would fix high-potential Life Force. (479)

Such is the element that Eliza is set upon to compose, and the only way she knows how is to channel all her basic instinct and intellect to challenge dogmas. Pygmalion furthers to clarify Life Force and she justifies it; thus, “The Life Force is not so simple as you think. A high-potential current of it will turn a bit of dead tissue into a philosopher's brain. A low-potential current will reduce the same bit of tissue to a mass of corruption.” (479) With this in mind, more than ever, Eliza, as a New Woman, can then be appreciated to have achieved her potential on the basis of creative steady growth in evolution. Further, as earlier asserted, the New Woman, in the eyes of Shaw, gradually transits to the peak of her purpose as she creates a new tomorrow in which a new identity of the human race is neutrally complete. Shaw writes in *Man and Superman* From the point of view of Tanner that:

To cut humanity up into small cliques, and effectively limit the selection of the individual to his own clique, is to postpone the Superman for eons, if not

for ever. Not only should every person be nourished and trained as a possible parent, but there should be no possibility of such an obstacle to natural selection as the objection of a countess to a navy or of a duke to a charwoman. Equality is essential to good breeding; and equality, as all economists know, is incompatible with property. (286)

Note: Shaw allows audiences to predict that Eliza is going to do right by herself in leaving Higgins just as he allows audiences to predict that Candida is going to do right by choosing Morell. This, therefore, allows an assumption to be synthesized that the New Woman is always going to be left in a dilemma. However, she will always get through the indistinctive nature of people and distinguish that which defines itself with the canon of right for the betterment of herself and her surroundings. Shaw also leaves the choice for the woman to decide who to go or stay with and that men are to be waiting eagerly for their decision.

Considerately, in the last Act, Shaw brings the dignity of Eliza fully as a New Woman within her absolute rights that she tailors herself upon. Shaw does so by allowing Eliza as she “[E]nters, sunny, self-passed, and giving a staggering convincing exhibition of ease of manner.” (356) Eliza is then in her full pride of rights. She is to be respected rightly for who she is now not what she used to be, treated appropriately for who she brings herself to be, communicated accordingly for she has broken every odd set to barricades the commodity of her language skill and social class, to be behaved toward maturely for she is now nothing but the new woman who knows her rights and only accepts them as they are and must be given as they are. Indeed, in the end, Eliza is without reservation and expectation completed and speaks up to her masters, saying, “[W]ill you drop me altogether now that the experiment is over, Colonel Pickering?” (356) meaning they cannot and should not dare to violate her position nor can or should they oblige themselves to anticipate anything more from her; her bids are made, they, as a result, ought to move forward. (This ought to be compared to Candida’s pointing Marchbanks that his bids in his delusional thinking to win her over cannot initiate anything of assurance and that he must look forward to himself and be the man he wishes to be.)

Shaw maintains both Eliza and Candida to be women who follow the right path by making the right decisions in the right direction in order to do right by themselves and others. This, accordingly, leaves no room for culpable mistakes. Eliza is finally in the world of accounting for righteousness, where impiety cannot relish. Consequently, by accommodating

and fertilizing righteousness and bringing their acquaintances along with them, for this is what a New Woman is, to blossom the fruit of right and accomplish Life Force so as to relinquish the dichotomy of contrary choice in order for the evolving species of intelligence to proliferate accordingly. Shaw brings Eliza, just as he allows Candida's deepness to flourish, in the last Act of *Candida*, and to nourish the philosophy of right against wrong.

This, moreover, brings Eliza's verdict beyond doubt in perceiving the concept that appraises in people as they are, even when her naivety wrapped her awareness of what goes on amongst all sorts of interaction above her conception or knowledge. Moreover, now that Eliza's worth and virtue are not being questioned, she settles her value and appeals to Higgins and Pickering accordingly. In doing so, she is not to be infringed by any of the other party, or any other individual for that matter, nor is she to infringe anyone else's value and worth. She expresses that "[L]ast night, when I was wandering about, a girl spoke to me: and I tried to get back into the old way with; but it was no use." (358) Because she, at this current state of her worth, surpasses such a class, and as a new woman, much is expected from her to oblige to. She continues to say that she is now a person who knows not of her own nation but of the nation she dwells in ". . . I am a child in your country. I have forgotten my own language, and can speak nothing but yours." (358) In that, Eliza has achieved and comprehended the concept of New Woman and has become one.

Furthermore, in any given situation she must be equated to her station in life as such she has demanded qualitative relationship. For was this to fail, Shaw's Creative Evolution shall gradually fall which will lead to the restraining of Life Force. On this account, Eliza demonstrates from the very beginning and continues to add up to derive steady progress. Each of the phases that she passes through, then, streams down to the knowledge that she acquired from that of Higgins' and Pickering's. She now knows that the knowledge she has acquired is every bit of her right to do with as she wishes. The ignorant flower girl is now educated. Her education becomes the source of her power, which helps her find her real self. In this manner, Eliza is successful in understanding what is right and wrong and is aware of how to navigate within them. In the end, intellect and acumen become her pride and resides in them unapologetically. Creative evolution is the passage for her, while Life Force remains the center that shapes the passage. Shaw states that evolution hands us ". . . our choice of any sort of bodily contrivance to maintain our activity and increase our resources," (16) in *Back to Methuselah*. Thus, Eliza takes the voyage to arrive at the resources.

As a further matter, Shaw's judicious determinism to spread the voice of reason is what brings about the diligent persona of the New Woman. Portraying Eliza from an ignorant girl who in her illiteracy, could vocalize the need to see right and wrong is no coincidence. This is because that collides with her characterization, which cooperatively insists upon gaining knowledge. And in the end, that rectifies her illiteracy and bewilderment of the society and the societal expectation from her and its dwellers. For instance, In *Candida* and or *Captain Brassbound's Conversation*, Shaw creates characters that are straight to the point of awareness and can confront any given oblique situation with easiness. Eliza is not precisely like *Candida* or *Lady Cicely*, for she develops one step after another, unfolding the mystery of life and the complex nature of society. This gives room for interpretations. Amongst the interpretation that can be situated is that The Concept of the New Woman is not all about showing or pointing the vigorous women that there are but rather in women, there is already greatness and power. And that all that is needed is for the distinction to be harnessed, is to provide the right encouragement.

Accordingly “. . . Shaw's female characters through the depiction of independent female characters that fight for their position in the society rather than a political right, to a certain extent, contribute to the establishment of feminism more than the suffragette movement.” Banu Öğünç (2017), explains. Therefore, the thrift that steers the direction to the future for women has always been for the betterment of social beings. Their struggle is to barricade the darkest hour that propels the movement of society. As a result, the New Woman's role is to nourish this idea and in order for her to achieve that, educating herself remains quintessence. In addition, the New Woman is ministered by her understanding of the world and the social being pragmatically, and Shaw being the socialist he is, writes “[T]he sum of the matter is that unless Woman repudiates her womanliness, her duty to her husband, to her children, to society, to the law, and everyone but herself, she cannot emancipate herself.” (22) In *The Quintessence of Ibsenism*. Clearly, in order to repudiate the womanliness in her, Eliza reaches to Higgins to acquire what is necessary so she can be triumphant in life.

Understandably, the New Woman in search of success, never relents. And, Eliza is already motivated enough by herself to pursue education. Knowing that Higgins has what she needs to emancipate herself from the darkness of illiteracy. She, in full confidence, faces Higgins despite the fact that rudeness is locked in his essence. Eliza understands this and knows for the purpose of getting what she needs; she must go head to head with him. In Act II

when she visits Higgins and he insolently wants to get rid of her, she stands strong and approaches his rudeness saying he needs not be grumpy before hearing what she has to say. (312) This proves more than anything that the New Woman does not plea to surrender what is quintessence in her development. She knows that education is simply her right and knows that, and with the intention of escaping being mistreated and intolerance, she must have herself educated.

Unwilling to submit to Higgins bullying, she reasons to his greedy side convincingly saying that “[O]h, we are proud! He aint above giving lessons, no him: I heard him say so. Well, I aint come here to ask for any compliment; and if my money’s not good enough I can go elsewhere.” (312) What is he left to say but to ask “[G]ood enough for what?” obviously that reaches to come to the conclusion that Eliza being there could add something to his pocket. Eliza demonstrates, once again, that the only reason she is there is to receive an education. Although Higgins may not be classified as a greedy character, upon hearing there is money involved, he is tempted, and he goes to say “[*stupent*] Well!!! [*Recovering his breath with a gasp*] what do you expect me to say to you?” (312) to which she replies a consciosus gentle man may offer her a please to sit since she brings business (312) It is as if to say Eliza is the educated one, and to some extent she is, considering informal education. It is essential to digest this insight. As in *Candida* and *Eliza* and as shall be seen in *Saint Joan*, Shaw repeatedly portrays the women in his plays with consistency. In this manner, he is able to give them self-discipline. What this means is that, for a creative evolution candidate to participate fully in rationalizing their purpose, they must stick to the Life Force philosophy without drawing back their manners in deeds and expressions. On this account, Eliza proves the intention of Shaw to the very last sentence she utters to Higgins, saying, “[*disdainfully*] Buy them yourself.” (365) in response to Higgins wanting some gloves. The new woman submits not to anyone but to the philosophy of Life Force and commits her endeavor to in streaming elements of creative evolution.

The theme of education, therefore, that Shaw asserts in the play can be said to lie into two categories; the academic and the non-academic. In order words, the formal and informal forms of education. Higgins is academically educated, and so is Pickering. However, Pickering appears to be better of the two. This is because Pickering tends to behave towards people with kindness and the last conversation between Higgins and Eliza proves so to be:



Higgins: Well, Eliza, you've had a bit of your own back, as you call it. Have you had enough? And are you going to be reasonable? Or do you want any more?

Eliza: You want me back only to pick up your slippers and put up with your tempers and fetch and carry for you.

Higgins: I havent said I wanted you back at all.

Eliza: Oh, indeed. Then what are we talking about?

Higgins: About you, not about me. If you come back I shall treat you just as I have always treated you. I cant change my nature: and I dont intend to change my manners. My manners are exactly the same as Colonel Pickering's.

Eliza: Thats not true. He treats a flower girl as if she was a duchess.

Higgins: And I treat a duchess as if she was a flower girl.

Eliza: I see . . . The same to everybody.

Higgins: Just so. (360)

Higgins proves himself to be incapable of redemption, and Eliza, now being thoroughly educated, is not to fall back into the trap of fading development. Higgins may be her master, but the student has acquired more than just informative knowledge but also how to utilize it. Just Like Candida let the spirit of Marchbanks with something to ponder upon, Eliza is not setting Higgins free either. She calls him to understand that all that is needed is not the academic knowledge as there is more to life than that alone. If Marchbanks knows any better, for instance, he would have sensed that Candida's toleration is that of her humanly nature. If Higgins could just think back a little to when Eliza came for him to received education, he would have figured out that she does not merely want information without the ways to its management. In this manner, the New Woman knows that being academically knowledgeable is merely the means of favoring circumstances that make people less animalistic. Candida picks Morell knowing that he has experienced and that despite his blind spot and rather adamant behavior toward Socialism and optimism. Morell can see reason. Just so, Eliza picks Freddy, knowing that his character has not been built fully yet. However, Freddy has the potential of growth and if she can do it, Freddy stands a higher chance seeing that he has a background already. Therefore, all that needs to be done is to nurture, shape, and set him in the right path. Through Tanner, Shaw puts it thus, in *Man and Superman*, that:

There is no evidence that the best citizens are the offspring of congenial marriages, or that a conflict of temperament is not a highly important part of what breeders call crossing. On the contrary, it is quite sufficiently probable that good results may be obtained from parents who would be extremely unsuitable companions and partners, to make it certain that the experiment of mating them will sooner or later be tried purposely almost as often as it is now tried accidentally. (287)

Shaw tailors the idea and the elements that make a woman not a womanly woman not in a cipher so that lessons can be drawn from it. In the preface to *Pygmalion*, Shaw writes that the play “. . . is so intensely and deliberately didactic . . .” (299) And, what can be inferred from Eliza and Pickering is that there is always more to challenge one’s mind. And that to never submit to laziness. Therefore, one must struggle to gain knowledge either that which is bound by books or that which is acquired through pieces of life. Shaw adds that “. . . I delight in throwing it [the play *Pygmalion*] at the hearts of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else.” (299) In that, *Pygmalion* can be said to have achieved all the requirements necessary to compose some part of the elements that make a woman a New Woman.

Eliza has, without a hint of doubt, succeeded in becoming a New Woman in the light of education and understanding what differentiates right and wrong and has given knowledge seekers a lot to chew on. As such, she profoundly encourages her audiences to strike for what is right and stand against what is wrong and confide in education. At this point, it should go without saying that The Concept of the New Woman, as Shaw tackles it, is consistently reciprocal to the progress of society. In that, in seeking right and wrong and giving them judicious investment and in prudently searching for education in which the formal and the informal are combined. Consequently, such a pattern will then lead to the peak vision of society that is desired to be achieved by the visionaries within the society; hence, the Life Force.

The completion of Eliza as a New Woman within the Concept of the New Woman can only be biding when determinism is added to the picture. Eliza unapologetically drags herself to Higgins’s house in regard to receiving an education. She dares him to help her academically. Higgins finds that to be appetizing and teaching her is what he did. It is understandable that if Eliza had no, however minute, understanding in what ought to be her right, she would have probably gone on selling flowers with no progress in life or whatsoever.

Consequently, Eliza's superficial understanding of right and wrong and willing to be educated and confronting challenges as they come and never conceding to defeat put altogether are what make Eliza a New Woman. This is, therefore, clearer than ever that Shaw brings about the Concept of the New Woman in different spheres as a means of enlightening. Has Eliza not propelled all that is within her mental capability, she would have failed utterly as a candidate for Creative Evolution. Shaw knows that only through exercising one's faculty of thought can progress be attained. He humorously explains in it in *Back to Methuselah* through Pygmalion, when Pygmalion talks about her creation, that:

I put aside the eyes and ears, and made a brain. It wouldn't take the Life Force at all until I had altered its constitution a dozen times; but when it did, it took a much higher potential, and did not dissolve; and neither did the eyes and ears when I connected them up with the brain. (481)

Presumably, one cannot remain ears and eyes and assume progress. In that, one must see that progress comes along with full participation of the brain. Eliza has surely observed, witnessed, studied, and analyzed her environment, mental activity, social interaction, and of course, her goal, so she arrived at her goal, which is to be new that constitutes her.

In this chapter, the New Woman is seen to grow and evolve in various areas concerning her integrity and what is embedded in her essence. The next chapter aims at exploring the Concept of the New Woman that lies in the deepened play of Shaw titled *Saint Joan*.

## CHAPTER FOUR: SAINT JOAN WIND OF CHANGE NEW WOMAN

Unlike Candida, whom Shaw equipped with all the necessary basic instincts and intellect as she maneuvers, or Eliza, who in every step she takes, she is rewarded with evolvment, Saint Joan navigates not only during a difficult age with no progress intellectually but spiritually. She states that "I am a poor girl, and so ignorant that I do not know A from B." (68) Nonetheless, Joan remains a source of inspiration and even a martyr. Although ignorant, Joan perseveres as challenges and hatred are thrown at her and crowns a king. Despite her position and class, Joan leads soldiers, and she orders everyone, starting from her uncle to the Archbishop and the king. Therefore, Joan is not an archetypical new woman when compared with how Shaw portrays women generally in his play.

Nevertheless, Shaw presents how evolution takes its course, and Joan can be seen in the elementary of that course. Joan was nobody but insisted on being heard. Rejected, she was, but revolting was how she responded. In the end, heard she was. While Shaw might have projected how evolution works in *Back to Methuselah*, with an in-depth imagination. With Joan, a historical figure is seen, therefore, relativity, though she lived in the 1400s, present its awareness. Joan being religious, in a world where faith remains the source of living, is also crucial. Besides, Joan is young, merely a teenager, which, therefore, provides her with a platform that reaches and understands the perception of youths. Finally, Joan is resilient and revolutionary and bears no consequences. Such is to be understood that the spirit of the new woman in Joan resonates with understanding among different groups of people and thoughts. In the preface of the play, Shaw writes that:

Though a professed and most pious Catholic, and the projector of a Crusade against the Husites, she was in fact one of the first Protestant martyrs. She was also one of the first apostles of Nationalism, and the first French practitioner of Napoleonic realism in warfare as distinguished from the sporting ransom-gambling chivalry of her time. She was the pioneer of rational dressing for women . . . she refused to accept the specific woman's lot, and dressed and fought and lived as men did. (4)

To begin with, Joan's faith, in the 1400s, Joan voices, which conjugate her believe and shape her deeds, were believed to be the devil using her as a means for his purposes. However, Joan is a sincere believer and conquers every ounce of doubt in her that the voice of

St. Catherine and St. Margaret is what leads her action. Now, in the 21<sup>st</sup> Century, Joan might be diagnosed with mental illness of some sort or something of that kind. The only difference in her verdict is then the advancement of science. Suffice it is to say that evolution as Shaw sees it, covers not only natural science but also understanding human behavior and attitudes. However, when looked beyond the surface, it should be received that the metaphysical concept of understanding complies barely with signs and not science. In that, Joan submits not to the social sphere, neither to the empirical, but to the metaphysical. When Joan was asked about her voices and St. Catherine and St. Margaret, in Scene I, by Captain Robert, she replies thus:

ROBERT. What are they like?

JOAN [suddenly obstinate] I will tell you nothing about that: they have not given me leave.

ROBERT. But you actually see them; and they talk to you just as I am talking to you?

JOAN. No: it is quite different. I cannot tell you: you must not talk to me about my voices.

ROBERT. How do you mean? voices?

JOAN. I hear voices telling me what to do. They come from God.

ROBERT. They come from your imagination.

JOAN. Of course. That is how the messages of God come to us.

POULENGEY. Checkmate. (35-36)

Joan's perception connects to the idea of New Woman and Creative Evolution in the sense that persistence and determination are among the significant influence as to how they act and behave. Besides, imagination is another key factor that every new woman must cultivate into her feature. In her imagination, Joan believes that she is destined to save Orleans and to crown the king. (36) To be the king of France and, of course, to see that the English leave France indefinitely. In order to grasp the phenomenon of such a bold move, one has to understand the significance of Joan's claim. Plus being a woman of underage and of a not high noble family, in an Inquisition era and within the feudal regulation, was her position. If it were not of her beliefs, it would have been inconceivable for a woman to have entertained

such assertions. However, by now, it would have been clear that the new woman makes it her duty to operate in every giving condition in order to break barriers and reduce the declination of intellect in individuals while igniting the will of progress in motion. Marina Warner (1981), in a book titled *Saint Joan the Image of Female Heroism*, describes the nature of Joan's activity with that of the institution that opposes that those who are not on the same page with Joan have different perspective that "[I]t appears from the records of the trial that they were obsessed with determining the extent of Joan's sensual experience of her voices, the extent of her bodily contact with them, the nature of their physical manifestation." (107)

Nonetheless, the only manifestation that there is for Joan is the aberration of the institution to see her as a mere female. Joan, since, departs from the idea of settling. Because in her nature, she knows or at least accepts the command of her voices, that if she is to accomplish all that she set to, she has to dismiss the quality of what Shaw would come to phrase as "womanly woman." Understandably, Joan understands only one language, and that is the language of action. Shaw writes in the preface that "She knew nothing of iron hands in velvet gloves: she just used her fists." (13) But then, that must have been among what Shaw sees in her. Because looking at the body of women in his play, one comes to understand that the women negate everything that defies action. Mrs. Warren, for instance, neglects all the noises around her and goes about her life. For Barbara Undershaft, everything is not about speech but about that which touches the common-wealth of the commons. Candida speaks only when and where it matters.

Joan, just like these women, borrows nothing from the art of masking one's to hide their identity. She comes forward with what she thinks is right. Shaw writes that her ". . . combination of inept youth and academic ignorance with great natural capacity, push, courage, devotion, originality and oddity, fully accounts for all the facts in Joan's career, and makes her a credible historical and human phenomenon." (13) In Scene V, Joan criticizes the congregation questioning, "[W]here would you all have been now if I had heeded that sort of truth? There is no help, no counsel, in any of you." (69) Their incredulity fails to accept that she is their savior. Nonetheless, it has to be understood that if Joan had continued, her voice would have usurped that of the Church, the Royal and, of course, the feudal. That sort of power is not something they would have handed over without a fight. Even though, for Joan, everything comes down to change. As for power, that is where her ineptness in governance fails to comprehend. In the end, she comes to realize how power and deception go hand in

hand. She states that “I will go out now to the common people, and let the love in their eyes comfort me for the hate in yours. You will all be glad to see me burnt; but if I go through the fire I shall go through it to their hearts for ever and ever. And so, God be with me!” (69) Shaw puts her ineptness and courageous nature thus:

As she contrived to assert herself in all these ways with such force that she was famous throughout western Europe before she was out of her teens (indeed she never got out of them), it is hardly surprising that she was judicially burnt, ostensibly for a number of capital crimes which we no longer punish as such, but essentially for what we call unwomanly and insufferable presumption. At eighteen Joan's pretensions were beyond those of the proudest Pope or the haughtiest emperor. She claimed to be the ambassador and plenipotentiary of God, and to be, in effect, a member of the Church Triumphant whilst still in the flesh on earth. She patronized her own king, and summoned the English king to repentance and obedience to her commands. She lectured, talked down, and overruled statesmen and prelates. She pooh-poohed the plans of generals, leading their troops to victory on plans of her own. She had an unbounded and quite unconcealed contempt for official opinion, judgment, and authority, and for War Office tactics and strategy. Had she been a sage and monarch in whom the most venerable hierarchy and the most illustrious dynasty converged, her pretensions and proceedings would have been as trying to the official mind as the pretensions of Caesar were to Cassius. As her actual condition was pure upstart, there were only two opinions about her. One was that she was miraculous: the other that she was unbearable. (4)

Joan might not have been aware of the importance of her action. However, she resides and gives everything up to her faith; the emancipation of France and French was a mere golden mission. Just like the women in Shaw's play, they always have a target, and however broad that target can be perceived, it can be narrowed to the enlightenment of tomorrow. The goal is to breed a new generation, to water the seed of evolution, and to unveil the primitive mind to accept change. Since the old system fails to cooperate in the advancement of the people, the new woman makes it her faith to cut down the volume at which the patriarchal system rules. Shaw explains it thus, in the preface of the play that “This combination of inept youth and academic ignorance with great natural capacity, push, courage, devotion, originality and oddity, fully accounts for all the facts in Joan's career, and makes her a credible historical and human phenomenon . . .” (13) Being unapologetic is utterly vital to Shaw and the notion of the new woman (evidently, most women in Shaw's play are either incompetent as to what

goes in and around the complex nature of society and its governance or are highly educated and or self-aware).

The logic behind such an attempt lies in the fact that for a revolutionary person to exercise their instinct and vision, they should either be knowledgeable, like Candida, Mrs. Warren, and Lady Cicely, or be inept but then grow, like Eliza, Major Barbara and, of course, Joan. In Scene, Joan can be seen disrupting the balance of the early on. Wanting to know whether the soldiers are scared of Joan, Robert speaks up and says, “You parcel of curs: you are afraid of her.” The soldier responses, “[*rising cautiously*] No sir: we are afraid of you; but she puts courage into us. She really doesnt seem to be afraid of anything. Perhaps you could frighten her, sir.” (30) By this standard, the new woman penetrates her subjects not by increasing the fear in them but by imbuing them and giving them hope.

Now, Joan knows no better, she, therefore, sets to face a battalion. However, for her, the fear of soldiers is credited more than necessary and that all they need is to be confronted with confidence, respect and sense of order. When Joan first meets the Captain, Shaw writes that:

*She comes eagerly to the table, delighted at having penetrated to Baudricourt's presence at last, and full of hope as to the results. His scowl does not check or frighten her in the least. Her voice is normally a hearty coaxing voice, very confident, very appealing, very hard to resist.* (31)

Joan, with this amount of confidence, reasons with the captain directly saying “[*bobbing a curtsey*] Good morning, captain squire. Captain: you are to give me a horse and armor and some soldiers, and send me to the Dauphin. Those are your orders from my Lord.” (31) Obviously, Joan cannot see fault in her statement, and she accounts less as to either it matters or not. Since it is clear that something is wrong, for her, action must be carried out to fix it. And anything else is against common sense, therefore, ought not to be rewarded with attention. Robert and Joan continue thus:

ROBERT. It is the will of God that I shall send you back to your father with orders to put you under lock and key and thrash the madness out of you. What have you to say to that?

JOAN. You think you will, squire; but you will find it all coming quite different. You said you would not see me; but here I am. (31)



He, therefore, cannot help it but counsel one of his men. He is told that:

POULENGEY [*slowly*] There is something about her. They are pretty foulmouthed and foulminded down there in the guardroom, some of them. But there hasn't been a word that has anything to do with her being a woman. They have stopped swearing before her. There is something. Something. It may be worth trying. (33)

Any false belief to be associated with women is on the line of redefined. Earlier, Joan is thought to be merely a girl, and her position is home. But then again, that is reconsidered, and she is heard. Now, they are on the assumption that she has something to offer. In the end, Joan is able to convince them of her capability, and their final conversation goes:

POULENGEY. How is she to get into the royal presence?

ROBERT [who has looked up for his halo rather apprehensively] I don't know: how did she get into my presence? If the Dauphin can keep her out he is a better man than I take him for. [Rising] I will send her to Chinon; and she can say I sent her. Then let come what may: I can do no more.

JOAN. And the dress? I may have a soldier's dress, maynt I, squire?

ROBERT. Have what you please. I wash my hands of it. (37)

The unexpected has happened. A girl of mere 17 or 18 is to present an audience at the court. Channeling her courage, Shaw writes she “[*wildly excited by her success*] Come, Polly. [*She dashes out*].” (38) Joan sets for the court. The phenomenon of Joan's success can only be understood from the lens of, metaphorically speaking, a miracle. This is because women had no representation during that age. Theirs is to listen and follow with obedience. Yet, Joan continues to pierce all that nullifies the competence that comes along with being a person as a whole rather than a gender with designated abilities.

Now that Joan's goals being more than defying the patriarchy, Shaw chooses particular lexemes to give a clear picture of the courtiers. The opening of Scene II, therefore, embarks as such that “The Archbishop of Rheims, close on 50, a full-fed prelate with nothing of the ecclesiastic about him except his imposing bearing,” (38) It is clear that Joan is to suffer from his lack of action or his willingly disinterested for in the end, he is to profit from her ignorance; and that the “Lord Chamberlain, Monseigneur de la Trémouille, a monstrous arrogant wineskin of a man,” (38) which is to say where the Church maintains its power by

disposing the rights of those who submit their faith, the monarchy comes in with frightening façade to keep its subjects in line. Shaw concludes that the “Chamberlain, on his [*archbi'hop's*] left, fumes about in the worst of tempers.” (38) Just like the Church and the Royal, the feudal is there as well maintaining a pretentious sense of importance in the chain of the ruling. Be that as it may, for Joan, none of their position accounts for what she sets to achieve; instead, they are a means to an end. As Joan comes in the court, Shaw explains that “Joan, dressed as a soldier, with her hair bobbed and hanging thickly around her face, is led in by a bashful and speechless nobleman, from whom she detaches herself to stop and look around eagerly for the Dauphin.” (45) Joan has never been ready as she is at this point. However, despite her keenness to see the English gone, she cannot propel thoroughly as to what defines her objectives because there is a higher power, and she is to bow by them.

Joan’s objectives are what her voices assure her to be the sound of reason. And, although that sort of reason might be subject, it still closes the argument that there is no other reasonable voice that offers a better fitting conclusion. If, for instance, King Charles had had the ability to assure his subjects, his voice could have been higher influential. Unfortunately, he has anxiety of influence against his grandfather and the nobles. And if the nobles had cared about their fellow citizens, they would have put their heads to find a slip from the enemy, thus defeat them. However, they care too much about their wealth and flesh to be able to find a solution. Therefore, Joan’s voices remain the ultimate way to salvation. Warner asserts that:

So even if one believes that Joan’s voices were not supernatural and objective phenomena, but the private projections of her imagination, it must be accepted that she herself never heard them except as external, separate entities who were independent of her and over whom she exercised no control at all.  
(117)

Accepting or rejecting Joan’s voices to be supernatural is, of course, subjective. However, the fact remains that Joan is revolutionist, therefore imbuing. It can then be concluded of the New Woman's cohesion is assistance where and when needed to form a better tomorrow.

While cohesion is not about sex but the person, the New Woman has the upper hand because she is new to the picture. Therefore, whatever the New Woman may claim, at face value, will not face sharp criticism. Joan earlier is to be sent home but she persists. She is criticized but she ignores the criticism and gets her way to the court. At the court, the

Archbishop tries to maintain the Church canon by asserting that Joan is not saint and that she “. . . is not even a respectable woman. She does not wear women's clothes. She is dressed like a soldier, and rides round the country with soldiers. Do you suppose such a person can be admitted to your Highness's court?” (41) His bitter words perish the minute she is at his present. Readers and spectators of the play are, therefore, obliged to grasp the determinism of New Woman. If Joan was a man, her coherent nature could not have held. The influence of Creative Evolution through women is of that phenomenon. And that is the ingenuity of the New Woman following the path of Life Force. Shaw, in the preface of the play, writes that a genius person “. . . is a person who, seeing farther and probing deeper than other people, has a different set of ethical valuations from theirs, and has energy enough to give effect to this extra vision and its valuations in whatever manner best suits his or her specific talents.” (6)

Joan's talent, in accordance with Shaw's definition, is nurturing and creating a path that when common sense does make sense, it ought to be utilized instead of creating a vacuum of escape. Joan fails to see the vision of the military and the king. The Church, too, provides nothing that adds to the salvation of the nation. Now, since her voices offer an angle that could lead to freeing themselves from the English, it is then to her a common sense to follow that path. While common sense has little to do with Creative Evolution when it is under the umbrella of a visionary person, it is more than mere common sense but progressiveness. Progressiveness in the manner that it does not devoutly cling on to the past or fails to see rationality. The voices are her mere imagination, but rational enough to get the job done. In the end, any given verdict must see to the fact that in Joan's voices, there is patriotism. The sort of patriotism that gives and creates hope for a nation.

Joan's nationalistic nature, this paper would argue, is among the reasons that agree with her determinism as a New Woman. Remaining under the thralldom of the English, for the starter is unacceptable. She has to tear them down. In doing so, her nature blossoms. And by that alone, she ignites motivation. The sort of motivation that could inspire her fellow women. To see that in their imagination, there is greatness. In this way, creativity is enlightened and aspiration of doing something to the end becomes a key for figuring what lies in the future. Now this personality of creativity gives a room for a broader change. Therefore, Shaw's Creative Evolution can be inferred as the reasoning pursue. Shaw, of course, is not an advocate to the idea of sex but the individual and their capability. Joan proves to be an individual who cares more of the present. And as logic would have it, the present creates the

future. According to William Searle (1972) in a paper titled “Shaw's Saint Joan as "Protestant"”:

The problem with this view, according to Shaw, is that it simply is not consistent with what we now know about the biological origin of reason. For modern science has taught us that, so far from being eternal and transcendent, that faculty is a relatively recent product of evolution which has been developed in certain organisms by the Life Force to serve purposes that are in themselves entirely practical. Thus its exercise from the beginning has always been subordinate to and dependent on that of the will; and for that reason, Shaw argues, it follows that there is actually no distinction at bottom between reasoning and rationalizing.

Warner rescues the idea of rationing and individualism to measure and create tomorrow through the means of Life Force. Warner reasons that Joan is insecure but not her needs. Joan is insecurity is known; however, she cannot accept everyone being insecure. She knows her way around the art of persuasion with authority. The king should testify to this claim. Joan understands that stability is important because in it you have a complete organization and she loves staying in congregation. This is the reason she stays as a soldier to the end. (31)

Although Joan assures successful outcomes to the Church, the monarchy, and the feudal, the fact of the matters remains that she is a woman. In that, she poses a challenge to their conservative nature and source of power. Therefore, accusations and blames of different kinds are to be allowed to fall unto her. As such, the more of the new woman spirit is known, the more questions arise. This is because as conditions evolve, be it people or things, so are the challenges to understand the density as to what makes a thing a thing. The evolution in Joan begins with simple voices of orders. Now, as subtle as it might be, the voices were that of other women to another woman. Joan, then, accepts her orders and follows them to configure every stem of progress that is her task. However, in fulfilling her task, consequences are bound to come along, but, also, so is a reward for the grotesque misjudgment and abused of the individual. In Scene VI, Shaw describes Joan's innocent thus through the Inquisitor and Cauchon thus:

THE INQUISITOR. One gets used to it. Habit is everything. I am accustomed to the fire: it is soon over. But it is a terrible thing to see a young and innocent creature crushed between these mighty forces, the Church and the Law.

CAUCHON. You call her innocent!

THE INQUISITOR. Oh, quite innocent. What does she know of the Church and the Law? She did not understand a word we were saying. It is the ignorant who suffer. (86)

Moreover, one comes to deduce that amid the reasons she is staked, her faith remains the strongest. Being ignorant, as she states herself to be and challenging the Church as to how they operate, could not have been an easy task. Of course, in turn, the Church with all its abundance power could not have forgiven such confrontation. Joan's claim to hear voices could not have been easily grasped, at least not soon after the dark ages, but the Church, at the same time, could not bear such accusation with tenderness. In Scene IV Cauchon reasons that ". . . The Prince of Darkness does not condescend to such cheap drudgery. When he strikes, he strikes at the Catholic Church, whose realm is the whole spiritual world." (58) And for Joan to assert another interpretation as to how and who saints present themselves to with revelations would be rather unacceptable and so it was. Cauchon continues thus, "[Wh]en he damns, he damns the souls of the entire human race. Against that dreadful design The Church stands ever on guard. And it is as one of the instruments of that design that I see this girl. She is inspired, but diabolically inspired." (58) Therefore, Joan's intention was seen intention to collapse the steady established Catholic Church. Such ought to bring Shaw's audiences on the awareness that, however, the new woman decides to move forward, she will be conceptualized with ill intention. Cauchon and Chaplain continue with their discussion thus:

THE CHAPLAIN. I told you she was a witch.

CAUCHON [*fiercely*] She is not a witch. She is a heretic.

THE CHAPLAIN. What difference does that make?

CAUCHON. You, a priest, ask me that! You English are strangely blunt in the mind. All these things that you call witchcraft are capable of a natural explanation. The woman's miracles would not impose on a rabbit: she does not claim them as miracles herself. What do her victories prove but that she has a better head on her shoulders than your swearing Glass-dells and mad bull

Talbots, and that the courage of faith, even though it be a false faith, will always outstay the courage of wrath? (58)

There are three things, at least, to be taken from this conversation. The first of which is that here are two men debating on a common ground of hatred without the inclusion of any party with an opposite view or even attempt to reason with common sense. They share the same frustration. The frustration accounts for nothing but a lack of vision to accept to dictate what ought to be done. However, the firmness and straightforwardness are what Shaw sees in Joan to qualify as more or less the stem of the New Woman. Secondly, since the topic of discussion is that of religions matter, should not it be rightfully discussed in the appropriate place with the right people. Nonetheless, even if it were, Joan is a woman and that disrupt the formation of their standard beliefs. Nevertheless, defiance is as important as the view that the New Woman might put forward. Lastly, they reach a verdict by eliminating every element that could reduce the substantial charge on the accused. But then again, the New Woman is always aware that she will be judged. However, that judgment is the price of her being worthy of asserting new ideas. Patterson explains that “. . . the New Woman might be accused of exercising her mind at the expense of her reproductive capabilities, or, like the women active in social reform movements or the woman’s club movement, she could be found guilty of disavowing the heterosexual union . . .” (28) In the end, the New Woman's capacity to bring change defeats any crippled belief or thought to delay progress. Shaw defends Joan in the preface of the play, stating:

Nevertheless the rehabilitation of 1456, corrupt job as it was, really did produce evidence enough to satisfy all reasonable critics that Joan was not a common termagant, not a harlot, not a witch, not a blasphemer, no more an idolater than the Pope himself, and not ill conducted in any sense apart from her soldiering, her wearing of men's clothes, and her audacity, but on the contrary good-humored, an intact virgin, very pious, very temperate . . . very kindly, and, though a brave and hardy soldier, unable to endure loose language or licentious conduct. (5)

While all of these remain history and the world has moved on, there seems to be a prophecy in it. As Joan states, “O God that madest this beautiful earth, when will it be ready to receive Thy saints? How long, O Lord, how long?” (99) It should be difficult for readers not to take such exclamation as a warning. Shaw writes in the preface of the play that “At eighteen Joan's pretensions were beyond those of the proudest Pope or the haughtiest

emperor. She claimed to be the ambassador and plenipotentiary of God, and to be, in effect, a member of the Church Triumphant whilst still in the flesh on earth.” (4) Clearly, Joan is doomed from the beginning by entitling herself with such tasks. Nevertheless, that is not to say that every new woman to rise, her end has long been decided. It is merely that the harder the challenge is, the vital its fundamentals are. As a result, the New Woman and her beliefs in the Life Force philosophy stay ahead of the curve.

Consequently, struggling always pays off. Progressing thinking always wins. Joan’s devotion was rewarded twenty-five years late, and four centuries later, her name was uplifted again. In the epilogue, Joan receives the news as such “. . . the Church has examined the claim exhaustively in the usual course, and, having admitted the said Joan successively to the ranks of Venerable and Blessed. . .” (96) shocked she becomes to have been accepted to be venerable, but then the gentleman continues that she “. . . has finally declared her to have been endowed with heroic virtues and favored with private revelations, and calls the said Venerable and Blessed Joan to the communion of the Church Triumphant as Saint Joan.” (96) As such, Joan’s credit is to continue to inspire all who look back in history to draw lessons for the betterment of themselves. Religiously or not, Saint Joan's sort of faith and dedication must have been what Shaw consistently thought of whenever he wrote concerning women’s affairs. Warner explains that:

Through her transvestism, she abrogated the destiny of womankind. She could thereby transcend her sex; she could set herself apart and usurp the privileges of the male and his claims to superiority. At the same time, by never pretending to be other than a woman and a maid, she was usurping a man’s function but shaking off the trammels of his sex altogether to occupy a different, third order, neither male nor female, but unearthly, like the angels whose company she loved. (131)

Being religious zealot is not Joan’s central focus. Joan respectably wishes to be unchained in what she can or cannot do. The challenge, here, rises that even the people, who claim to support her, do not know any better besides that which is coded within their traditions. For instance, wearing men's attire while being a woman was seen to be defiance. However, in her progressive way of thinking, every profession registers to a particular code of dressing. Nardal, for instances, understands this to be liberation and she states that “Women have as much claim to the word humanity and its progress as men” (25) seeing that for a perfect balance to be in a stabilized condition no entity or isolated persons should claim over

another's ability to contribute to the society and the world enlarge. Therefore, if she is to be a soldier and lives among soldiers, she has to match her outfit with theirs. In Scene I, she maintains that "I do not want to be thought of as a woman. I will not dress as a woman." (52) Joan's manner is direct and straightforward. Besides, since Joan is a historical figure, the curious mind could always find her to imbue them to confront whatever is thrown at them.

Now, an argument might be thrown whether Joan's deeds are for the future generation to see and follow. However, the fact of the matter is, Joan propels every action of her for France, whether consciously or not and matters less, it is simply for France to flourish. Bede Jarrett (1924), in an article titled "Saint Joan", asserts that:

The Generals use Joan because they see how she can give to their troops that conviction of victory which alone can produce victory, which had then after successive defeats disappeared from the armies of France. The Church uses her, because it sees how through Joan its own power will be extended, its sanctitie invoked, since its blessings and sanctions are being worked into the fabric of the Maid's force and gain strength through her use of them. The Crown reluctantly is driven into using her, almost compelled by her to accept its growing destinies, in order to escape from the thralldom of the great nobles.

And since France's well-being equals to France's visionaries, Joan remains a source of motivation for the French. In an unaccredited online article titled "Life-Force v/s Lesbian Feminism in Selected Plays by Shaw." The writer explains that "New women of Shaw are an epitome of free will. They present role models for the subsequent generations with regard to independence and rejection to submissiveness." The premises of the writer stands as have been seen in *Candida* and *Eliza*. In the preface of the play, Shaw explains it thus:

As she contrived to assert herself in all these ways with such force that she was famous throughout western Europe before she was out of her teens (indeed she never got out of them), it is hardly surprising that she was judicially burnt, ostensibly for a number of capital crimes which we no longer punish as such, but essentially for what we call unwomanly and insufferable presumption. At eighteen Joan's pretensions were beyond those of the proudest Pope or the haughtiest emperor. She claimed to be the ambassador and plenipotentiary of God, and to be, in effect, a member of the Church Triumphant whilst still in the flesh on earth. She patronized her own king, and summoned the English king to repentance and obedience to her commands. She lectured, talked down, and overruled statesmen and prelates. She pooh-poohed the plans of generals, leading



their troops to victory on plans of her own. She had an unbounded and quite unconcealed contempt for official opinion, judgment, and authority, and for War Office tactics and strategy. Had she been a sage and monarch in whom the most venerable hierarchy and the most illustrious dynasty converged, her pretensions and proceedings would have been as trying to the official mind as the pretensions of Caesar were to Cassius. As her actual condition was pure upstart, there were only two opinions about her. One was that she was miraculous: the other that she was unbearable. (4)

Was Joan miraculous? This is debatable. Was Joan unbearable? Well, she was staked. However, the fact remains that she was brave and inspirational. Had it been otherwise, she would not have led the army, she would not have won the battles, Joan would not have crowned the king, and she would not have been indeed canonized as a saint. Flavia Rando (1991) writes in “The Essential Representation of Women” that:

The association of women with the natural/body has often caused women's knowledge and its representation(s) to be termed essentialist; that is, understood and evaluated as marking a return to the natural, rather than expressing knowledge gained from a specific position within culture . . .

Shaw understands this distinctively as such his representations of women presents not merely that which he observes in the society and gives them lives on the stage but that the stage atmosphere is better off with when it is set on a ground at which questions are asked, and challenges are offered because domination of the female sex was and or is nurtured so much that it looks as if it is the system in which nature operates in as its ratification. While Shaw might not necessarily equalize essentialism with Life Force, he surely depicts the New Woman within a concept that is more or less predestined. Shaw helps clear the concept in the preface of the play, thus:

She [Joan] was never for a moment what so many romancers and playwrights have pretended: a romantic young lady. She was a thorough daughter of the soil in her peasantlike matter-of-factness and doggedness, and her acceptance of great lords and kings and prelates as such without idolatry or snobbery, seeing at a glance how much they were individually good for. She had the respectable countrywoman's sense of the value of public decency, and would not tolerate foul language and neglect of religious observances, nor allow disreputable women to hang about her soldiers. (12)

Clearly, Joan resonates the sound of reasons. She defies the illogical tactics of her religion fellowships. She conquers the heart of men who could only think for themselves instead of understanding there is a bigger picture in life. She steps into a world that was falling apart and stabilizes it. She continues to exist as a source of inspiration. She accepts her ignorance in the worldly affairs and submits her intellect to the spiritual. For Joan, all that is done should correspond to the needs of now but should delicately be calculated with the outcome of tomorrow. Warner reasons that:

The ideals of chivalry ennobled the business of warfare and aligned the warrior on the side of right. Joan had the hero's essential quality, an unshakeable conviction in her rectitude and the rectitude of all her motives, her passions and her enterprises. This is what she meant when she said she came from God: she came from true rightness that could never slip into wrong. But such commitment is often seen as fanaticism and even madness by the opponents of a cause; and in Joan's case, her chivalry, like her voices and her dress, formed part of her aberration. The hostility she aroused is not really surprising; what is more so, and also more interesting, is how her gallantry and her courage and her independence and her defiance were made acceptable to established authorities who would themselves be subverted again by those very qualities of hers, how the story of Joan of Arc came to be told so it could be heard without anger or fear. (167)

Shaw might not be the architect of Eliza's imaginary world, but he certainly puts her in a spot so as her credits can be seen and copied. Joan fits Shaw's Creative Evolution candidate in its entirety, not because she is his creation but because as a historical figure, she is literary the embodiment of New Woman and subscribed Life Force completely despite being unaware as to what it might stand for. Shaw's audiences are, then, in a position to infer that the Concept of the New Woman lies not within the vision of Shaw's alone but within those who care enough to abolish holding dogmatic beliefs to be absolute. In the preface of the play, Shaw reasons that:

The conscious prayer of the inferior may be that his choice may light on a greater than himself; but the subconscious intention of his self-preserving individuality must be to find a trustworthy servant of his own purposes. The saints and prophets . . . like Joan. (20)

Either Shaw is speaking figuratively or symbolically matters less to the philosophy of Life Force because Joan preserves the nature of the philosophy. Shaw continues to add that:

And since neither Church nor State, by the secular necessities of its constitution, can guarantee even the recognition of such self-chosen missions, there is nothing for us but to make it a point of honor to privilege heresy to the last bearable degree on the simple ground that all evolution in thought and conduct must at first appear as heresy and misconduct. (20)

In this case, Joan ticks every box that characterizes a new woman in terms of their way of thinking. All in all, Shaw concludes by saying that:

In short, though all society is founded on intolerance, all improvement is founded on tolerance, or the recognition of the fact that the law of evolution is Ibsen's law of change. And as the law of God in any sense of the word which can now command a faith proof against science is a law of evolution, it follows that the law of God is a law of change, and that when the Churches set themselves against change as such, they are setting themselves against the law of God. (20)

Basically, the new woman evolves, and steadiness is against her nature. Whereas, as established earlier, Joan remains a historical figure portrayed in the line of creative evolution and the philosophy of Life Force. Shaw's imagination and vision assembled evolution and coded it in its earnest in *Back to Methuselah*. Nonetheless, in the end, the message is clear. It is to endure, to spread awareness, to imbue, and most importantly, to evolve. Joan of Arc redefines, however overwhelming her downfall was or is appropriated and heretic she was or is seen. In that, there is no definite line as to where a woman must not cross or tame so long as mingling with rights and inclusion of others whose position is of the lower status, for that matter even of higher status, is not stepped on.

## CONCLUSION

The first half of the 20<sup>th</sup> century, in which Shaw wrote most of his brain cracking works, was an epoch with several challenges. Challenges from scientific, religious, social, political, and economics are amongst the obvious. These issues are not simple enough to have a quick solution. Nor are the challenges the product of the time. Nor can these problems be resolved at the time. Therefore, the answer to these challenges comes with time and in a fragment. Since epoch problems are not the problems of a time, they become problems of evolution. Acceptably and understandably, evolution does not occur instantaneously. The process of evolution is that of eons. Therefore, the only way to find satisfactory answers is to create a bypass. And for Shaw, the fastest way to create the bypass is to change perception. Perception of what the problems are and how to alter them, hence the Creative Evolution.

For Shaw, Creative Evolution is the answer to humanity's problem because progress is achieved through time. And so long as one generation can build its evolution based on the previous, and element of creativity is added, then time might relinquish the primitive mind from its conventional doctrine. In *Back to Methuselah*, for example, Shaw breaks down how development might happen. And in *Man and Superman*, Shaw lies down the first phase of that development, which is basically through choosing the right partner to procreate. While traditionally selecting a partner is the task of the male gender, Shaw turns the table around. However, selecting the partner, as it is easily understood, is not the peak and the final task of the female gender. There are different numbers of critical issues that the female must tackle. Now since the female is no longer traditional and conventional, she becomes revolutionary. Her revolutionist nature comes along with subscribing to Life Force's philosophical way of life, hence the New Woman. All the three female characters analyzed in this thesis work for the betterment of their conditions as well as their societies. They are not selfish and they subordinate their personal desires to the general welfare of their societies. They are true examples of the working of the Creative Evolution. In them, we see how Shaw depicts what it is to be a New Woman.

The thesis traces the element of Life Force and Creative Evolution in the New Woman. The concept in which the New Woman navigates proves to be essential to the progress of any society. Candida, for instance, endures the process of treating men who tend to behave in lesser appropriate situations that can add up to the development of society. Morell and

Marchbanks disappoint her consistently. So, she goes on to value the worth of household matters more than either of the two. Candida is in a position to take advantage of both of them. However, she keeps her vanity to herself, and show a model worthy of imitation, a mother. Motherhood is, then, one of the characteristics that defines the New Woman. Obviously, the New Woman cannot be a new woman unless she can raise children; it matters not whether they are hers or not, to become a productive and creative entity to a society.

As a mother and New Woman, Candida is left with finding solutions that disturb the ins and outs of her family. She must see the future clearly, and analyzing it critically for the development of her family relies on it. Her New Woman features embody her with the reality that unless she changes today, the future is bleak. This is why Shaw portrays her to be not only intelligent but also rational. In doing so, the Life Force gets a path to move forward, and Creative Evolutionist gets to be the passenger on that ride. Because it is only by standing firm to her surroundings and putting the pieces in place can she fully be attributed to the fellowship of being a New Woman. Of course, Shaw awares of the procedure. Candida; therefore, speaks less and acts more. And when she speaks is to utter the necessary. Candida wastes no time on trivia. She understands time and change go hand in hand. So, in the end, when it comes to choosing her life partner, she picks who she thinks would be a match in parental. Even her last sentence to Martchbanks is word of advice because he needs more transformation.

Just as Candida understands that transformation is a necessary element of growth, Eliza, too, knows in order to go further in life education is essential. Eliza realizes that the first step in achieving anything is to understand it. She, therefore, goes on to receive education that enlightens the future she tries to make. It is then to be understood that Shaw puts Eliza in this light of New Woman, that every woman if she can bear to bring herself up to the challenges on her plate, she can change the course of progress.

Eliza is from nowhere of importance, but she endures in altering her narrative. The New Woman knows that through Creative Evolution the probability of accomplishing anything is high. Because when creativity and the will to be different, even if it is unconscious motives, put together the odds of aberrating the conventionalist agrees before it even starts. Therefore, it is safe to say that the Concept of the New Woman, as Shaw tackles it, is consistently reciprocal to the progress of society. So, for Eliza the only way to do it is through education and by being determined on the philosophy of Life Force. For instance, Eliza has no remorse

when she goes to Higgins for receiving education and she has none when she realizes he uses her for his good so she leaves him. Which is to say, the New Woman, contrary to the general beliefs of the position of women, is deeply aware of her basic rights. Of course, Shaw brings about the Concept of the New Woman in different spheres as a means of enlightening. Has Eliza not propelled all that is within her mental capability, she would have failed utterly as a candidate for Creative Evolution. Shaw knows that only through exercising one's faculty of thought can progress be attained.

Just as Candida is active in means of affairs, so is Eliza. One then figures that "active" remains a central theme for Shaw. With arguably the exception of Cleopatra, the women that Shaw projects hardly remain passive. Therefore, the realm of action tends to be the canon of the New Woman. In this case, it is vital to understand that Shaw's Creative Evolution is of forming a visualized future. The New Woman is not blind to her duty and responsibility. Her duty is to act upon revolutionizing the present to have a clean tomorrow. Shaw projects stunning active women not to simply admire their spirit but to imitate and learn from their intuitive but thorough ways of making a decision for a better tomorrow. Because they do not mislead with their action however unconventional it may seem at face value.

Of these inspiring individuals, Joan falls to complete the picture. Everything about Joan nullifies the lack of action. She is the sound of reason where power-seeking, greediness, and cowardice are abundance. She steps in a world that resembles nothing to hers but makes it hers. She faces the impossible and changes to be possible. Now, that is the spirit of New Woman in action

Unlike any other Shaw's woman major character, Joan has voices that tell her what to do. Be that as it may, Joan's unconscious motives have to be strong enough to achieve anything of vitality. She faces the military and imbues them to take their country back. She conquers the heart of men who could only think for themselves instead of understanding there is a bigger picture in life. She steps into a world that was falling apart and stabilizes it. She accepts her ignorance in the worldly affairs and submits her intellect to the spiritual. For Joan, all that is done should correspond to the needs of now but should delicately be calculated with the outcome of tomorrow.

While Joan is not necessarily Shaw's creation, she, nonetheless, carries every feature that the New Woman has. Surely, Joan lacks the doctrine and the discourse of her time, but

one thing that she gets absolutely right is that you cannot make any progress by holding back to the past. She understands that in order to get her country back, the English must go and King Charles be crowned. Now, behind Joan's ulterior motive is to a free France. Free France means prosperous France. And prosperous France means progress. And since only through progress does evolution takes place, Joan's goal is achieved. In the end, that is the goal of a New Woman to bring progressive change. And in order to move forward, every present social accepted beliefs must be defied.

Basically, the new woman evolves, and steadiness is against her nature. Whereas, as established earlier, Joan remains a historical figure portrayed in the line of creative evolution and the philosophy of Life Force. In the end, the message is clear. It is to endure, to spread awareness, to imbue, and most importantly, to evolve. Joan of Arc challenges power to bring development. In that, there is no definite line as to where a woman must not cross or tame so long as mingling with rights and inclusion of others whose position is of the lower status, for that matter even of higher status, is not stepped on.

Finally, life asks nothing of us. However, it is within our desire must we penetrate every challenge that comes along our way. Evolution is an element of time and time is our design. We can propel how our society's faith float. And for Shaw, the best way to that is through the philosophy of Life Force and subscribing to Creative Evolution. To conclude the concept of the New Woman is the concept of a new society.

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