

Women as Adjectives: A Comparative Study of Mrs. Warren's Profession and Ashad Ka Ek Din

¹*Renu Gautam*

Galgotias University

²*Amrita Tyagi*

Galgotias University

Abstract:

This paper attempts to show the losing metamorphosis of female identity into a tag of social roles and labels, turning women into “adjectives” in George Bernard Shaw’s *Mrs Warren’s Profession* and Mohan Rakesh’s *Ashad Ka Ek Din*. The study explores the representation of the systematizing oppression and objectification of women, situating both texts in distinctly related cultures and historical frames from a comparative perspective. The protagonists—Mrs. Warren and Vivie in the context of Victorian English life, and Mallika in ancient yet modernistically interpreted India—are early practitioners, who, like the protagonists of both novels, work within a male-dominated structures that inhibit their autonomy, upend their self-worth (as they know it to be) and generally subvert their sense of self.

Shaw’s *Mrs. Warren’s Profession* Examines Victorian patriarchal theory from the perspective of the New Woman, W. H. Cooley. The play examines themes of prostitution, poverty, societal hypocrisy and female resistance. Mrs. Warren’s name is destiny, and her choices, borne of economic desperation, and Vivie’s logical rebellion against patriarchal and maternal authority reflect the disjointed avenues open to women within a morally inflexible society. The paper shows the ironic approach towards female empowerment; while the culture proscribes it as a thing which is necessary, it also seems tragic, as social structures widow such full liberation.

On the other hand, Rakesh’s *Ashad Ka Ek Din*, which is seen as the first of the modern Hindi drama, presents a re-working of the ancient poet Kalidas’s romantic and intellectual relationship with Mallika. Set in a classical past familiar to fans of Greek tragedy but also echoing with modern sensibilities, the play probes the emotional toll of male ambition on female devotion. Mallika, whose own aspirations are sacrificed for Kalidas’s, becomes emblematic of the silenced woman whose identity becomes flaked out in relation to the man she supports. At heart, Rakesh is deeply poetic, which also gives it a devastating observation of how tradition, idealism and emotional erasure come together to erase women from both personal and historical narratives.

Through a comparative analysis of these two plays, the paper highlights the commonality of patriarchal oppression while also highlighting the ways in which varied cultural scripts yield parallel effects on women. Both Mrs. Warren and Mallika are made “adjectives” — identities determined not by how they define themselves, but by how they inhabit their places in relationships and society. In conclusion, as the paper suggests, these theatrical texts are sharp commentaries on how women’s lives are written (e.g., through economic necessity, emotional abandonment) by those positioned to do it at others’ expense.

Keywords: Female Identity, Patriarchy, New Womanhood, Objectification, Gender Roles, Feminist Criticism, Tradition vs. Modernity, Emotional Sacrifice.

Introduction

George Bernard Shaw, one of the leading writers of the nineteenth-century English stage, had turned drama into a symbolic representation of the time’s transformation and modernization of England. His writings in particular, his views in “*Mrs. Warren’s Profession*,” show a more dramatic ideological shift from the Victorian practices of that time. The plays of Shaw, who was inspired by Henrik Ibsen,

often criticized existing social, religious, and political institutions and the struggle of women in a patriarchal society.

Shaw, in "Mrs. Warren's Profession," depicts women of strength, independence and self-reliance, who educate themselves and defy expectations to stand up for women's rights and financial sovereignty. The play reflects on the nefarious treatment of women through a dishonest capitalist system, exposing the realities of women hounded into prostitution by societal demand. Shaw's narrative highlights the necessity for women to break free from stifling social and ethical morays; making the case that women have just as much to contribute to society as men do. Shaw's writing achieves a balance between its entertainment value and its ability to engage with the social issues of its time; the struggles of women and the decadence of society are challenged through caricature whilst being entertaining and engaging far beyond the limits of theatre.

Women in literature have often been defined, not by who they are but by how society views them — wife, mother, mistress, prostitute, muse. These labels work as descriptors, diminishing women's identity into singular, often patriarchal, terms. Two strong case studies are George Bernard Shaw's *Mrs. Warren's Profession* (1893) and Mohan Rakesh's *Ashad Ka Ek Din* (1958), in which the central female protagonist faces the challenges of societal expectations, family obligations and personal aspirations. Though emerging from vastly different cultures— Victorian England and post-independence India—both plays echo a shared concern: the marginalization of women into socially constructed identities. Great and well-known Hindi dramatist Mohan Rakesh was born in Punjab. He began his teaching career at Mumbai's Elfinstan College after earning a Master of Arts in Hindi literature from Punjab University. He is a master storyteller, but the conflicts he creates are what really set him apart. He has written three critically acclaimed plays. "Adhe Adhure" (1969), "Lahron Ke Rajhans" (1966), and "Ashadh Ka Ek Din" (1958) were among his works.

Renowned Sanskrit dramatist Kalidasa is at the heart of the story. Among Kalidasa's lyrical tragedies, "Meghdutam" stands out as a masterpiece. The play uses history as a springboard to examine a wide range of current issues, such as the struggle between tradition and modernity, modern men's inner turmoil, women's plight, issues in male-female relationships, generational tensions, and more.

In patriarchal literature and society, women are frequently reduced to modifiers— "adjectives"— rather than being allowed to exist as autonomous "nouns." They are seen through the roles they play for others—mother, wife, daughter, prostitute—not as individuals with agency. George Bernard Shaw's *Mrs. Warren's Profession* exemplifies this reduction, presenting women as products of socio-economic circumstances, where their value and identity are filtered through the lens of a male-dominated system. Shaw critiques societal hypocrisy, but even in his progressive vision, women remain framed in relational and descriptive terms.

Women as "Adjectives" in *Mrs. Warren's Profession*

Mrs. Warren is a former prostitute who has become a prosperous brothel owner in Shaw's *Mrs. Warren's Profession*. The play centers on the conflict between Mrs. Warren and her educated and self-reliant daughter Vivie. Shaw challenges Victorian morality by making Mrs. Warren both a victim and a critic of her society. She is reduced to a "fallen woman," an adjective that erases her entrepreneurial intelligence and maternal sacrifices. Vivie, while rejecting her mother's choices, ironically adopts the role of the "New Woman," itself a socially constructed identity, indicating that even rebellion is labelled.

LITERATURE REVIEW

The Conceptualization of New Woman: The idea of the new woman in Victorian society, according to Alfred (2015) and Gardiner (2002), posed a threat to traditionalism and conservative morality. This was because women were seen as intrinsically useless apart from males and were prevented from participating in public affairs.

Portrait of Women with Manly Characteristics and Features in the Victorian Society

Abrams (2011) and Gordon (2003): To protect themselves from the morally and socially decaying principles and norms of Victorian society, women embraced the idea of New- womanhood. Becoming more forceful and vocal, they questioned preconceived, illogical, and patriarchal ideals. This idea sparked a fresh uprising against the emotional Victorian literature and ideals of the period while also empowering Victorian women to be active social forces.

Women: Who Struggle to be Independent

Holroyd (1989): Late Victorian women adopted New-womanhood, a rebellious and determined spirit that fought for independence, individuality, and freedom. This movement challenged patriarchal values and provided women with financial freedom, decision-making power, and the freedom to plan their lives. The idea of New-womanhood also influenced family authority, with women often depicted as more intelligent than men. The equality of women with men in various aspects of life led to unconventional characters in literature, essays, novels, plays, poems, and dramas. This equality allowed women to be treated as independent, realist, rational, morally audacious, and courageous, and to work in various spheres of society. Participating in the male-dominated Victorian society's institutions, the voice that sought to elevate women was replete with charisma and enthusiasm. The characters in Mrs. Warren's Profession, written by G.B. Shaw, stand for a movement for women's suffrage and the right to an education, which prevented society's potential from being squandered by housewives.

Self-expressing Female Characters in ‘Mrs. Warren’s Profession’

Morgan (1974) and Taylor (1988) assertion make The feminine traits exemplified by Shavian women are those of the New Woman: independence, vigilance, intelligence, wisdom, self- respect, and self-maintenance. They fearlessly disagree with males and question societal norms while expressing their own views and arguments, all without fear of social repercussions. The

rejection of marriage and suitor approaches by Shavian heroines like Vivie represents a rejection of capitalist society. Shaw's heroines in Mrs. Warren's Profession defy Victorian society's norms with their strength and boldness. For the modern woman, independence and self-reliance are the pinnacle of success. Assuming males should provide financially and women should be weak, emotional, and subservient is a sexist view that degrades women. According to Cooley (1904), women and men alike are driving forces behind progress and civilization, and the "New Woman" is transforming women's struggles into strengths. They are the new sun of everyday world, bringing change in various domains and sectors.

Mrs. Warren: A Profession, not a Person

Mrs. Warren is emblematic of a woman who is named and known not for her character, intellect, or humanity, but for her “profession.” The title of the play itself de-individualizes her. Her name is coupled with “profession,” defining her in economic terms, not personal ones. She is the object of society’s moral judgment and the subject of socio-political discourse, but not an autonomous voice in the public narrative.

Though Shaw gives her complex motivations and a voice to justify her choices, her identity remains shaped by male laws, societal structures, and economic determinism. Her profession, rooted in a system that offers no dignified means of survival to working-class women, becomes the very adjective that modifies her identity: “fallen,” “immoral,” “corrupt,” or worse, “necessary.”

Vivie Warren: A Rebellion Against Adjectival Identity

Vivie Warren, Mrs. Warren’s daughter, emerges as a modern New Woman—rational, educated, and determined to escape the fate that defined her mother. She consciously rejects marriage, love, and emotional vulnerability, positioning herself as independent and self- defining. Yet, even as she refuses

to be “defined” by traditional roles, her identity is forged in opposition to them. Vivie becomes a “negative adjective”—one who defines herself by what she is not: not a wife, not a daughter in the conventional sense, not a romantic partner. In her pursuit of professional success and moral integrity, she refuses to be an appendage in a man’s world. However, her detachment also isolates her, suggesting that to cease being an adjective, a woman must detach from emotion, family, and intimacy. Her self-actualization comes at a steep emotional cost.

Dialogic Structures: Women as Reactive Voices

Shaw’s dialogue, though empowering in its realism, often places women in positions of defense or justification. Mrs. Warren explains her choices, Vivie critiques them, and both respond to a societal system they did not create. Men—Crofts, Frank, Praed—hold the original gaze or influence, while the women respond, react, or resist. This reactive positioning echoes the grammatical function of adjectives: they depend on a noun to describe, to exist, to be relevant.

Vivie’s final act of walking away is powerful, but also leaves her character unfinished—she defines herself only in contrast to others, rather than in a fully formed, self-directed narrative. She exits the play alone, functional, and stoic—but still shaped by the very structures she tries to escape.

Feminist Theoretical Perspective

Using Simone de Beauvoir’s idea of woman as the “Other,” Mrs. Warren and Vivie are not central agents of societal power but orbit around the male-established centre. Julia Kristeva’s theory of abjection may be applied to Mrs. Warren’s profession—it represents what society expels yet secretly relies on. Shaw critiques this duplicity, but does not entirely rescue Mrs. Warren from being objected. Through Judith Butler’s lens, both characters perform gender roles in ways that highlight the artificiality of gender norms: Mrs. Warren plays the role of a provider through means taboo to feminine virtue; Vivie rejects femininity for rational masculinity. Both expose gender as a performative, societal construct. Many themes are touched with in Shaw’s play, including dualism, feminine embodiment, poverty, riches, oppression, fight for independence, uniqueness, and defiance of patriarchal society’s traditional ideals. Rather than focusing on poverty, the drama examines prostitution as a coping mechanism brought about by societal ills. The drama focuses on the birth of Vivie, which occurred as a result of Mrs. Warren’s prohibited interactions with Crofts and Samuel Gardner. Shaw uses the women in Mrs. Warren’s Profession as a prism through which to show how society as a whole is morally corrupt and hypocritical. A capitalist society’s basic reason of woman-trade or prostitution is the unfair

treatment of women working in factories, lower earnings, and empty tummies. The dynamic between Mrs. Kitty Warren and Miss Vivie Warren, a mother and daughter, is shown as two dominant forces that compete and oppose with one another over interests, opportunities, choices, and wills. Shaw argues that the poor and working class are unable to exercise their right to vote for their leaders because of the hardships they are experiencing financially. The female characters in the play highlight the working circumstances and pay of women in society. They are portrayed as a “young modern new English woman” who fights against discrimination, irrational conventions, rotten morals, customary fetters, dogmatic views, and conventional practices.

Characters

Mrs. Warren’s Profession is a play by Shaw that portrays both male and female characters with opposite attributes. In contrast to the strong, independent, brave, fearless, and self-determined female protagonists, the male characters in the story lack the characteristics often associated with women.

Mrs. Kitty Warren, a single mother, is depicted as a socially suppressed woman who overcomes challenges to become a successful businesswoman and self-respected lady. Despite her mannish and unwomanly nature, she is known as a ‘New Woman’ and represents the struggles of poor ladies who

were forced to sell their bodies to capitalist society. The play highlights the issue of prostitution, creating a clash between the older and younger generations. Both **Kitty and Vivie** share similar attributes, such as their determination to work and be paid for their work.

Vivie Warren, a confident, headstrong young woman, defies her mother's wishes and pursues her own freedom and independence. Vivie's urge and need for individuality and independence found in a society dominated by a callous phallic society make her a pioneer and trendsetter. She dresses in a masculine style, shakes hands in a masculine spirit, is interested in hard subjects (like mathematics and trips). For his purposes Shaw transforms Vivie into a woman who, as Vivie herself says, turns her back on family obligations and traditions, taking her independence and individuality into her own hands.

It is Vivie's seemingly unconventional attitude and defiance of her mother's plans for her that will mark her as a new woman that society would need to deal with. Instead, she changes from a loving daughter of a mother, to a daughter who hates her mother and leaves her to die. Stream of this film is comprised of several hidden signals, but the most important of them is the centrality of characters — women, Vivie essentially — the contributions that make up civilization and cultural development, but they deserve to be credited and recognised with. Feminism is an urging for women looking for equality with men, but to be independent and an individual in the society is what defines a new woman. It is valuable for civilization and cultural advancement for any society and nation to foster this drive for freedom and individuality.

Shaw's plays, particularly Mrs. Warren's Profession, depict women with unconventional attributes and characteristics that contrast with the stereotypical patriarchal society of Victorian society. These women are portrayed as off-beat, shrewd, and rebellious, rejecting male authority and embracing their own will-power. They are not celestial servants but rather regular, unruly creatures prone to incontinence, sexual arousal, and other immoralities.

Capitalism compels women to sell their bodies, destroying their sense of honour and respect, leading to poverty and starvation. Women in Victorian society were treated as mere toy for the husband, servants, and babysitters, with the lower class being suppressed and ignored. This alienation led to feelings of failure, inferiority-complex, and insecurity for women.

Shaw's plays expose the real face of Victorian society through the portrayal of the elite class as slaves, providing them with bread, shelter, and bed. The convention of marriage was more like a slave trade, with women being sold and bought for a price. One mother, Mrs. Warren, stands in for the working women of Victorian society who, in order to make ends meet, were compelled to engage in prostitution.

Shaw uses the play's characters to illustrate how the powerful elite in society are hiding their real, hideous nature from the public. Although poverty does not directly cause harmful social illnesses, it is used as a tool by the capitalist class to control prostitutes and the poor. A strong minority group's societal injustices and brutalities impact single mother Mrs. Warren.

Gender and Artistic Identity in *Ashad Ka Ek Din*

Mohan Rakesh's *Ashad Ka Ek Din* examines similar themes through the story of Kalidasa and his lover Mallika. While Kalidasa ascends to fame and courtly success, Mallika is left behind, her love sacrificed to his ambition. The constant use of relationship terminology to describe Mallika—lover, muse, abandoned woman—makes her seem more like a vehicle for Kalidasa's brilliance than a fully realized figure. Thus, her association with a masculine figure serves to adjectivize female identity.

Yet Mallika's calm strength remains unwavering. In contrast to Kalidasa, whose identity changes with the wind, she personifies emotional honesty and stability. A more profound criticism of gendered erasure may be implied by her quiet and final acceptance of destiny. Rakesh comments on

the larger erasure of women in art and history via her own marginalization.

Literary Style of Mohan Rakesh:

Mohan Rakesh's literary style became synonymous with changing times in the post- Independence era. With the fellow writers, he tried to show that human life and people's worries about it in the rapidly changing class society of the time is very complicated. He has examined closely the evolving relationships between women and men, focusing especially on how norms around women changed. After women went out into the world, they encountered the domestic sphere, where they claimed and articulated their identities. It was three-year commitment, a completely new development that resulted in many clashes over domestic life.

The playwright uses the vernacular of everyday life to illuminate the angst and inner turbulence that come as part of the package when people enter into relationships. Ashadh Ka Ek Din, this play and the figure of Kalidasa. In capturing the spirit of Kalidasa's era, Rakesh has interwoven Sanskrit terminology, infusing a poetic quality particularly evident in the exchanges between Kalidasa and Mallika.

Context of the Play:

The play's title is taken from a Sanskrit composition by Kalidasa called Meghaduta. The powerful feelings and insights that Mohan Rakesh gained while connecting with Kalidasa's Meghaduta gave rise to his play. "When I engage with Meghdoot, I perceive the narrative as being less focused on a dispossessed yaksh and more as an exploration of a poet estranged from his own essence, channelling his guilt-realization into his masterpiece," he commented (referenced in www.revolvy.com, "Ashadh ka Ek Din"). Still, it can't be used as proof of the poet's actual presence in history. It focuses on the complex relationship between art and

politics at that time, as seen through the eyes of the renowned Sanskrit poet and playwright Kalidasa and his inspiration. In relation to the name, the Hindu calendar marks June and July as the beginning of India's rainy season, which is referred to as Ashadh. Given that India predominantly relies on agriculture, Ashadh carries a multitude of meanings as well.

The context in which the play unfolds:

In nearly every theatrical setting, there exists a crucial element that aids in comprehending and crafting the atmosphere the playwright envisioned during the composition of the play. Frequently, playwrights articulate the settings in their written works alongside the play itself. Most of the information about the play's setting comes from the text itself. The context of the play is crucial for comprehending the dynamics and sentiments of the two central characters. The passage of time transforms into an expanding distance, with meticulous attention given to every element, encompassing the artwork adorning the walls and various domestic items.

The narrative unfolds in a village nestled within the Himalayas. On a rainy day in the Ashadaha month, the play's three acts begin. You can hear soft thunder and rain just before the curtain rises and for a little while after it does. Next, a mundane room becomes the stage for the action. Disruptions caused by the

At regular intervals, red dye is used to inscribe swastikas into the wood that makes up the chamber. The lowest part of the room is sealed with soft mud. The entryway leads out onto a dimly lit terrace. On either side of the door is a recess that may be used to place a lighted candle. You may reach another chamber via the door on the left. With the door slightly ajar, one can make out the corner of a bedstead. Extra clay is applied to the bed's slats for sealing. Painstakingly drawn in red chalk on it are a conch shell and a lotus. Occasionally, one may see fleeting lights in the large window over there on the right.

A variety of clay and metal implements rest on each side of the fireplace, which occupies one half of the space. Off to one side of the window are four large clay jars, perhaps used for grain storage. Kusha

grass, painstakingly fastened with a stone, adorns them. Across from the window is a wooden bench with a tiger skin covering. Next to the fireplace are two seats. As she painstakingly sorts grain into a basket, Ambika sits on one of these seats. She takes a big breath and looks out the window before getting back to work. The front door swings open, and Mallika steps inside, trembling in her drenched attire. Ambika persists in her endeavours, maintaining her focus without diverting her gaze. Mallika pauses briefly, then approaches Ambika. (Sarah, 167)

The Plot and Summary of the Play:

There are three acts to the play. The location is the same, but the Swastika paintings disappear and the household goods deteriorate with time.

On this rainy day, Mallika and Kalidasa are enjoying the outdoors. Ambika, Mallika's mother, resents her daughter's association with Kalidasa. When Mallika gets home, her mother is irritated. Mallika adores Kalidasa despite his pledge not to marry. An official from the state arrives and declares that the King of Ujjain is going to commemorate Kalidasa. Although Kalidasa is reluctant to accept the honor, his uncle Matul is adamant that he do so. Since Kalidasa is against traveling to Ujjain to receive the king's honor, his irate and irritated maternal uncle Matul shows there.

Mallika convinces Kalidasa to travel to Ujjain and accept the honor, despite her sadness. When asked, Kalidasa reluctantly agrees to go. After Kalidasa left for the city without showing any interest in marrying Mallika, her mother Ambika became quite concerned for her daughter's well-being. A peasant named Vilom, who claims to be friends with Kalidasa, has feelings for Mallika. Even though Mallika dislikes Vilom, he sneaks over to meet Ambika every once in a while. He is against Mallika and Kalidasa meeting. Before making his way to Ujjain, he is curious as to what Kalidasa has in store for Mallika. Despite Mallika's best efforts, Kalidasa departs for Ujjain without a vow to return.

As the years pass, we find Mallika still occupied with domestic duties in the same home. She has taken it upon herself to perform all the housework that her mother used to do. The mother of Mallika is sick. Mallika looks after her mom. While everything was going on, Kalidasa rose to prominence as a writer. Sangini and Rangini, two female academics from Ujjain, unexpectedly drop by Mallika's house. The life of Kalidasa is currently being worked on. In order to complete their fieldwork, they have arrived to her house. Still, Mallika is perplexed by their out-of-the-ordinary actions and inquiries. They go back with a heartache.

They are traveling to Kashmir, Kalidasa and his wife. He currently has the title of king of Kashmir. The meeting with Mallika is not attended by Kalidasa. The Gupta princess

Priyanganu pays a visit to Mallika; she is Kalidasa's wife. Mallika is upset, but she keeps it hidden. Vilom storms in after the princess departs, gets into an argument with Mallika, and demands to know why Kalidasa is still not at her home. Vilom is asked to go by Mallika. Ambika comforts Mallika as she sobs. Mallika reads and purchases Kalidasa's writings. Same old wet day in Ashadh it is again. Matul, who is the maternal uncle of Kalidasa, pays a visit to Mallika's house. As of right present, Matul needs crutches to get about. Matul shattered his leg after slipping on the palace floor while visiting Kalidasa. This is the rainiest day that Kalidasa ever visited Mallika's house. As a result of their conversation, Kalidasa assumes that Mallika is patiently waiting for him to come back. In search of a fresh start, Kalidasa goes back to Mallika. But Mallika and Vilom are now married.

Upon meeting Kalidasa at the door, Vilom raps on the door and, as the new owner of the house, shows Kalidasa his proper place by introducing himself as the visitor. In order to get Mallika to help with the visitors, Vilom approaches her. After Kalidasa and Mallika had been chatting for a while, Mallika is interrupted by the sudden scream of a youngster in the room, who needs her attention. It is revealed to Kalidasa by Mallika that Vilom's progeny originate from her. After seeing this, Kalidasa leaves, but Mallika decides to stay behind for her child's sake, even if she wants to follow him.

A Selection of Figures in the Drama:

- **Kalidasa:** He serves as the central figure in the narrative of the play. Mallika: Kalidasa owes her efforts to her; she is Ambika's daughter.
- **Vilom:** Vilom asserts that he was Kalidasa's friend. His next step is to tie the knot with Mallika.
- **Rangini and Sangini:** Recognized academics from Ujjain who make Mallika's home happy.
- **Ambika:** Progenitor of Mallika
- **Matul:** As Kalidasa's maternal uncle, he is in a unique situation. Married to Kalidasa, Priyangumanjari is a regal character.
- **Dantul:** An esteemed member of the aristocracy. Anuswar and Anunasik: Officials of the State

Nikshep: a denizen of the village

Issues and Themes of the Play: Conflict between Art and Politics:

The drama elucidates the profound struggle between artistic expression and political influence as embodied by the character of Kalidasa. Kalidasa exhibits a nuanced relationship with power; he neither actively seeks it nor vehemently opposes it. He embraces Mallika's counsel and embarks on his quest to attain the status of a court poet. When he gets there, all the literature he writes is a reflection of his life in the countryside with his inspiration, Mallika. He enters into matrimony with the Gupta princess and expresses no desire to revisit Mallika, even a single time. While he articulates his struggles upon encountering Mallika, he endeavours to navigate the contrasting extremes of his existence until that moment arrives. Nevertheless, he does not embrace the lifestyle of the palace. As a result, he goes back to Mallika, exhausted and dressed in old clothes, only to find that she is not his anymore.

The interplay between art and politics is vividly illustrated through the significant roles of rain and Mallika in the play. While at Ujjain, the poet experiences a rift in his relationship with his inspiration, his creative impulses, and his muse. Not a single drop of rain fell on Ujjain while he was away. In the second act, the complex social and political dynamics of the court are laid bare, exposing the peasants to the peculiarities of the court's view of art, culture, and life.. Kalidasa appears to be intertwined with and in alignment with the essence of the self. Mallika connects him to the realm of art, thus granting him freedom. She serves as his inspiration, connecting him to the depths of his creative expression. At first, he fails to comprehend the significance of Mallika in his existence, yet eventually, the clarity of her importance becomes evident to him.

Although it is Mallika who convinces him to journey to Ujjain, he acquiesces without significant opposition. It was neither his affection for art nor for Mallika that impeded his departure. He harboured a certain apprehension regarding his responses and the latent ambition for power that resided within his subconscious mind. Upon his return, he articulates, "... my desire for power and authority was liberated, and I returned because of that." According to Sarah, on page 235: I was afraid it may consume me and change the course of my life, he says. This fear has some basis in reality. ... Is it surprising that I have taken it upon myself to control Kashmir? ...it came to me instinctively (Sarah, 237) Consequently, it was not the reluctance to embrace the accolade that hindered Kalidasa from proceeding to Ujjain, but rather the

response to it that posed an obstacle. In Ujjain, he endeavored to find happiness, yet he remained unfulfilled. "The responsibilities associated with administration were at odds with my professional obligations." (Sarah, 237) Consequently, he was unable to allocate time to his creative pursuits. "... I found myself reflecting on the distance I have traversed from the realm of greatness.... I was no longer the individual who possessed a keen understanding of what is truly magnificent and admirable." (Sarah, 237-38).

No one in a position of authority could ever hope to see him reincarnate as Kalidasa. Bit by bit, he separated himself from his past self. When he married the princess and took up the sceptre of political authority, a sea change happened in his life, separating him from everything he thought was great and notable. Since then, Kalidasa has gone by the name of Matra'gupta. He was unable to reconcile the two opposing aspects, namely Kalidasa and Matragupta, within a single individual. Consequently, he was compelled to abandon that which was obstructing his path to freedom. He chooses to abandon

his realm and its title, returning instead to the esteemed realm of art. The play delves into themes such as the dynamics of male-female relationships, the nuances of unrequited love, and the tension between cultural constructs and the natural world, among others.

Comparative Analysis: Cultural Frameworks, Shared Oppression

While *Mrs. Warren's Profession* critiques industrial capitalism and Victorian morality, *Ashad Ka Ek Din* focuses on the tension between personal love and public ambition within an Indian cultural framework. Both plays, however, show how women are molded, even ground, by society's expectations. Both Mrs. Warren and Mallika are women faced with choices — Mrs. Warren chooses economic survival over respectability; Mallika choice love over recognition. But neither is [granted] full person hood by their societies. That has instead been recast as a moral failing and an emotional weakness in women, bringing forward again the ever-present patriarchal impulse to turn the lives of women into moral fables.

Reclaiming the Noun: Toward Wholeness

The metaphor of “women as adjectives” implies that women are denied subjectivity and are instead defined in relation to those around them. These plays, however, quietly question this notion. Mrs. Warren's awareness of herself and financial autonomy, and Mallika's emotional fortitude and moral agency, suggest the prospect of a return to selfhood outside of prescribed role-identities.

Their refusal to conform completely makes the audience see them as fully realized human beings — nouns, rather than adjectives, attached to men's stories. This shift resonates with wider feminist desires to remake women's identities outside the frame of patriarchy.

Shaw's play Mrs. Warren's Profession sheds light on the fight for equal rights for women throughout the Victorian era. As compared to the male characters, the female characters are more courageous, brave, and spirited, and they excel in both social and personal matters. In addition to addressing topics of money, poverty, and the fight for freedom, the drama also criticizes societal injustice, hypocrisy, and sexism. Furthermore, it defies traditional patriarchal norms.

"Voice for Women's Rights in Mrs. Warren's Profession"

- In the struggle for women's rights in Victorian society, the drama "Mrs. Warren's Profession" makes a significant contribution.
- It disproves the long-held belief that women are inherently weaker than males.
- The characters, Vivie and Frank Gardner, challenge the re-Victorian depiction of men as superior and weak.
- Through showcasing women's abilities as voters, defenders, and child guardians, the play seeks to advocate for women's rights on par with men's.
- The Warren sisters, Kitty and Vivie, represent the broader need for women to speak up for their basic rights.

"New Woman: Incarnation of Independence"

- Advocating for women's freedom in all aspects of life, the drama questions the romanticized position of women in Victorian society.
- Sir George Croft and Rev. Samuel Gardner's duplicity and double standard in their pretenses and ideals are exposed by the characters.
- The play exposes the ruthless and unjust treatment of women by Victorian customs of marriage and prostitution.

- The traditional view of women before to the New Woman movement was that they should submit to male authority and strive for social status at the expense of their own autonomy, goals, and aspirations.

Conclusion

George Bernard Shaw's *Mrs. Warren's Profession* and Mohan Rakesh's *Ashad Ka Ek Din* offer explorations of females turned to "adjectives" — defined by social demands, roles and relations, rather than their own agency. Though quite different in setting, both plays underscore the universal struggle for female subjectivity and dignity. Through their protagonists, these works push back against the reductionist construction of women and ask for a literature — and a world — in which women can be known for who they are, not for what they're called.

Shaw's *Mrs. Warren's Profession* is a stark indictment of Victorian mores — and the abuses to which capitalists will put women. Yet, though the female characters speak whose lines are not mere monologues or prop proverbs, neither can the play help but feel the perimeters of a literary and cultural tradition in which women continue as afterthoughts. Mrs. Warren remains defined by her profession, and Vivie by her rejection of both her mother and emotional ties.

Ultimately, the women in *Mrs. Warren's Profession* move toward subjectivity, but do not fully arrive. They are transitional figures—between adjective and noun, between object and subject. Shaw opens the door, but the full walk into autonomy must be taken by future narratives. In conclusion, *Mrs. Warren's Profession* is a modern satire that explores themes of women's rights, poverty, moral corruption, and social, economic, and gender-based inequities. The play serves as a powerful critique of the Victorian era and the role of women in society.

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