

**Citation information.** *in esse: English Studies in Albania*. Volume 1, Issue 1, Page 54-71. ISSN 2078 – 7413.

### **Antifeminism in Bernard Shaw's *Getting Married***

**Rabindra Kumar VERMA**, *University of Allahabad, India*

rkverma1984@gmail.com

#### **Abstract**

For Bernard Shaw drama is not an activity merely for entertainment but it is a serious activity in which a particular message is to be conveyed to the audience. Shaw does not mince any words about his agenda when he announces: “no conflict, no drama” (2004, 109). Naturally, some characters in the process become the mouthpiece of the dramatist to convey his ideas, opinions, and convictions. Antifeminism is one such idea Shaw sides with. *Getting Married* (1908) is one of the plays in which Shaw takes antifeminist stance and believes in male supremacy.

The present paper is an attempt to explore antifeminist practices in Bernard Shaw's *Getting Married*. The play is a discussion about marriage systems. Two types of marriage systems are discussed in the play. The first system talks about the marriage that is made forever and the second one about the marriage contract in which women can exercise equal choice to divorce. The entire discussion results in the traditional ideology of marriage in which women are tied to their husbands till their death. Besides this, female characters are treated with contempt. They are considered as inferior and are called “fiend” (461), “pythoness” (478), “harpy, [a] siren, [a] mermaid, [a] vampire” (461), birds born in the cage and “regular old hen” (397). They suffer from domestic violence. They also endure inequality in marriage, divorce, and mothering. Moreover, they are confined within the four walls of the house and are not given equal rights and opportunities in every walk of life.

**Keywords:** *Shaw, antifeminism, marriage, misogyny*