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*Title*

**Race, Gender and Emancipation in George Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and Wylan Hugh Auden's *The Sea and the Mirror: A Commentary on Shakespeare's The Tempest* (1942)**

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## Abstract

This research paper studies the intersection of race and gender in George Bernard Shaw's *The Adventures of the Black Girl in her Search for God* (1932) and Wystan Hugh Auden's *The Sea and the Mirror: A Commentary on Shakespeare's The Tempest* (1942). To achieve my goal, I have relied on Chela Sandoval's theory *Methodology of the Oppressed*. I have first studied the issue of race in the two authors' texts and their emancipationist perspectives. I have exposed their advocacy of the idea of the blacks' and the colonized's emancipation. Second, I have analyzed the issue of gender in which the two authors liberate women from patriarchy and the sexist discourse. After the provided analysis of Shaw's and Auden's texts in the light of Sandoval's *Methodology of the Oppressed*, I have attained a conclusion that *The Black Girl* and *The Sea and the Mirror* represent all the elements that defy oppression as they are enlightened by Sandoval. The two authors counter the obstacles that limited the black race's and women's rights to rehabilitate their position.

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## I. Introduction

The twentieth century witnessed a shift from the realistic tradition to the modernist one. Race and gender became prominent issues and attracted the attention of a wide range of scholars and writers such as T.S. Elliot, Virginia Woolf, James Joyce and Joseph Conrad. Some authors of this period re-evaluated the “Self” / “Other” dichotomy to overcome the barriers that limited the blacks’ and women’s rights. This new wave involved revolutionists who struggled for social change and democracy by opposing oppression and defying social and racial hierarchies. Virginia Woolf presents evidence to the continuity of such changes when she asserts: “All human relations have shifted [...] those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics and literature.”<sup>1</sup> In accordance with Woolf’s statement, George Bernard Shaw’s *The Adventures of the Black Girl in her Search for God* (1932) and Wystan Hugh Auden’s *The Sea and the Mirror: A Commentary on Shakespeare’s The Tempest* (1942) are among the modernist texts which deal with these issues since their protagonists are given voice to defend their racial identity and revise gender roles.

Shaw’s and Auden’s influential works raised important debates among critics and writers all over the world. In his article “Tending One’s Own Garden: A Review of Bernard Shaw’s 193[2] fable *The Adventures of the Black Girl in her Search for God*” (2004), Rudolph Lewis emphasizes his study on the Westerners’ perspectives on Africa. According to him, the black girl is a mask Shaw uses to reduce the importance of the Westerners and to depict the natives’ situations under their restricted rules. Thus, he claims that Shaw “realizes how humanity is restricted and artificially limited.”<sup>2</sup> He argues that the black girl “dared challenge the behavior and cynicism of Europe’s modern civilized elite, both gentlemen and ladies.”<sup>3</sup> This quote demonstrates the black girl’s attempt to defy the Westerners’ superiority

over the Africans who are perceived as the marginalized. Lewis asserts: “Refusing to be silent by the externalities of power, she states her awareness of racial oppression.”<sup>4</sup> Moreover, Shaw opposes the Westerners’ hierarchical ideologies and advocates equality between the two races. This equality can be noticed with the marriage of the black girl with the Irishman. Therefore, Lewis asserts: “Distressingly the mix of race and sexuality remains an unsettling matter in Western culture and religious sensibility. In the end, the black girl marries an Irishman and has his children.”<sup>5</sup>

Another piece of criticism about Shaw’s novella is Leon Hugo’s *Bernard Shaw’s The Black Girl in Search of God: The Story Behind the Story* (2003). Hugo argues that Shaw uses the story behind the story to deliver his South African message that “all are equal in the sight of God.”<sup>6</sup> He adds: “It is a central tenet of Shaw’s belief and major theme throughout the *Black Girl*.”<sup>7</sup> What Hugo does not say is that both women and the black race can be integrated to Shaw’s project of equality among mankind.

Among the scholarly works regarding Auden’s *The Sea and the Mirror*, there is Arthur Kirsch’s *W. H. Auden: The Sea and the Mirror* (2003). The critic asserts that the poem represents a diversity of Auden’s intellectual and emotional interests. He argues that it is first of all “A Commentary on Shakespeare’s *The Tempest*.”<sup>8</sup> According to Kirsch, Auden opposes the Shakespearean analysis of *The Tempest*. He argues:

*The Tempest*’s exploration of the idea of art is enacted within a dualistic, allegorical structure, with Prospero as well as most of the cast poised between the animalistic representation of Caliban and the nonhuman figure of Ariel, the former variously interpreted by critics as nature, the flesh, the id, the latter as the immaterial, the spirit, imagination.<sup>9</sup>

This quotation explains that Auden counters Shakespeare’s racist portrayal of his subordinate characters that live under Prospero’s domination. He adds that Auden opposes “what he considered Shakespeare’s Manichaeian opposition of Ariel and Caliban and its spiritual elevation of Prospero’s art.”<sup>10</sup> In his other book about Auden, entitled *Auden and Christianity*

(2005), Kirsch argues that Christianity is “the governing subject of many of Auden’s important poems, including his *The Sea and the Mirror*.”<sup>11</sup> Christianity is used as an element of colonial discourse, and the Bible is regarded as a misogynous and racist text since both are based on the idea of ‘them’ and ‘us’. Thus, it is arguable that Auden criticizes and counters the Biblical exclusion of women and the blacks.

Another critic concerning Auden’s poem is Margaret Morgan’s *W. H. Auden’s The Sea and the Mirror: An Existential Interpretation of Shakespeare’s Characters in the Tempest* (1976). In her thesis, Morgan argues that the poem is “Auden’s own interpretation of Shakespeare’s play in light of his own aesthetic and physical views.”<sup>12</sup> In addition, she claims that Auden uses the twentieth-century ideas drawn from the existential thinkers in order to develop his characters and “to carry them beyond the plot action of Shakespeare’s play.”<sup>13</sup> She adds that he becomes “Shakespeare’s echo and ‘begged question’, the audience plea for the solution to the anxiety of existence.”<sup>14</sup> This quotation clarifies the idea of Auden’s revision of Shakespeare’s characters who seek to exist.

### **1. Issue and Working Hypothesis**

In my review of literature about Shaw’s *The Adventures of the Black Girl in her Search for God* and Auden’s *The Sea and the Mirror*, the critics have limited their analyses to the two writers’ works. It is clear that even though the two texts are studied and criticized, the intersection of questions concerning race and gender has not yet been compared in the two works, which have not yet been studied together. In addition, the critics disregard the two authors’ ideologies and personal experiences like Auden’s relation to women because of his homosexuality and Shaw’s socialist ideas.

The aim of this research paper is to deal with the intersection of race and gender in Shaw’s *The Adventures of the Black Girl in her Search for God* and Auden’s *The Sea and the*

*Mirror: A Commentary on Shakespeare's The Tempest*. Both authors focus on the marginalized groups or the oppressed. They give voice to the black race and women in order to claim their emancipation. To oppose the idea of white and male superiority, Shaw and Auden give place in narration to their main characters: the black girl in Shaw's novella and Caliban in Auden's poem. Thus, the two authors' protagonists preach freedom and equality in society.

Both authors deal with the issue of race. In *The Adventures of the Black Girl in her Search for God*, Shaw uses the black girl's voice to revise the racist stereotypes that considered the blacks as a dominated race. She speaks and reasons like civilized person to claim the rights of the blacks. Similarly, in *The Sea and the Mirror*, Auden gives voice to his main character Caliban, Shakespeare's "savage" creature, to defend his race. Auden speaks about equality and asserts that there is a reciprocal need between the colonizer and the colonized. In addition, he claims the need for the end of the imperial authority as shown in Prospero who gives up his colonial authority and power as a master.

In terms of gender, in *The Adventures of the Black Girl in her Search for God*, Shaw gives voice to the black girl to defend women's rights and rehabilitate their status. The black girl contradicts the male discourse that considered women as "household angels" and "associated them with passivity, dependence and selflessness".<sup>15</sup> Through her challenge of the different male characters she meets, a new vision of women is developed. The gender issue is also prominent in Auden's *The Sea and the Mirror: A Commentary on Shakespeare's the Tempest*. Auden gives voice to his main character Caliban to speak on behalf of women. Thus, he becomes Miranda's spokesman. Through Caliban, Auden advocates women's right to change their status as 'Other'. He asserts that Miranda is no longer under her father's domination. In addition, Miranda's revisionist address to her lover Ferdinand shows that she answers to the status of 'Otherness' attributed to women.



Accordingly, the two authors in their works give voice to the “Other”. In this sense, both of them elaborate a discourse of resistance on the part of the blacks and women. In this way, they revise the power relation between master and slave and the patriarchal relation between men and women. They work to put an end to the racial and male discourse and to restore the position of the dominated ‘Other’ in society. Thus, their aim is to dismantle power dichotomies like colonizer/ colonized and men/ women. Even if the two authors differ in certain perspectives, they are joined by the idea of emancipation and women’s revision of their status as different. It is important to mention that despite Auden’s homosexuality he does not limit his defense to the black race but also emancipates women.

In addition to an introduction where I have introduced the background about the issue of race and gender, my piece of research comprises four sections. In the first one, I have introduced the methods, which consists of Chela Sandoval’s theory presented in her book *Methodology of the Oppressed* (2000). Then, I have proceeded to the introduction of the materials in which I have presented the general summary of both of Shaw’s novella and Auden’s poem. From here, I have turned to the second section which comprises the results of my work and the discussion of my findings. The latter is divided into two chapters; the first consists of the analysis of the issue of race in Shaw’s *The Adventures of the Black Girl in her Search for God* and Auden’s *The Sea and the Mirror*; the second examines the gender issue in both authors’ texts. Finally, the fourth section is devoted to a general conclusion of the whole work.

### **Endnotes**

<sup>1</sup>Smart John, *Modernism and After: English Literature 1910-1939* (Cambridge: Cambridge University Press, 2014), 12.

<sup>2</sup>Lewis Rudolph, ‘Tending One’s Own Garden: A Review of Bernard Shaw’s 1933 fable *The Adventures of Black Girl in Her Search for God*’, *African Renaissance* Vol 1. No.3 Nov. / Dec. (2004):145-147.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Ibid., 147.

<sup>6</sup>Hugo Leon, *Bernard Shaw's The Black Girl in Search of God: The Story Behind the Story* (Gainesville: University Press of Florida, 2003), 25.

<sup>7</sup>Ibid.

<sup>8</sup>Kirsch Arthur, *W. H. Auden: The Sea and Mirror*, Viewed 24 April 2014, <<http://press.princeton.edu/chapters/I7506.pdf>>.

<sup>9</sup>Kirsh, *Auden*, xii.

<sup>10</sup>Kirsch, *Auden*, xiii.

<sup>11</sup>Kirsch Arthur, *Auden and Christianity* (London: Yale University Press, 2005), XIII.

<sup>12</sup>Morgan Margaret Boyd B. A, *W. H. Auden's The Sea and the Mirror: An Existential Interpretation of Shakespeare's Characters in The Tempest* (Texas: Texas Tech University, 1976), 1.

<sup>13</sup>Ibid., 7.

<sup>14</sup>Ibid., 66.

<sup>15</sup>Kent Susan Kingsley, *Gender and Power in Britain, 1640-1990* (London: Routledge, 1999), 179.

## II. Methods and Materials

### 1. Method

#### a. Chela Sandoval's *Methodology of the Oppressed*

The structure of this research paper focuses on Auden's and Shaw's attempt to emancipate the black race and women. To deal with this issue, the study will be based on Auden's *The Sea and the Mirror: A Commentary on Shakespeare's The Tempest* (1942) and Shaw's *The Adventures of the Black Girl in her Search for God* (1932). Chela Sandoval's *Methodology of the Oppressed* (2000) seems to be the most appropriate theory. To analyze the two authors' revolutionary attitudes, some of Sandoval's basic concepts are suitable. She reinterpreted the works of the major Western thinkers on the mechanism of resistance to oppression to present her "theory uprising."<sup>16</sup> Her concepts encapsulate all categories of oppression and resistance to it. Thus, she focuses on the manner of resistance to domination in terms of race, gender, class and other social categories.

To develop her "theory uprising", Sandoval identifies different strategies of resistance to defy oppression. The "equal rights"<sup>17</sup> category is an appropriate concept to Shaw's and Auden's texts since they support the idea that all individuals are created equal. The subjugated argue that the differences for which they have been relegated to inferiority status "lay in appearance only, not in 'reality'."<sup>18</sup> Sandoval states that oppositional activists like leftist intellectuals, women and the black people "argue for civil rights based on the philosophy that all humans are created equally."<sup>19</sup> Using this concept, the two authors are to be considered as supporters of the movements for social justice. Like Shaw's call for equality between the colonizer and the colonized, Auden asserts that there is a reciprocal need between them.

Sandoval asserts that the "language of the oppressed"<sup>20</sup> should be transformed into a language of opposition. This can be viewed through the language used by Shaw's and Auden's protagonists or speakers to counter the racial and male discourses. Sandoval

considers the language of the oppressed as a means to counter the Westerners' supremacist language. It seeks to expose "the original dominant ideology as naïve - and no longer natural - or to reveal, transform, or disempower its signification in some other way."<sup>21</sup> In general, supremacist discourse associates the oppressed group with the inferiority status and subordination. However, the language of the oppressed works on this element to reverse the latter and restore the former's position. This can be related to the two texts where both authors use the language of the oppressed to defy the dominant Western discourse that related the idea of superiority of the white race to the black one, the colonizer on the colonized, of man over woman, and so on. The two authors' aim is to liberate the oppressed from the oppressor. The language of the oppressed creates an ideology which emancipates the oppressed and disempowers the dominant. Sandoval argues that the language of the oppressed people who are generally excluded from ideological discourse achieves its purpose when it "*ideology(izes)...ideology itself*" to "function within and against ideology."<sup>22</sup> She claims that the speech of the oppressed can achieve its goal only if it is transformed into a language of revolution. This can be related to Shaw's black girl. Through her language, we notice that she revolts against the Europeans.

In addition, the aim of Sandoval's "the revolutionary form"<sup>23</sup> is to struggle and revolt against the dictatorial laws and to break the barriers between the domineering and the dominated. Sandoval claims that "Practitioners"<sup>24</sup> of the revolutionary form argue for challenging the hierarchical order. Their aim is to lead society toward "functioning beyond all domination/ subordination power axes."<sup>25</sup> Thus, the two authors' protagonists revolt to create social justice by challenging male and racial discourses. According to Sandoval, the "'differential mode' enables movement 'between and among' ideological positioning (the equal rights, revolutionary...)" considered as variables."<sup>26</sup> Therefore, I recognize from this

quote that the frontier between the different modes is so thin especially as they share the aim of opposition to dominant hierarchy.

To elaborate a theory of anti-colonial consciousness, she presents her concept “Deconstruction”<sup>27</sup>. Its aim is to deconstruct the dominant ideologies to ensure the survival of the colonized people and defy the colonial rule. She stresses that it is important to confront the “Western imperial power” by the resistant “cultures, languages of the conquered people of color”<sup>28</sup>. Besides, this concept can be regarded as an aspect of revolution which assures not only the survival of the powerless but also leads to social justice. According to Sandoval, “oppositional stances”<sup>29</sup> are “necessary for intervening in power on behalf of the marginalized”<sup>30</sup>. Thus, it is important to revolt against the colonial ideologies to emancipate the oppressed. This can be related to Shaw and Auden who give narrative voice to their protagonists to counter the colonial discourse.

Moreover, Doetsch-Kidder in her *Social Change and Intersection Activism* (2012) is interested in the work of different thinkers like Sandoval who share “a view of different forms of oppression.”<sup>31</sup> They focus their attention on the intersection of race, gender and class. Doetsch-Kidder is influenced by their techniques that face different forms of oppression. Thus, she identifies different aspects which support Sandoval’s ideas of ending subjugation. Her “Intersectional Activism”<sup>32</sup> refers to activism that focuses on different forms of oppression and discrimination. She relates “Intersectionality” to what Sandoval calls “differential consciousness” to describe the latter as an ability to counter oppression and help the oppressed to survive. “Spiritual force”<sup>33</sup> is another concept which seems important to intensify Sandoval’s technologies to support social justice. She describes it as the “erotic power” that helps people to “demand more from themselves and their communities.”<sup>34</sup> As she calls for social change, she refers to human spirit as a power of resistance against oppression

when she says “Ending oppression is essential to creating conditions that enable people to do spiritual work, and fighting oppression is itself spiritual work.”<sup>35</sup>

In addition, the “differential mode of resistance”<sup>36</sup> is another effective form of opposition which focuses on the decolonization of the subjugated people. It refers to oppositional expressions performed by the oppressed people to improve their conditions and achieve liberation. Sandoval argues that “resistance” is organized within the different strategies of defying oppression when she claims the emergence of “transformable social narratives that are designed to intervene in reality for the sake of social justice.”<sup>37</sup> An illustration of such argument is perceived through the two authors’ protagonists who transform their language to that of revolution and emancipation. Sandoval’s aim in presenting these categories is to restore the rights of the oppressed and equalize between the dominant and the dominated in order to “reappear in a new guise [...] and proliferating coalition groups.”<sup>38</sup>

Sandoval uses other concepts such as “Democratic”<sup>39</sup> whose aim is to promote social justice and equality. This can be applied to the two authors’ purpose of putting an end to repressive laws that prevent people to live in peace and a democratic society. In my research paper, Sandoval’s concept of “language of emancipation”<sup>40</sup> is also important. This can be noticed through the language used by Shaw’s and Auden’s protagonists/speakers to liberate women and the black race from the dominant Western discourse and to live in egalitarianism.

Furthermore, Marxist feminists portray the relationship between men and women as that of the capitalist and the working class. They relate capitalism to patriarchy which is regarded as a major obstacle for women’s emancipation. In this context, Marxist feminists oppose the patriarchal system where men take the dominant position and women the subjugated one since they are perceived as their property. They argue that woman is considered as “a sex class”<sup>41</sup>. Therefore, Marxist feminists stress that there must be reforms to

counter the male discourse and the “traditional institutions” to create notions of “justice, freedom, and rights.”<sup>42</sup>

## **2. Materials**

### **a. Summary of *The Adventures of the Black Girl in her Search for God*:**

*The Adventures of the Black Girl in her Search for God* (1932) is Shaw’s novella written during his visit to South Africa in 1932. After being dissatisfied by the British missionary who attempts to convert her to Christianity, the black girl embarks with her Knobkerry upon her own quest for God and truth. Journeying through the forest, she encounters different characters or various religious figures, and each one tries to convert her. A mamba snake is the first God-figure she meets to whom she could not do any harm since the missionary taught her never kill and fear animals. But the mamba is killed by an aristocratic white “Lord of the Hosts” who began to praise himself and his goal is to convert her to his faith after she asks him where she can find God. He orders her to bring him her favorite child to slay it as a sacrifice on his altar. However, she answers him that she is a virgin and begins to mock at him when she says that his beliefs are senseless. The Nailer is another character she encounters. He tries to convince her that he is the reasonable God, but the black girl continues her exploration. She encounters a white young man in a Greek tunic to whom she asks the same question. He seeks to counsel her about life, and she learns from him that to know God is to be God. Continuing her adventures, the black girl meets a prophet, Micah, who does not bear her challenging retorts in the context that women could live independent from men. Continuing her search for truth, the black girl encounters an old mayop who seems supercilious when he declares that he can conduct the world with his scientific experiments. However, with her intellectual capacities, she defies him and his scientific authority. In addition, she meets a patriarchal conjurer whom she resists when he answers her and relates God to man by retorting angrily that God should be a woman.

Afterward, she marched on until she found people of her own; they are black ones. In their dialogue, they criticize the “Caravan Curious” who are white explorers and depict them as thoughtless. After that, she converses with the white explorers about different areas like civilization. She proves to be more intelligent than them in spite of her blackness. They are astonished because of their belief that the blacks are uncivilized. Furthermore, she debates with them about the natives’ issue who are dispossessed of their lands by the whites. The black girl’s curiosity pushed her to follow up her adventures until she meets with the Arab, and the conjurer who asks her if she has not yet found God. Then, she tells him that she found many Gods, but no one satisfies her. She continues her conversation with the two men, and she keeps on the idea that God must be women. The Arab tries to convince her that Allah is one, and there are no other Gods or Goddesses. She leaves them because she will not find God where men speak about women and reduce in their importance. She meets an old gentleman who disappoints her when she asks him about God. He advises her to join him and cultivate the garden. Subsequently, she lays down her Knobkerry and goes on to the garden with him. One day, she finds a red haired Irishman working in the garden, and she tells him that the garden belongs to the old gentleman. Then, he answers that he is a socialist and it belongs to nobody. After hesitation, she accepts the Irishman’s marriage proposal. They get married, displaying the union of the oppressed Black and Irish.

**b. Presentation of *The Sea and the Mirror: A Commentary on Shakespeare’s The Tempest***

*The Sea and the Mirror* (1942) is Auden’s long poem in which he gives voice to Shakespeare’s characters from his play *The Tempest*. The poem is written in the midst of World War Two after Auden’s immigration to America. It begins with Prospero’s verse “Prospero to Ariel” where he addresses Ariel his slave-servant in Shakespeare’s play. Prospero’s speech is that of farewell wherein he gives up his authority and power. He directs his speech to those who suffer from domination: Ariel, Caliban and Miranda. The second



verse is Antonio's address to Prospero and his reconciliation. In addition, the fifth verse is devoted to Gonzalo where he speaks about his farewell to the island and the natives, and his happiness that peace is restored on the island where people were free from the colonial orders. Alonso's verse is the sixth one, and he speaks to his son Ferdinand who will take his throne. It is also a speech of farewell to his sovereignty in which he speaks about peace and love. Furthermore, all of Master and Boatswain's, Sebastian's and Trinculo's verses are addressed to Prospero. The tenth verse is Miranda's where she addresses Ferdinand "My Dear One"; she speaks about Caliban as "the Black Man", Sycorax as "The Witch" and her father as "the Ancient".

Caliban who is Auden's central speaker is given a poetic prose. In his speech, Caliban addresses Prospero, his master in Shakespeare's play. At the beginning he criticizes him and depicts their situation under his restricted rules when they are imprisoned by him. Then, he speaks about equality which is his main aim. Caliban praises the natives and their civilization who are dispossessed of their lands. His defense is not only limited to the colonized, but also he defends women. In his speech, Caliban speaks on behalf of Miranda who suffers from her father's domination.

### **Endnotes**

<sup>16</sup>Chela Sandoval, *Methodology of the Oppressed* (New York: University of Minnesota Press, 2000), 01.

<sup>17</sup>Ibid., 108.

<sup>18</sup>Ibid., 108-109.

<sup>19</sup>Ibid., 108.

<sup>20</sup>Ibid., 56.

<sup>21</sup>Ibid.

<sup>22</sup>Ibid., 55.

<sup>23</sup>Ibid.

<sup>24</sup>Ibid.

<sup>25</sup>Ibid., 56-7.

<sup>26</sup>Ibid., 57.

<sup>27</sup> Chela, *Methodology of the Oppressed*, 84.

<sup>28</sup> Ibid., 87.

<sup>29</sup> Ibid., 60.

<sup>30</sup> Ibid., 61.

<sup>31</sup> Sharon Doetsch-Kidder, *Social Change and Intersectional Activism: The Spirit of Movement* (New York: Library of Congress, 2012), 3.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid., 5.

<sup>34</sup> Ibid.

<sup>35</sup> Ibid., 7.

<sup>36</sup> Chela, *Methodology of the Oppressed*, 63.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid., 74.

<sup>39</sup> Chela, *Methodology of the Oppressed*, 85.

<sup>40</sup> Ibid., 111.

<sup>41</sup> Margaret A. Mc Laren, *Feminism, Foucault, and Embodied Subjectivity* (New York: State University of New York Press, Albany, 2002), 9.

<sup>42</sup> Ibid., 10.

### III. Results and Discussion

My research paper focuses on the intersection of race and gender in both of Shaw's *The Adventures of the Black Girl in her Search for God* and Auden's *The Sea and the Mirror*. The application of Chela Sandoval's theory of *Methodology of the Oppressed* has revealed that two authors rehabilitate the status or the image of women and the blacks by granting them a narrative voice. They are strong defenders of such issue which is represented by their protagonists. They struggle to revise women's and the black race's "inferiority" status. They emancipate the colonized from the colonial rule and domination, the blacks from the racist white man, and women from the patriarchal rule.

In the first section of my discussion, I have analyzed emancipation in terms of race in the authors' texts. They attempt to rehabilitate the black race, which is demonstrated through the black girl in Shaw's novella and Caliban in Auden's poem. Through transforming their language to a speech of revolution and emancipation, both of them defy the colonial discourse to restore the colonized's position and criticize the white men's hierarchies to achieve equality between them. Accordingly, their aim corresponds to Sandoval's revolutionary thoughts.

In the second section, I have dealt with Shaw's and Auden's defense of women. The first gives voice to a black girl, the second to Caliban who speaks on behalf of women in general and Miranda in particular. Then, I have analyzed the latter's response to the sexist discourse. They struggle against the patriarchal rule to release women from men's subordination and achieve equality. This is supported by Sandoval's concepts of emancipation and her notion of "equal rights" mode of activism since both of them advocate social justice. In addition, the authors' emancipation of the blacks and women is influenced by their private life and political philosophy.

**a. Race and Emancipation in Shaw's *The Black Girl* and Auden's *The Sea and the Mirror***

This section focuses on the analysis of Shaw's and Auden's position on the issue of race. In their literary works, they examine the manner the colonized people become aware of their power. They focus on the black race to rehabilitate their right status in human development. Their aim is to oppose colonial discourse which associated them with a set of stereotypes like irrationality, savagery, and inferiority which are wrong in their views. Homi Bhabha in *The Location of Culture* (1994) criticizes colonial discourse and argues that the colonizer uses negative stereotypes on the colonized population. He states that "these stereotypes seem to be a stable if false foundation upon which colonialism bases its power."<sup>43</sup> In this perspective, these stereotypes were used by the colonizer as means of colonialism to spread its power. He adds that this colonial discourse highlights the inferiority status of the colonized before the colonizer, and he refers to it as "a theory of colonial discourse."<sup>44</sup> Therefore, both authors emancipate the subjugated from their masters through giving them a voice to defend their racial identity. Shaw and Auden claim equality between the colonizer and the colonized. In this perspective, Sandoval's *Methodology of the Oppressed* (2003) is appropriate to support my arguments since she is among the thinkers who theorized the struggle against oppression. "Equal rights, revolutionary, separatist and differential modes"<sup>45</sup> of activism and the "language of the oppressed"<sup>46</sup> which is transformable into a language of opposition, are among the means used by the two authors to emancipate the colonized.

In *Nation and Narration* (1990), Homi Bhabha deals with the role of narration in the emergence of the nation. According to him, narrative is very important for building the nation for colonized people. This can be noticed in the postcolonial literature in which writers oppose the colonial ideologies through giving narration to the colonized to rebuild their status.

Both Shaw and Auden attribute narrative voice to their black protagonists/ speakers in order to defend their own rights. They transform “the speech of the oppressed” into a “language of revolution”<sup>47</sup> in order to counter that of the colonizer and allow them to re-establish their own racial identity. In his essay “DessemiNation: Time, Narrative and the Margins of the Modern Nation”, Bhabha analyses how the colonized build their nation through narration that comes through what he calls “writing the nation.”<sup>48</sup>

In *The Adventures of the Black Girl in her Search for God* (1932), Shaw gives voice to his black protagonist to defend the rights of the black race that has been considered inferior. Shaw’s aim is to rehabilitate the status of colonized and to contradict the colonial discourse. The black girl is used by Shaw to represent the black power and show the falsity of the stereotypes that they are associated with. An instance that can illustrate this argument is shown in her meeting with the Lord of Hosts whom she challenges. She tells him: “I am not a picanniny, not even a grown up ninny, to believe such wicked nonsense.”<sup>49</sup> As a black person, she is not ignorant to believe in the lies of the white man. This can be related to Doetsch-Kidder’s *Social Change and Intersection Activism: The Spirit of Social Change* (2012) in which she identifies the “Spiritual force”<sup>50</sup> among the technologies of resistance against oppression. “Ending oppression is essential to creating conditions that enable people to do spiritual work.”<sup>51</sup> Furthermore, Doetsch-Kidder’s concept is related to Sandoval’s “Revolutionary Form”<sup>52</sup> since they are ways of breaking the barriers between the dominator and the dominated or help the oppressed to survive. This can be noticed through the black girl’s revolutionary ideas against the Westerners. Shaw seeks to restore the status of the dominated Other through challenging the colonizer, which can be observed through his protagonist’s authoritative language that allows her to counter the white man.

Likewise, Auden in his poem *The Sea and the Mirror* (1942) focuses on the rehabilitation of the colonized. Auden’s aim is to reinterpret Shakespeare’s play and

overcome the imperial condition where the European is the powerful and the non-European is the dominated in order to decolonize the colonized. This is related to Sandoval's use of Derrida's philosophy of "Deconstruction."<sup>53</sup> Her aim in using this concept is to deconstruct the domineering ideologies concerning the colonized through "reproducing dominant ideology, on the one side, or participating in a powerful, liberatory process of *deconstructing* those very ideologies, on the other."<sup>54</sup> *The Sea and the Mirror* is not only an explanation of *The Tempest* but it is also Auden's own reinterpretation of Shakespeare's play. Like Shaw, Auden gives narrative voice to the colonized through his protagonist Caliban. Thus, Auden's poem is a revision of *The Tempest* where he emancipates the oppressed. This can be noticed through Caliban's speech in which he addresses his colonizer Prospero.

Auden's Caliban is not as Shakespeare's. In *The Tempest*, Caliban is born deformed, without human shape. Trinculo speaks about him: "what have we here? A man or a fish? Dead or alive?...A strange fish."<sup>55</sup> Prospero is considered as a colonizer who came and dispossessed the natives from their lands. He is described as a negative figure because of his inhuman behaviors towards Caliban; he was an "abusive and vengeful tyrant who enslaves Caliban."<sup>56</sup> Thus, through his protagonist, Auden describes the conditions of the natives under the colonial rule in *The Tempest*. Pennycook argues that "Colonialism and postcolonial struggles have been central to the world history over the last two centuries. They have produced and reduced nations, dispossessed people of their land, culture, language and history shifted vast number of people from one place to another."<sup>57</sup> Thus, the colonizer took the lands which are the property of the natives and spread their culture, civilization especially their restrictive and authoritative roles. Accordingly, through Caliban's speech Auden's aim is to criticize the colonizer who came and took the lands owned by the natives. This can be noticed when Caliban criticizes Prospero's bad behavior towards them: "Why make us suffer who have never, in all conscience, done you harm?"<sup>58</sup>

In *Prospero and Caliban: the Psychology of the Colonized* (1956), Octave Mannoni argues that the relationship between Prospero and Caliban is equivalent to the position of the colonizer and colonized in Madagascar. Shakespeare's Caliban was Prospero's passive slave, but Auden's is rather a revolutionary slave. Thus, Prospero was the oppressor who controls Miranda, Ariel and Caliban with the same "paternal omnipotence."<sup>59</sup> He played the role of the subjugator who directs every action of the slave, servant and even women. Consequently, Prospero's attitude is identical to that of the colonizer who dominated and enslaved the natives who are considered uncivilized and savage and regarded themselves as the powerful. He was the master to Caliban who was hurt physically and abused verbally with names such as "poisonous slave" and "savage."<sup>60</sup> Because of his disobedience to his master, Prospero enslaves and tortures him. Thus, he is considered by his superior master as savage, uncivilized and irrational. In *The Sea and the Mirror*, Caliban stands as a spokesman of those who suffered from marginalization under Prospero's authority. Caliban is no longer terrified by Prospero. The kind of language he uses to address his master corresponds to the "language of the oppressed" that is transformed into an instrument of countering the supremacist language of the master. Sandoval claims that it seeks to expose "the original dominant ideology as naïve - and no longer natural - or to reveal, transform, or disempower its signification in some other way."<sup>61</sup> This can be noticed through Caliban's speech when he says to Prospero: "Dear master, reflect- forgive us for mentioning it- that we might very well not have been attending a production of yours this morning."<sup>62</sup> He asserts that they will no more serve him since they are free. In this context, Auden's aim in his revision of *The Tempest* is to restore the status of the dominated Other and counter colonialism. Arnold, Rodriguez-Luis and Dash argue that "*The Sea and the Mirror* is described as modernist cry of despair as to the continuing viability of the discourse of modernity."<sup>63</sup> They add that Caliban in Auden's poem comes to take "on some of the characteristics of the Savior." For them, his speech is "the poetry of rebellion."<sup>64</sup>

Shaw uses the language of the colonized people in order to oppose colonialism in Africa. Through his protagonist, Shaw attempts to justify that the black race is different from what has been said in the racial discourse. He proves that the blacks are intelligent and civilized. This can be noticed through the black girl's conversation with the explorers. A lady who is the ethnologist of the expedition claims that "the next great civilization will be a black civilization."<sup>65</sup> In this quote, Shaw advocates black civilization which, for a long time, was ignored in colonialist discourse. In addition, Shaw uses the black girl to advocate the black people's force of argument. She challenges the Nailer whom she sees as ignorant instead of the blacks. She tells him: "You don't seem to know what an argument is."<sup>66</sup> She reverses the ideology of the colonizer by stating that it is the white men who are ignorant. In Sandoval's terms, the black girl "ideology[izes]" the "ideology" of colonizer to resist it.<sup>67</sup> This is part of her "revolutionary" language.<sup>68</sup> She goes on using this kind of language by telling the white men: "You are heathens and savages."<sup>69</sup> Such stereotypes were used against the colonized by the colonizer, but now they are used against them.

Like Shaw who invokes the black civilization and power which is native to Africa, Auden gives voice to Caliban to speak on behalf of the oppressed natives. In Shakespeare's *The Tempest*, the native is considered as savage and uncivilized. This is the case of Caliban who is described as a deformed slave, and he is among the most evil or stupid in the play. He is viewed by the colonizer Prospero as "a representative of the Third World colonized subject"<sup>70</sup> to justify colonialism. This can be viewed through Prospero and Caliban. Even though the colonizers took the native's land to expand their laws and civilization, they considered the natives as their subjugated since they are powerless and uncivilized. Sarwoto argues that Caliban symbolizes the character of the 'Other' who represents the natives' situation under the colonial rule. However, Auden in his poem counters the colonizers' belief that the natives are savage and uncivilized through Caliban's attempts to praise "native



muse”<sup>71</sup> which is black. In this context, Caliban’s aim in invoking his native muse is to resist Prospero who represents the European stereotyped attitude towards the colonized. The “muse” is a force that helps Caliban in his “artistic” stand against Prospero’s authority and his imperialistic rule. He defends the natives and describes them as pure and innocent after criticizing the colonizer’s cruel behavior towards them. Thus, he claims: ““Our native muse’, heaven knows and heaven be praised, is not exclusive. Whether out of the innocence of a childlike heart to whom all things are pure.”<sup>72</sup> In addition, he praises the “native” civilization and restores their status as being important and civilized. He celebrates “the serenity of a status so majestic.”<sup>73</sup> Caliban’s depiction of Prospero’s negative behavior towards the natives aims at proving that the colonizers were rather the savages instead of the natives. Furthermore, he reduces in their importance through criticizing their political system when he says: “when nothing will do any good but political disgrace or financial and erotic failure.”<sup>74</sup> In this context, everything that is native is regarded as a factor behind the oppressed’s revolution against oppression. Moreover, Caliban continues to minimize and criticize the colonizer who considers himself as the civilized and invokes his natives who suffer from colonialism. He asserts: “to whom the natives were not friendly, others whose streets were chosen by the explosion or through whose country the famine turned aside from ours to go, others failed to repel the invasion of *the bacteria*.”<sup>75</sup> Thus, the colonizers are described by Caliban in negative terms because of their cruelty and inhuman behavior. In this context, both authors celebrate the native power and depict them as being more civilized than the colonizer since the latter treat the former brutally.

The colonizers settled and exploited the native territories. They dispossessed it from them and impose their illegal laws. Thus, the European political and cultural domination was a contributing force for imperial hegemony. Shaw’s aim in using the black girl is to demonstrate that the colonized people who are viewed by the Westerners as inferior and

uncivilized were more intelligent and active than the colonizers. Thus, the black girl proves that the natives were more civilized than them and revises the white men's discourse and their mistaken beliefs of their superiority over the black race through challenging and criticizing the whites. This can be noticed when the first gentleman claims: "The natives are stronger, cleaner, and more intelligent."<sup>76</sup> Thus, in her power, she is capable of breaking the traditional stereotypes which depict the blacks as inferior. In addition, she criticizes the colonizer who exploited the natives' land to impose their laws and made the inhabitants slaves to them. Thus, she tells them: "You work generations of us to death until you have each of you more than a hundred of us could eat or spend."<sup>77</sup> In this context, the black girl revolts against colonial slavery.

Throughout Caliban's speech, Auden criticizes the Prospero-figures who keep on exploiting the slaves. Therefore, this new looking at *The Tempest* explores the effect of the colonizer "Prospero" on the colonized "Ariel and Caliban". He criticizes the imperial authority which dehumanizes the natives. Ariel was Prospero's slave and servant, but the day of his liberation has arrived thanks to the power of the slave. Caliban in his speech criticizes Prospero's inhuman treatments and his superior power on them. He asserts: "Imprisoned, by you, in the mood doubtful, loaded, by you, with distressing embarrassment, we are, we submit, in no position to set anyone free."<sup>78</sup> The rebellious Caliban in Auden's *The Sea and the Mirror* is no longer under the colonial rule and Prospero's rigorous authoritarian rules. Consequently, the two authors' perspective and aim are identical to the one Césaire proposed as "a goal for independent Guinea in 1959: Caliban the colonized man must negate the value system of the colonialist such as exploitation, repression and enslavement in order eventually to achieve a new synthesis in freedom."<sup>79</sup>

In their attempt to restore the black race's status, Shaw and Auden advocate equality between the two races and contradict Western hierarchy. They shifted their interest from the

‘Self’ to the ‘Other’ and redefined the blacks’ inferiority status to equalize them to the whites. Therefore, they fight to achieve racial liberation and justice. They advocate “the liberal legal systems and reject the laws that limit their attempt to create a social justice.”<sup>80</sup> The conflict between the whites and the blacks is described by Marx as “a permanent conflict between the bourgeoisie and proletariat. It is viewed by others as conflict between powerful white males and powerless minorities.”<sup>81</sup>

*The Black Girl* explores Shaw’s insistence on the equality between the two races. The black girl’s conversation with the conjurer clarifies this point. Through their dialogue, the Conjuror breaks the traditional stereotypes and the idea of whites’ superiority on the blacks and insists on the equality between them. He asserts: “Though you are black and I am white we are equal before God who made us so.”<sup>82</sup> Thus, Shaw’s advocacy of equality between the two races is demonstrated through his protagonist who reveals an exceptional native.

Even Auden in his *The Sea and the Mirror* requests the equality between the two races. Thus, Auden like Shaw advocates the idea of parity. In his poem, he contradicts Shakespeare’s *The Tempest* where Prospero dominated Caliban and Ariel. Morse argues that “*The Tempest* is informed by questions of power, love, balance, good government, domination, betrayal, which are explored in terms of self, family, household, kingdom.”<sup>83</sup> Auden opposes the dominant power which controls the black race through emphasizing the equality between them. In his poem, he criticizes the colonizers who consider themselves superior through Caliban’s speech. In *The Sea and the Mirror*, Caliban defends the colonized’s right to co-equality with the colonizers. In the beginning of his speech, Caliban asserts his equality with the whites in general and his master Prospero and Miranda, in particular. He emphasizes that as human beings they have to share the same rights with them. This can be noticed when he claims: “I can assure you, co-equal with your dismay who will always loom thus wretchedly into your confused picture.”<sup>84</sup> He adds that Ariel is no longer

Prospero's slave servant; he is free from his abusive treatments and repressive orders when he says, "you heard imprisoned Ariel call for help, and it is now a liberator's face that congratulates you from your shaving mirror every morning."<sup>85</sup> In addition, he depicts Prospero's preparation for his withdrawal as a sign for freedom and equality. His resignation refers to the end of power hierarchies and the colonist abusive behavior. Thus, he argues: "Collecting all your strength for the distasteful task, you finally manage to stammer or shout 'You are free. Good-bye'."<sup>86</sup>

Besides, Auden speaks about the equality in his poem where he asserts that there is a reciprocal need between the colonizer and the colonized. After referring to Bhabha's ideas of "ambivalence, hybridity and mimicry", Meimandi asserts that the relationship between the "colonizer and the colonized is productive."<sup>87</sup> In his criticism of colonialism, Auden asserts that there is a reciprocal need between the colonizers and colonized. He asserts that the presence of the slave to his master demonstrates the latter's lack of independence and Self. In this context, the colonized (slave) satisfies the need of the colonizer (master). This can be noticed when Auden's Prospero speaks about Caliban's and Ariel's services. He says that if they have served him they have done it for the work they need. Thus, he claims: "Perhaps only incapable of doing nothing or of /Being by yourself, and, for all your wry faces,/ May secretly be anxious and miserable without/ A master to need you for the work you need."<sup>88</sup> Equality is explained by this reciprocity of needs. The master in need of the slave is equal to the slave in need of the master.

In this context, Shaw and Auden preach equality in order to live in communism and democracy. It is viewed as a power that confronts the Western hierarchies so as to create parity in a modern society. Engels argues that Communism "is already acknowledged by the European powers to be itself as a Power."<sup>89</sup> All individuals are created equal. Sandoval considers the human rights activism as "Oppositional actors who argue for civil rights based

on the philosophy that all humans are created equal.”<sup>90</sup> Thus, Shaw and Auden are actors in this perspective.

Shaw’s advocacy of the idea of egalitarianism clarifies his communist position. *The Adventures of the Black Girl in her Search for God* is written during his stay in South Africa where he was disgusted by the blacks’ poverty, the white autocratic rule, the extreme inequality between the two races and above all the injustices of apartheid. Thomson argues that Shaw declares in a speech he made to the South African white community that “One of the first things he noticed when he landed was that he had immediately become dependent on the services of men and women who are not of his color. And he felt that he was in a Slave State.”<sup>91</sup> The novella justifies Shaw’s assertion of social justice. He contradicts the capitalist system and supports socialism as shown in a conversation between the black girl and an Irishman to whom she tells that the garden was the property of an old gentleman. Then, he retorts: “I’m a Socialist [...] and don’t admit that gardens belongs to anybody.”<sup>92</sup> This quotation explains Shaw’s support of communism. In addition, He offered intermarriage as a solution to South Africa’s race issue. This can be noticed at the end of *The Black Girl* where Shaw emphasized the idea of equality with the black girl marrying a socialist Irishman and producing “coffee-colored” children. He says: “So they were married, the black girl managed the Irishman and the children (who were charmingly coffee-colored) very capably, and even came to be quite fond of them.”<sup>93</sup>

Likewise, Auden in his *The Sea and the Mirror* calls for the spread of communism and social equality. It is a poem where Auden redeemed Shakespeare’s characters and freed the subjugated from the dominant powers. Andrew Campbell argues that Auden’s poems stem from his own perspective about the relationship between the individual and society. He claims that some of his literary works reflect “his own social class and the impression of his social responsibilities towards society, as a Communist who asserts to defend the rights of the

working class.”<sup>94</sup> Therefore, Auden’s poem is “a book that retells and finds voice for characters in *The Tempest* that open them to fresh moral and poetic recognitions.”<sup>95</sup> In his speech, Caliban as Auden’s mouthpiece asks for a peaceful life in which all the inhabitants share equal rights and live in communism. He asserts: “Of course, these several private regions must together comprise one public whole.”<sup>96</sup> This quote demonstrates that Caliban is against capitalism and calls for socialism and collectivism where all people share equal rights. He criticizes the imperial rule which deprives the natives from their rights as human beings since they are treated as strangers. He claims: “Robbing us of our sacred pecuniary deposits in the name of justice.”<sup>97</sup> This implies Auden’s aim to live in social justice and share equal rights. In addition, the idea of communism is shown through Gonzalo who describes their situation which is different from that in Shakespeare’s *The Tempest*. He depicts the island after Prospero renounces his authority where all the individuals restore their rights, share the commonwealth and obey no autocratic rule. Thus, he claims that “All have been restored to health, /All have seen the Commonwealth.”<sup>98</sup> In his poem “September I, 1939”, Auden calls for the spread of love among mankind. He writes: “We must love one another or die.”<sup>99</sup>

Mouloud Siber argues that in his novella Shaw uses negative terms to describe the Europeans.<sup>100</sup> He does so by empowering the blacks and mocking the whites whom he considers as childish: “Why are you surprised at a little thing like that?”<sup>101</sup> In addition, she describes them as minor. She claims: “Why cannot you white people grow up and be serious as we blacks do?”<sup>102</sup> In this context, the black girl demeans the importance of the white figures she encounters each time in her adventures. Furthermore, Shaw’s black girl describes the Westerners’ inhuman behavior towards the blacks which minimizes their importance. She depicts their situations under the Westerners’ rule which exploit the slave laborer. In spite of their hard works without any benefit, the colonizers deny the truth that they are intelligent,

civilized and active. In addition, they ignore the fact that they are the powerful. Thus, the black girl asserts that:

When they had enough they asked for no more... But nothing will satisfy your greed [...] And yet you go on forcing us to work harder and harder...for less and less food and clothing [...] to give us less money [...] you are heathens and savages.<sup>103</sup>

Moreover, Shaw depicts the whites as cruel because of their racist behavior towards the blacks. This is illustrated when the Roman soldier repels the black girl by his racist attitude. He shouted fiercely: On your knees, blackamoor, before the instrument and symbol of Roman justice, Roman order and Roman peace."<sup>104</sup> He adds: "The legion rabbit punched by a black bitch! This is the end of the world."<sup>105</sup> Shaw demonstrates the extent to which whites are racist. Furthermore, throughout the story, Shaw uses the black girl's authoritative power to reduce the importance of the whites. This is illustrated when she challenges the conjurer and portrays them in negative terms. Thus, she argues: "I forgot when I spoke that I am black and that you are only a poor white."<sup>106</sup> The black girl proves that the blacks are more thoughtful than the whites who are described as supercilious.

Sylvia claims that Shaw's return to South Africa is to learn more about what he calls "The white, poor white and native question."<sup>107</sup> His attitude on the "native question" is that the natives were more gentlemanly and civilized than the Europeans as shown in the black girl's intelligent questions and practical mind throughout her adventures. Through her, Shaw reduces the Westerners' importance and restores the positive image and the values of the black race.

Likewise, Auden's aim in giving voice to the "black" Caliban is to reduce the importance of the colonizer in general and Prospero in particular. The Westerners maintain the idea that they are the redeemers of the colonized people since they are thinking that they brought light to their life. However, Auden in his poem demonstrates that it was their policy

to spread their colonial rule. Thus, he mocks them since they deny the truth that they are considered as invaders who dispossessed the natives from their lands and imposed their illegal laws. This is shown when Caliban says: “Release us...”<sup>108</sup> Auden criticizes the colonizer’s flawed attitudes and asserts that they use their language as a weapon to dominate the colonized. This can be recognized through Prospero who taught Caliban his language. He argues that this has not been employed to Caliban’s benefit but only to ensure that he will be able to obey his commands. Caliban prefers his life before becoming enslaved by Prospero, who imposed on him his language. Prospero’s language is described as unimportant: “Give me my passage home, let me see that harbor once again just as it was before I learned the **bad words.**”<sup>109</sup> Furthermore, Auden criticizes the colonizer and minimizes in their importance through the character of Prospero. Ariel and Caliban were relegated to the same inferiority status and depicted as sub-human. The colonizers claim that the natives needed the Westerners’ guidance to be developed as full human beings.

However, Auden reduces in Prospero’s value through giving voice to the dominated Caliban who transforms the “language of the oppressed” to that of revolution. Thus, there is a reversal of situations since Auden counters and revises Shakespeare’s colonial text. This can be noticed through the way Prospero addresses those who suffered from his subordination in *The Tempest* and the way Caliban addresses him in Auden’s poem. Therefore, Caliban uses the language of the oppressor to criticize Prospero, and he mocks him when he says: “Your strange fever reaches its crisis and from now on begins [...] Had you tried to destroy me...”<sup>110</sup> He adds “we shall be compelled to say nothing and obey your fatal foolish commands.”<sup>111</sup> The words “strange fever” and “foolish” imply that Caliban mocks his master’s behavior. This also implies the colonizer’s surrender and the native’s victory. Caliban criticizes Prospero’s abusive behavior and says: “your strange fever reaches *its crisis* and from now on begins, ever so slowly, maybe to subside.”<sup>112</sup> Thus, Auden’s main goal in his poem is to decolonize the



colonized through revising Shakespeare's colonial text and attempting to adjust the conquered situation through celebrating native power and victory. It is the result of their "spiritual force"<sup>113</sup> as it is described by Doetsch-Kidder as a power of ending oppression, and it refers to "practices, experiences and ideas through which people seek to connect with nature, larger communities, values and principles."<sup>114</sup> Auden's characters seek to end segregation and integrate themselves as human beings. This is the case with Caliban who "is engaged, as (so Auden says) is man, in trying to pull himself into existence."<sup>115</sup>

Analyzing the two works in relation to what Sandoval calls "the revolutionary mode"<sup>116</sup>, the two authors revolt and struggle against colonialism. Shaw's and Auden's work display their criticism and challenge to the dominating power to create social justice. Sandoval's "deconstruction"<sup>117</sup> can be perceived as an element of support to the two authors' aim. It is regarded as an aspect of revolutionary meaning which ensures not only "survival for the powerless" but also action to "induce social justice."<sup>118</sup> In his *The Black Girl*, Shaw challenges the imperial authority which can be viewed through the black girl who revolts against the white men when she says: "And all the time you steal the land from us and make us hate you as we hate the snakes... You are heathens and savages. You know neither how to live nor let others live."<sup>119</sup> Thus, she calls for the end of domination and the establishment of justice. It is important to mention that Shaw uses the black girl to revolt against the dictatorial laws and to break the barriers between the colonizer and the colonized. Sandoval claims "The practitioners of the revolutionary form believe that the assimilation of such myriad and acute differences is not possible within the confines of the present social order."<sup>120</sup> Thus, Shaw advocates the idea of revolution in order to put an end to imperialism and racism.

Similarly, in his *The Sea and the Mirror* Auden advocates the idea of revolution against colonialism which can be perceived when Prospero gives up his imperial authority. Auden's Prospero is not like Shakespeare's. Shakespearean Prospero is described as harmful

when he dispossessed the natives from their land and made Caliban his only slave and Ariel his slave servant. However, Auden's Prospero renounces to his authority. He says: "But we have only to learn to sit still and give no orders."<sup>121</sup> He adds: "I shall go knowing and incompetent into my grave."<sup>122</sup> Thus, Prospero in Auden's poem revised and re-evaluated himself. He does not want power as he did in Shakespeare. In addition, he almost regrets his domination of Caliban, Ariel, and his daughter Miranda. He claims: "So at last I can really believe I shall die."<sup>123</sup> In this context, Prospero gives up his imperial authority. Margaret argues that Prospero in Auden's poem "renounces aesthetic Being to embrace Becoming."<sup>124</sup> According to Margaret, Prospero renounces not only his authority but also his artistic life and magical power to embrace his new life. Thus, he recognizes that he has lost everything, and he admits that:

What is real is the arriving grief; thank you for your service...Just a wicked as youth, look any wiser, It is only that youth is still able to believe I will get away with anything, while age Knows only too well that it has got away with nothing.<sup>125</sup>

Even though the two authors differ in certain views, they share the idea of emancipation. Shaw opposes the Westerners' supremacy over the black race by creating an oppositional reality that is completely different from that which exists in colonialist discourse. He challenges them to describe the black race in positive terms which are related not only to the black girl but also to all the natives. Shaw's aim in portraying the black girl's authority is to challenge the Westerners' hierarchies and celebrate the powers of the natives. This can be noticed at the novella's end where the black girl rejoices at her marriage with the Irishman, "Thinking herself the center of the universe."<sup>126</sup>

Similarly, Auden attempts to celebrate the native powers through giving voice to Shakespeare's characters to defend their rights and rebuild their status. Caliban in the poem is

given narration to speak on behalf of his race and his fellows' freedom. This can be viewed when he addresses Prospero:

You a tolerably new man, lies in our both learning, if possible and as soon as possible, to forgive and forget the past, and to keep our respective hopes for the future within moderate, very moderate, limits [...] I turn to and address on behalf of Ariel and myself.<sup>127</sup>

In addition, Prospero's renunciation of his authorial power can be considered as an aspect of the native's celebration that is viewed as the powerful. Prospero preaches equality and justice. As he claims: "Stay with me Ariel, while I pak, and with your first free act/ Delight my leaving; share my resigning thoughts .../ I am glad I have freed you."<sup>128</sup>

Through analyzing the two authors' works, they attempt to defend the oppressed in general and the black race in particular through opposing the racial and the colonial discourse. They criticize the imperial authority and advocate equality between the two races. This interest in emancipation in terms of race can be compared to their opposition to class hierarchies since they are influenced by Marxist's revolutionary ideas. According to Bandehkhodaei, Auden attempts to "defy the spirit of capitalism."<sup>129</sup> He criticizes capitalism through Shakespeare's Prospero who exploits the native laborer "Caliban" who is regarded among the working class. Thus, he gives voice to Caliban who revolts against the capitalist system and counters the latter's superiority over them. Sandoval's idea of "revolution" is appropriate to the two authors' goal. Bendehkhodaei argues that Auden's poems, especially those of the thirties, give impression that individuals in the capitalist system believe that "'money' and the 'possession of worldly objects' are the key of freedom, power, success and, thus, happiness in life."<sup>130</sup> Thus, they struggle for the victory of socialism. Marx is the first who advocates revolution and fights against capitalism. In relation to Marxist ideas, Mbengo argues that "by carrying the fight on until it results in a socialist revolution and the dictatorship of the proletariat, conditions for the extinction of classes and the creation of

classless society are being prepared.”<sup>131</sup> He adds that in their communist Manifesto, Karl Marx and Friedrich Engels argue that “the history of all the societies [...] is a history of class struggle.”<sup>132</sup>

In his *The Black Girl*, Shaw expresses his Marxist idea of revolution through his protagonist who resists class hierarchies. She assesses that the Europeans came to South Africa to dispossess the natives from their lands and to make them slaves who work to satisfy them. In this context, Shaw criticizes the capitalist system and its dependence on the labor of the colonized. He is against the aristocratic laws and advocates socialism. According to Griffith, Shaw is “the master intellectual of British socialism and one of the most influential political commentators of the twentieth century.”<sup>133</sup> As a member of the Fabian Society, he is influenced by Marxist revolutionary ideas. Marx believes that only revolution could relieve the hardships of the working class. Shaw’s influence is shown through the black girl who revolts against the exploitation of the natives. Wood argues that Shaw is a strong believer in the revolutionary idealism of the middle-class genius. He states that “he uses both Marxist phrases and ideas to show the disastrous consequences of class war and capitalist imperialism.”<sup>134</sup> In this way, to defy the capitalist aristocratic rule, Shaw perceives the notion of revolution as a means of resistance against class hierarchies. He is among the modernist authors who express their antagonism to the capitalist exploitation of the working-class laborer and struggle to confront the obstacles that limited the poor’s role to live in socialism where everyone shares equal rights.

In addition to what has been said within this section, it is important to mention that the two authors’ defense of the black race can be related to their life experience. Shaw’s sympathy with and support of the victims of oppression or colonialism is related to his status as a colonized. He suffers from the British rule and imperialism in the nineteenth century since the Irish are considered as inferior. Thus, Shaw is a modernist author who challenges the

imperial authority and its hierarchies in order to restore the status of the dominated “Other”. Similarly, Auden’s advocacy of the blacks’ emancipation is related to his position after his immigration to America, where he himself felt as an outsider. According to Bustion, Auden left England precisely because “the English intelligentsia rejected and scored the convictions he had come to find essential.”<sup>135</sup> After his immigration, he follows up his poetry, but he writes as an outsider for whom “America promised a rootless life.”<sup>136</sup>

### Endnotes

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<sup>44</sup>Ibid.

<sup>45</sup> Sandoval, *Methodology of the Oppressed*, 56-58.

<sup>46</sup>Ibid., 108.

<sup>47</sup>Ibid.

<sup>48</sup>Homi K. Bhabha, ‘DessemiNation: Time, Narrative and the Margins of the Modern Nation’, in *Nation and Narration* (London: Routledge, 1991), 297.

<sup>49</sup> George Bernard Shaw, *The Adventures of the Black Girl in her Search for God* (London: Constable and Company Limited, 1932), 10.

<sup>50</sup> Sharon Doetsch-Kidder, *Social Change and Intersectional Activism: The Spirit of Movement* (New York: Library of Congress, 2012), 5.

<sup>51</sup>Ibid., 7.

<sup>52</sup>Sandoval, *Methodology of the Oppressed*, 56.

<sup>53</sup>Ibid., 85.

<sup>54</sup>Ibid., 89.

<sup>55</sup> William Shakespeare, *The Tempest* (New York: Penguin Popular Classics, 1995), 57.

<sup>56</sup>Janet Brennan Croft, Donald Palumbo, and C. W. Sullivan III, *Tolkein and Shakespeare: Essays on Shared Themes and Language* (London: Library of Congress, 2007), 199.

<sup>57</sup>Alstair Pennycook, *English and the Discourses of Colonialism* (London: Routledge, 1998), 19.

<sup>58</sup>Wystan Hugh Auden, “The Sea and the Mirror: A Commentary on Shakespeare’s *The Tempest*”, in *Selected Poems* (New York: Vintage, 2007), 158.

<sup>59</sup>Octave Mannoni, *Prospero and Caliban: The Psychology of Colonized*, trans. Pamela Powesland and Philip Mason (Paris: Seuil Edition, 1956), 105.

<sup>60</sup>Croft, III Palumbo and Sullivan, *Tolkein and Shakespeare*, 203.

<sup>61</sup>Sandoval, *Methodology of the Oppressed*, 108-9.

<sup>62</sup>Auden, *The Sea and the Mirror*, 162.

- <sup>63</sup>Albert James Arnold, Julius Rodriguez-Luis, and J. Michael Dash, *A History of Literature in the Caribbean: Cross-Cultural Studies* (Amsterdam: John Benjamin Publishing Company, 1997), 310.
- <sup>64</sup>*Ibid.*, 311.
- <sup>65</sup>Shaw, *The Black Girl*, 38-39.
- <sup>66</sup>*Ibid.*, 12.
- <sup>67</sup> Sandoval, *Methodology of the Oppressed*, 108.
- <sup>68</sup>Sandoval, *Methodology of the Oppressed*, 56.
- <sup>69</sup>Shaw, *The Black Girl*, 41.
- <sup>70</sup>Paulus Sarwoto, 'The Figuration of the Constellation of Postcolonial Theory' (M A diss., Louisiana State University and Agricultural and Mechanical College, 1996).
- <sup>71</sup>Auden, *The Sea and the Mirror*, 156.
- <sup>72</sup>*Ibid.*
- <sup>73</sup>*Ibid.*
- <sup>74</sup>*Ibid.*, 166.
- <sup>75</sup>*Ibid.*, 162.
- <sup>76</sup>Shaw, *The Black Girl*, 35.
- <sup>77</sup>*Ibid.*, 39.
- <sup>78</sup>Auden, *The Sea and the Mirror*, 156.
- <sup>79</sup>Albert James Arnold quoted in Theo D'Haen, "(Post)Modernity and Caribbean Discourse", in *A History of Literature in the Caribbean: Cross-Cultural Studies, Volume 3*, Ed. Albert James Arnold, Julio Rodriguez-Luis, J. Michael Dash (Amsterdam: John Benjamin Publishing, 1997), 311.
- <sup>80</sup>Pyle Jeffrey, *Race, Equality and the Rule of Law: Critical Race Theory's Attack on the Promises of Liberalism*, viewed on 12 April 2014, **Erreur ! Référence de lien hypertexte non valide.**
- <sup>81</sup>*Ibid.*, 792.
- <sup>82</sup>Shaw, *The Black Girl*, 29.
- <sup>83</sup>Ruth Morse, *Women Take the Island: Profession, and Place* (Florianopolis: Paris University, 2005), 119.
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- <sup>91</sup>Gale Thomson, *George Bernard Shaw Biography* (Oxford: Oxford University Press, 2006), 18.
- <sup>92</sup>Shaw, *The Black Girl*, 55.
- <sup>93</sup>Ibid., 57.
- <sup>94</sup>Andrew Campbell, "W. H. Auden: Poet of Action", *Arts and Humanities Consortium*, Viewed on 28 January 2014,  
[http://www.artsandhumanitiesconsortium.org.uk/Portals/107/Documents/Andrew\\_Campbell\\_-\\_W.H.\\_Auden,\\_Poet\\_of\\_Action\\_chkd%2019%20July.pdf](http://www.artsandhumanitiesconsortium.org.uk/Portals/107/Documents/Andrew_Campbell_-_W.H._Auden,_Poet_of_Action_chkd%2019%20July.pdf)
- <sup>95</sup>Kenneth Gross, *Shylock Is Shakespeare* (Chicago: University of Chicago Press, 2008), 9.
- <sup>96</sup>Auden, *The Sea and the Mirror*, 161.
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- <sup>99</sup>Wystan Hugh Auden, 'September 1, 1939' in *Selected Poems* (New York: Vintage, 2007), 97.
- <sup>100</sup>Mouloud Siber, "Gender and Race in the Eyes of George Bernard Shaw", *Campus 15* (2009), 37.
- <sup>101</sup> Shaw, *The Black Girl*, 39.
- <sup>102</sup>Ibid.
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- <sup>104</sup>Ibid., 26.
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- <sup>108</sup>Auden, *The Sea and the Mirror*, 170.
- <sup>109</sup>Ibid., 171.
- <sup>110</sup>Ibid., 166-167.
- <sup>111</sup>Ibid., 171.
- <sup>112</sup>Ibid., 166.
- <sup>113</sup>Doetsch-Kidder, *Social Change and Intersectional Activism*, 5.
- <sup>114</sup>Ibid.
- <sup>115</sup> Nelson, Gerald B. *Changes of Heart: A Study of Poetry of W. H. Auden*, (California: University of California Press, 1969), 43.
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- <sup>119</sup>Shaw, *The Black Girl*, 39-41.
- <sup>120</sup>Sandoval, *Methodology of the Oppressed*, 55.
- <sup>121</sup>Auden, *The Sea and the Mirror*, 138.
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- <sup>124</sup>Margaret Boyd B. Morgan, 'W. H. Auden's *The Sea and the Mirror*: An Existential Interpretation of Shakespeare's Characters in *The Tempest*' (MasA diss., Texas Tech University, 1976), 27.
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- <sup>129</sup>Nastran Bandehkhodaei, 'Auden and Shamlou's Subversive Voices against Capitalism: A New Historicist Study', *International Journal of Humanities and Social Science* 15 (2012):181.
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- <sup>131</sup>F.Mbengo, 'Marxist Theories of Class and Class Struggle', Viewed on 15 April 2014, <http://archive.lib.msu.edu/DMC/African%20Journals/pdfs/Utafiti/vol3no1/aejp003001002.pdf>.
- <sup>132</sup>Ibid., 21.
- <sup>133</sup>Gareth Griffith, *Socialism and Superior Brains: The Political Thought of Bernard Shaw* (London: Routledge, 1993), 1.
- <sup>134</sup>John Cunningham Wood, *Karl Marx's Economics: Critical Assessments* (London: Routledge, 1988), 72.
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**b. Gender and Emancipation in Shaw's *The Black Girl* and Auden's *The Sea and the Mirror***

This section examines Shaw's and Auden's emancipationist attitudes toward women. They defend women's status through countering the male discourse and the patriarchal rules of society which constitute a major obstacle to women's development and rights and maintain them dominated by men. In this way, patriarchy refers to male domination both in public and political spheres. Bhasin argues that patriarchy is used to refer "to male domination, to the power relationships by which men dominate women, and to characterize a system whereby women are kept subordinate in a number of ways."<sup>137</sup> Therefore, women were considered as "household angels"<sup>138</sup> who can only bear their children and serve their husbands. They had little access to life outside the household. In this context, women "were among the poorest and the marginalized, with limited access to rights, resources, and opportunities."<sup>139</sup> The status of female is inferior to that of male. The latter take the dominant position, and the former are classified as submissive. They are stereotyped as flighty, sensitive, dependent and weak. Thus, male domination in society leads to women's oppression because of the tyranny they suffer from. According to Walby, patriarchy is "a system of social structures and practices in which men dominate, oppress and exploit women."<sup>140</sup>

This feminine condition led to the emergence of several feminist groups which challenge the male discourse to achieve women's rights. The Marxists feminists describe the relation between women and men as that of the capitalist and the working class. Thus, they stressed that "capitalism is the primary source of women's oppression."<sup>141</sup> They claim that "the capitalist system must be replaced by a social one, in which means of production belong to all."<sup>142</sup> There must be socialism in order to live in an ideal society where men and women share equal rights. In this perspective, liberation from gender oppression is like liberation from class oppression.

To begin with Shaw, it is important to state that he is a strong believer in socialism where men and women share equal rights. Thus, he emphasizes that people should live a peaceful life based on human equality. As I have stated in the previous section about his influence by the Marxist revolutionary ideas, Shaw struggles to destroy the obstacles that cause the limitation of women's freedom and defy the patriarchal oppression over them. Ollevier argues that Shaw "is well-known for his feminist sympathies. He was very much concerned with women's rights, and campaigned to provide women with more independence in different areas, for example in politics, theatre and the household."<sup>143</sup> In this context, Shaw is influenced by the Marxist Feminists who argue that there must be a revolution which helps people to achieve social reforms and live in a better society. In addition, Shaw in his *Fabian Essays in Socialism* (1899) defends not only the labor class and the black race, as I have mentioned in the previous section, but advocates women's rights, as well. Similarly, Auden is attracted by the Marxist Feminist. As an advocator of the idea of communism, he is viewed among the writers who struggle against capitalism to achieve social order. Like Shaw, he believes in the idea of social equality and revolution as a means of emancipation and social reformation. Shullaer argues that Auden advocates the idea of "plurality, equality and the mutual of human persons."<sup>144</sup>

Shaw in his novella attacks the male and sexist discourse which can be viewed through his female protagonist who gives a fairer image to woman. He attempts to counter the status of otherness attributed to women through the black girl. Shaw's use of his female protagonist is to restore women's status. In her adventures, the black girl demonstrates that she is an enlightened and independent woman. Her conversation with the Nailer demonstrates that she is an impressive woman who imposes her revolutionary ideas to resist against men's belief in their superiority over women. The black girl's capacities prove that she is a smart and strong woman. This is illustrated through her challenging answers to the Nailer who said: "I am not a

cruel god: I am a reasonable one.”<sup>145</sup> To contradict the Nailer’s sexist language like “I don’t wonder at the poor woman”<sup>146</sup>, the black girl retorts angrily: “I don’t want to argue [...] I want to know why, if you really made the world, you made it so badly.”<sup>147</sup> Thus, the black girl’s aim is to criticize the patriarchal rule which associate women with irrationality, sensation and weakness. She proves that they are strong and capable of defying the male’s superciliousness over women in order to restore their status.

Furthermore, it is important to notice that the Nailer does not accept the black girl’s retorts and feels that she is mocking his male authority. Thus, he answers angrily when he said: “Who are you, pray, that you should criticize me? [...] do you realize, you ridiculous little insect.”<sup>148</sup> This shows that she is more intelligent and competent than the male characters who consider themselves superior. In this context, she confronts the male discourse which considers women as irrational and weak. Shaw’s aim through depicting the black girls’ challenge of the different characters she meets is to show his attitude towards women and defy the “social norms”<sup>149</sup> based on male domination. In addition, he supports women’s emancipation from “the shackles, restrictions, norms and customs of the society”<sup>150</sup> since they perceive them as dependent on men.

Shaw is probably influenced by the spread of feminist ideas in the first half of the twentieth century. Woolf is a feminist who expresses her feminist position and her struggle to give a new image for women. Her novels depict the condition of domesticity where women center their household duties. According to Ortega, Woolf “challenges fixed gender identities and the power relationships between men and women.”<sup>151</sup> In this context, Woolf calls for social change in which man and woman share equal rights. In her essay, *A Room of One’s Own* (1929), she identifies and analyses the power relationships that maintain the patriarchal system of inequality and describes patriarchy as “the instinct for possession, the rage for acquisition.”<sup>152</sup>

Like Shaw, Auden in his poem gives voice to Caliban to speak on behalf of women in general and Miranda in particular. He attempts to restore women's status as they have been considered inferior and opposes Shakespeare's Prospero who regards his daughter as dependent and passive. Miranda in *The Tempest* was under the domination of her father. He talks to her in an imperative way. His aim is to manipulate her rather than to teach her how to become independent. In other words, he obliges her to obey his commands and to remain under his authority. In general, authority can be defined as a relation of domination that exists between individuals. In a patriarchal family, it is related to man's behavior towards his wife/daughter. According to Ortiga, patriarchal authority "embraces misogynist discourses about women"<sup>153</sup> which can be noticed through the male discourse that associated women with negative stereotypes. Thus, the male authority restricts women's role and freedom in society. Therefore, Auden in his poem finds voice for the submissive women. Auden's Caliban defends Miranda's right and claims that she has to be given the right to speak on her own behalf. Auden through Caliban opposes the idea of considering women as strange and inferior; he advocates their right to change their position in society. He claims that men have always wanted women to be "*the passive good nature creature.*"<sup>154</sup> This can be viewed through Prospero who has educated his daughter in such a way as to be subservient to him and her future husband Ferdinand. In this perspective, she has no way to be independent since after being free from her father's domination she will be under the authority of her husband. However, Auden's Prospero revises himself and renounces his authority. Therefore, Miranda achieves her freedom as a dominated woman who has no right to be free. After giving up his power and frees Miranda from his subordination, Prospero says: "I do not want it; I am glad that Miranda no longer pays me any attention; I am glad that I have freed you."<sup>155</sup> In his address to Ariel, Prospero draws a parallel between the freedom he grants to Ariel and his emancipation of his daughter Miranda. She is no longer under his domination, and he does no

longer expect her submission. Nicholas Jenkins describes Prospero as “a father relinquishing his daughter” just as he renounces his “powers” as a magician <sup>156</sup>. Now that he emancipated her, he believes that she is “No longer a silly lovesick little goose.”<sup>157</sup> In this sense, a similarity could be drawn between her and the black girl’s intelligence and conscience since she is no longer naïve and subordinated. Both of them are given narrative voice to give a new image to women when they answer to the male and the sexist discourse.

Shaw and Auden transform the language of the subjugated to a language of revolution to restore the rights of the oppressed woman. They attempt to overcome the barriers that limited and restricted women’s status in society so as to emancipate them. They oppose the male belief that they are “angels” because of their selflessness, submission and strangeness. In this perspective, the two authors’ aim corresponds to Sandoval’s claim that “the speech of the oppressed thus can become fully linguistic only when it is lifted up into becoming a ‘language of revolution’.”<sup>158</sup> This can be noticed through Shakespeare’s and Auden’s Caliban. Auden transforms the speech of the oppressed Caliban to a language of revolution in order to emancipate him. Caliban in Shakespeare has no right to speak neither to defend his right nor women’s, like Miranda’s and his mother’s as shown in Prospero’s way of addressing Caliban: “Thou most lying slave,/ Whom stripes may move, not kindness: I have us’d /thee.”<sup>159</sup> In this quote, Caliban in Shakespeare’s play did not react and revolt against oppression since he did not answer to his master’s insults. In this context, through Prospero’s language we deduce that Miranda, Caliban and Ariel were under his domination, and they have no power to defend themselves. Thus, Prospero claims: “Of whence I am: nor that I am more better /Than Prospero, *master of a full poor cell*.”<sup>160</sup> In addition, Auden’s Caliban attempts to revolt against Prospero through his language. However, his language in *The Tempest* is used only to curse his master instead of claiming his rights or those of Miranda. He claims: “You taught me language, and my profit on’t/ Is, I know to curse: the red plague rid you/ For learning me

language.”<sup>161</sup> In this context, Caliban’s aim in Shakespeare’s text is to disobey Prospero’s commands because of his cruelty and uncivilized behavior towards him. His conversation with Prospero is perceived as that of master and slave. However, in *The Sea and the Mirror*, his narrative voice is regarded as a language of revolution and emancipation. Similarly, Shaw in his *The Black Girl* transforms woman’s language which is the speech of the oppressed to that of revolution to emancipate women. This is revealed in the black girl’s confident verbal and spiritual challenge of the different male figures she meets.

Shaw and Auden attempt to regain and restore woman’s place in society since she has been excluded in many spheres. Although the two authors differ at certain points, they are joined by the idea of emancipation which is demonstrated by their female protagonists’ attempts to answer the sexist discourse. Thus, both of them revise the status of Otherness attributed to them. Religion can be perceived as an apparatus for the inequality between men and women. Man keeps his superiority over woman since he considers himself the first creation of God. In this context, men view women as inferior because of the “Misinterpretation and misunderstanding of religious myths and sacred texts which relegate women to a position of subordination, submissiveness and oppression.”<sup>162</sup> Therefore, discrimination against women was not only economic and social but also religious. They are considered as dependent on men’s support.

The black girl draws a parallel between the use of divine power and the Bible to support patriarchy. She claims: “I have always refused to say ‘our father which art is heaven’ [...] I will not have a God who is my father.”<sup>163</sup> Religion can be viewed as an obstacle which restricts woman’s role in society as they are forbidden to share equal rights with men. The Bible is “rooted in patriarchal society. Both the Old and New Testament teachings are often taken to be the cause of the generally inferior position women hold in Christianized societies.”<sup>164</sup> In this perspective, priesthood is related only to men, for women have no role in

it. About priesthood, the conjurer tells the black girl: “You must not complain because these gods have the bodies of men...To make a link between Godhood and Manhood, some god must become man.”<sup>165</sup> In spite of the conjurer’s justifications, the black girl is against relating God’s existence only to men. Thus, she challenges him by retorting, “Or some women become God... That would be far better, because the God who descends to be human degrades himself, but the woman who becomes God exalts herself.”<sup>166</sup> The black girl struggles to demonstrate that when woman becomes God, there would be no tyranny. For her, it was men who excluded woman and related god to man in order to maintain their superiority over women. Thus, she exposes that men’s cruel behavior toward women reduces their importance in the latter’s eyes. Her aim is to express women’s negative perception of men who are humiliated because of their superciliousness and selfishness. She claims that women should become God since they are legal and there would be no subordination in their world. Thus, her aim is to associate women with positive images to praise them.

Through his female protagonist, Shaw also opposes the oppression of women in the patriarchal family as wives and daughters. Das (1962) argues that women in patriarchal family were subordinate to men: “Day and night women must be kept in dependence by males of their families and must be kept under male control...a woman is never fit for independence.”<sup>167</sup> Thus, male discourse associated women with powerlessness, dependence and imperfection. In this context, the black girl reveals her antagonism against the husband and wife relation in which women are viewed as the property of men. In addition, she counters the male belief that woman is dependent on man when she converses with the Prophet about God and says that “He gave me eyes to guide myself...he gave me a mind and left me to use it. How can I now turn on him and tell him to see for me and to think for me?”<sup>168</sup> In this context, the black girl wants to overcome the idea that women were dependent on men through clarifying that they are capable of living freely without their guidance,

manipulation and domination. This can be noticed through her capacities of challenging those she encounters in her adventures. She attempts to expose that God offers them the same means as men.

According to Siber, the black girl uses “irony”<sup>169</sup> in her conversation with the conjurer to make him and other men understand that marriage is “a tyrannical means referred to by [them] so as to subordinate women and take possession of them.”<sup>170</sup> This is illustrated when she imagines a matriarchal family where men are dominated by women: “let you be King Solomon and let me be Queen of Sheba, same as in the bible. I come to you and say that I love you. That means I have come to take possession of you [...] and make you a part of myself [...] you will have to think, not of what pleases you, but of what pleases me. Is not that a terrible tyranny?”<sup>171</sup> If wives play the tyrants in matriarchal family, husbands also do so in patriarchal families.

A very important explanation for the relationship between husband and wife was given by Frederick Engels in *The Origins of Family, Private Property and the State* (1940). He suggested that the master/ slave or the exploiter and the exploited relationship is applied at the household. For him, women’s subordination began with the development of private property. Marriage makes women as the property; it engenders a lack of intellectual independence and selflessness as they exist only for their husbands. Engels argues that “with the emergence of private property and the drawn of capitalistic institutions, a woman’s domestic labor is no longer counted beside the acquisition of the necessities of life by the man, the latter was everything, the former an unimportant extra.”<sup>172</sup> According to Zimmerman, Woolf refers to the private and family sphere as one “of confinement, potential violence, and bereft of actual life or public experiences when it is imposed on women.”<sup>173</sup> In this perspective, feminist thinkers and writers struggle against the patriarchal and sexist aggression in which woman is considered as man’s property. It is a resistance to a patriarchal power.



Sandoval considers strategies of resistance to oppression. According to her, it is necessary to counter and act upon the social, political and cultural forces which affected the consciousness and identity. Through “the differential form of oppositional consciousness”<sup>174</sup> she argues that social activists work “within, yet beyond, the demands of dominant ideology: the practitioner breaks with ideology while also speaking in and from within ideology.”<sup>175</sup> According to Sandoval, this process results in “transformable social narratives that are designed to intervene in reality for the sake of social justice.”<sup>176</sup> In a patriarchal family, woman loses her identity since her role is limited only to the domestic sphere. However, feminist practitioners like Shaw call for the end of patriarchal domination and for more social justice.

Like Shaw, Auden gives voice to his female character “Miranda” to answer back the status of Otherness attributed to her by her father and her future husband Ferdinand. This can also be related to Sandoval’s theory of “oppositional consciousness”<sup>177</sup> since the author finds voice for Shakespeare’s characters and transforms the “language of the oppressed” to a language of opposition and resistance. Similarly, Auden depicts women’s condition in the patriarchal family. Miranda in Shakespeare’s *The Tempest* was subjugated by her father because he regards her as his property and considers her innocent and incapable of guiding herself. He claims “Of Thee my dear one; thee my daughter who/ Art ignorant of what thou art, nought knowing.”<sup>178</sup> In addition, Prospero wanted his daughter to get married with Ferdinand because women have no right to live outside man’s authority. Thus, after being free from her father’s domination, she would become Ferdinand’s property. Furthermore, Caliban speaks on behalf of Miranda and describes her condition under the patriarchal family. He asserts that she is considered as strange and has to be given voice to speak on her behalf. Thus, women in a patriarchal family are Otherised and viewed as strange. He asserts: “We most emphatically not ask that she should speak to us, or try to understand us; on the contrary

our one desire has always been that she should preserve forever her old high strangeness.”<sup>179</sup> In addition, Caliban describes Miranda’s situation under her father’s authority to depict women’s position under the patriarchal rule. In his speech, he emphasizes the relationship between men and women. The latter have no role in the public sphere since they are not allowed to work outside their families. This can be noticed through his depiction of Miranda’s way of life with her father. Women are manipulated by men and represented as strange creatures. Caliban asserts that women are enclosed in their domestic sphere when he says: “For we, after all- you cannot have forgotten this - are strangers to her. We have never claimed her acquaintance knowing as well as she that we do not and never could belong on her side of the curtain.”<sup>180</sup> Thus, he uses “curtain” as a metaphor that shows that women are closed down in the domestic space. They are imprisoned as angels in the house who suffer from repression. He adds that these separate spheres and women’s strangeness helped men to acquire rights more than women since they are curtained in the domestic sphere and Otherised. Caliban affirms: “All have ever asked for is that for a few hours the curtain should be undrawn so as to allow our humble ragged selves the privileged of craning and gaping at the splendid goings-on inside.”<sup>181</sup>

In addition to husbands’ tyranny towards wives, the black girl states that they also suffer from the injustice of their fathers. She recounts to the conjurer the way her father treats her. She claims: “My father beat me from the time I was little until I was big enough to lay him out with my Knobkerry.”<sup>182</sup> Thus, this quotation clarifies to which extent women were subordinated and suffered from men’s domination. She is against patriarchy which dominates women. Furthermore, the black girl disgusts from the cross which is guarded by a Roman Soldier since Jesus “had not died peacefully, painlessly and naturally.”<sup>183</sup> Her disgusted expression is deduced from the fact that she pities Jesus whom she views as a great man and women’s savior, “protecting his grand-daughter against the selfishness and the violence of

their parents.”<sup>184</sup> In addition to the idea of perceiving women as objects, the black girl criticizes men as heartless and pitiless. About her father, she again tells the conjurer: “he tried to sell me to a white baas-soldier who had left his wife across the seas.”<sup>185</sup> Therefore, she is against the idea of men’s rule in society since they are oppressive. Shaw in his novella demonstrates that men did not accept the truth that even women have an important role in society. This can be noticed after the black girl’s defeat of the mayop. Even though she defies him with her intellectual capacities, he denies the truth that she is smart. Shaw portrays men as selfish since they behave towards women in a strange way. They did not hope and accept the idea that women share equal rights with them; men take position in all fields and women can only succeed in their domestic role. Their antagonism to women’s role in other fields is shown when Shaw mentions that the mayop considers himself as the only man who can possess the scientific capacities.

Like Shaw who relates the master/ slave relation to that of men and women as he implies it in the black girl’s depiction of her father’s abusive treatments, Auden revises Shakespeare’s Miranda as “The Anglo-European daughter”<sup>186</sup> who represents a dominated female in *The Tempest*. Her dependence reflects daughters’ situation under their fathers’ rule who colonized and dominated them spiritually. Shakespeare’s Prospero describes his daughter as sensible and passive. He says: “Your piteous heart.”<sup>187</sup> He treats her as his slave through his manipulative tactics. Thus, he colonized her spiritually since his aim is not to teach her but to control her. This can be illustrated in Shakespeare’s Miranda when she tells her father: “Oh! I have suffered/ With those that I saw suffer: a brave vessel.”<sup>188</sup> According to Donaldson, Miranda was like Caliban who has been “colonized and tricked” and exists only as “man’s other side, his denied, abused, and hidden side.”<sup>189</sup> Thus, they are described as victims who suffer under Prospero’s colonial rule. Auden’s Miranda and Caliban use their “Spiritual force”<sup>190</sup> as a power of ending oppression and regaining women’s position. Their

aim is to achieve equality between men and women and create social justice. Caliban in his speech compares the relation between Prospero, the artist/stage manager, and his servant Ariel to that between husband and wife. He claims: “Surely the theatrical relation, no less than the marital, is governed by the sanely decent general law that [...] there shall be no indiscreet revelation of animosity.”<sup>191</sup> This implies that women have no right in Shakespeare’s theatre when he compares it with “the marital” relationship. Caliban in his speech criticizes the patriarchal rule and argues that their view on women as strangers and enemies to them has to be stopped. Unlike women whose role is limited only in the domestic sphere, men are viewed as the masters and the rulers in all spheres. They are perceived as servants who suffer under the male domination and patriarchal tyranny. The only right to them is to serve their fathers or husbands and bear their children. In addition, Caliban in his speech demonstrates that segregation is related not only to the black race and slavery but also to women. He says: “No timid segregation by rank or taste for her, no prudent listing into those who will, who might, who certainly would not get on.”<sup>192</sup> Moreover, Caliban demonstrates that women are considered as weak when he says: “upon their special constructions the moral law should continue to operate so exactly that the timid not only deserve but actually win the *‘fair’*.”<sup>193</sup> According to Haque, woman is “a victim of a whole array of oppressions, from legal to physical to sexual.”<sup>194</sup> She adds that they are depicted in the traditional male discourse as the “weaker sex.”<sup>195</sup> Therefore, Caliban is given narrative voice not only to defend the black race but also women. He follows up his speech with describing women’s status which is not equal to men. This difference is shown when he declares: “Must we –it seems oddly that we must- remind you that our existence does not, Like hers, enjoy an infinitely indicative mode.”<sup>196</sup>

Like the black girl who struggles to restore women’s position, Miranda in her speech revises her status as “Other”. The fact that she answers Ferdinand in a different way as he addressed her “My dear Other”<sup>197</sup> shows her antagonism against the status of Otherness

attributed to women. In this context, like Shaw's black girl, Miranda addresses Ferdinand ironically when she says "My dear One"<sup>198</sup> instead of "my dear Other". Her ironic mode shows that she does not approve and accept the fact of being treated as Other. In addition, she is against the male belief in women's inferiority status. Thus, through her address she attempts to revise women's status which is different to men.

In this context, Caliban in his speech criticizes the male discourse and the way Miranda is perceived in Shakespeare's play. Therefore, Auden in his poem also revises Shakespeare in terms of the gender issue. After his revolution against the male domination and the patriarchal authority, Caliban calls for the equality between men and women. He claims: "We and they are united in the candid glare of the same commercial hope by day."<sup>199</sup> Thus, Auden advocates the idea of women's emancipation and perceives "equal right" as the first element which ends women's subordination to men. As a strong believer in Marxist communism and an opponent of the capitalist system, Auden relates it to the idea that men and women have to share equal rights. He opposes the belief that women were isolated from men. This is involved in Caliban's speech when he says: "and refulgence of the same erotic nostalgia by night but-and this is our point-without our privacies of situation."<sup>200</sup> Caliban struggles to abolish the frontiers that cause these differences and restrict women's role. He claims: "For without these prohibitive frontiers we should never know who we were or what we wanted. It is they who donate to neighborhood all its accuracy and vehemence. It is thanks to them that we do know with whom to associate, make love, exchange recipes and jokes, go mountain climbing or sit side by side fishing from piers."<sup>201</sup> Taking into consideration Marxism as a communist system, Auden advocates their challenge and opposition to property. Marx shows his antagonism to the capitalist system to create a new social element that ends the bourgeois system of property by which they exploit the labor power of the working class to create a new society in which all people share the same belongings and there is no private

property. Thus, Auden calls for the end of property and domination through Caliban's address when he calls for the equality and speaks of "the encountered case of good and evil in our wide world of property."<sup>202</sup>

Sandoval states that there must be civil rights based on the philosophy that "all humans are created equal."<sup>203</sup> Sandoval theorizes the struggle to achieve human rights and the spread of social justice. Her transformation of the "language of the oppressed" to a "language of revolution" gives Caliban the opportunity to revolt against oppression which can be noticed through his eloquent language which is completely different from the one he speaks in Shakespeare's play. In addition, the "revolutionary form" is perceived in Auden's poem where he gives the right to Caliban to rebel against the patriarchal society.

Both Shaw and Auden write for the promotion of women's emancipation. As a socialist writer, Shaw's aim is to oppose all the barriers that cause oppression in order to achieve the principals of a utopian society based on human equality and social justice where women share equal rights with men. It is also clear that Auden's male speakers revise their attitudes towards women. Prospero is no longer the patriarchal father who subordinated his daughter to his authority. Caliban who attempted to rape Miranda in *The Tempest* claims her rights and those of other women as well. In "September I, 1939", the male speaker also claims an authentic attitude towards wives: "I will be true to wife."<sup>204</sup> This quotation demonstrates Auden's attitude towards women which changes from that of misogynist to a sympathetic one. Tony Sharp states that "Something changes...in his attitude towards women after 1941."<sup>205</sup>

## Endnotes

<sup>137</sup> K. Bhasin, *What is Patriarchy* (New Delhi: Kali for Women, 1993), 3.

<sup>138</sup> Kerstin Elert, *Portraits of Women in Selected Novels by Virginia Woolf and E. M. Foster* (PhD diss., University of Umea, 1979), 24.

- <sup>139</sup>Navanethem Pillay, 'Women's Rights in Human Rights Systems: Past, Present and Future', *Law, Democracy and Development* Vol. 13, No. 2 (2009), Viewed on 20 April 2014, <http://www.ajol.info/index.php/idd/article/view/66853/54854>.
- <sup>140</sup>Sylvia Walby, *Theorizing Patriarchy* (Cambridge: Basil Blackwell, 1990), 38.
- <sup>141</sup>Isam M. Shidada, 'A Feminist Perspective of Virginia Woolf's Selected Novels: Mrs. Dalloway and To the Lighthouse', Viewed on 21 April 2014, [http://www.alaqsa.edu.ps/site\\_resources/aqsa\\_magazine/files/44.pdf](http://www.alaqsa.edu.ps/site_resources/aqsa_magazine/files/44.pdf), 121.
- <sup>142</sup>Ibid., 122.
- <sup>143</sup>Stefanie Ollevier, 'Ambivalence towards the New Woman in the plays of George Bernard Shaw' (ML diss., Ghent University, 2012), 5.
- <sup>144</sup>Stephen J. Shullaer, '*Augustinian Auden: The Influence of Augustine of Hippo on W. H. Auden*', (PhD diss. Baylor University, 2008), 58.
- <sup>145</sup>Shaw, *The Black Girl*, 11.
- <sup>146</sup>Ibid.
- <sup>147</sup>Ibid., 12
- <sup>148</sup>Ibid.
- <sup>149</sup>Shidada, *A Feminist Perspective of Virginia Woolf's Selected Novels*, 121.
- <sup>150</sup>Ibid.
- <sup>151</sup>Dolors Ortega, 'Deteriorialising Patriarchal Binary Oppositions: Deleuze and Guattari, V. Woolf, Masculinities and Film Adaptation' (PhD diss., University of Barcelona, 2012), 22.
- <sup>152</sup>Virginia Woolf, *A Room of One's Own* (Canada: Broadview Press Ltd, 1929), 40.
- <sup>153</sup>Ortega, *Deteriorialising Patriarchal Binary Oppositions*, 36.
- <sup>154</sup>Auden, *The Sea and the Mirror*, 159.
- <sup>155</sup>Ibid., 137.
- <sup>156</sup>Nicolas Jenkins, 'Auden in America', in *Cambridge Companion W. H. Auden*, ed. Stan Smith (United Kingdom: Cambridge University Press, 2006), 48.
- <sup>157</sup>Ibid., 141.
- <sup>158</sup>Sandoval, *Methodology of the Oppressed*, 107.
- <sup>159</sup>Shakespeare, *The Tempest*, 38.
- <sup>160</sup>Ibid., 26.
- <sup>161</sup>Ibid., 39.
- <sup>162</sup>Alice P. Tuyizere, *Gender and Development: The Role of Religion and Culture* (Kampala: Makerere University, 2007), 4.
- <sup>163</sup>Shaw, *The Black Girl*, 26.
- <sup>164</sup>Tuyizere, *Gender and Development*, 5.
- <sup>165</sup>Shaw, *The Black Girl*, 48.
- <sup>166</sup>Ibid.
- <sup>167</sup>Ram Mohan Das, 'Women in Manu and his Seven Commentators', 1962, Viewed on 25 April 2014, <http://www.google.dz/search?hl=fr&tbo=p&tbm=bks&q=inauthor:%22Ram+Mohan+Das%22>.
- <sup>168</sup>Shaw, *The Black Girl*, 19.
- <sup>169</sup>Mouloud Siber, "Gender and Race in the Eyes of George Bernard Shaw". *Revue Campus N°15* (2009):35.
- <sup>170</sup>Ibid.
- <sup>171</sup>Shaw, *The Black Girl*, 159.

- <sup>172</sup> Frederick Engels, *The Origins of Family, Private Property and the State* (Australia: Resistance Books, 1940), 41-42.
- <sup>173</sup> Tegan Zimmerman, 'The Politics of Writing, Writing Politics: Virginia Woolf's A [Virtual] Room of One's Own', *Journal of Feminist Scholarship* 3(2012):35-55.
- <sup>174</sup> Sandoval, *Methodology of the Oppressed*, 62.
- <sup>175</sup> Ibid.
- <sup>176</sup> Ibid.
- <sup>177</sup> Ibid., 1.
- <sup>178</sup> Shakespeare, *The Tempest*, 26.
- <sup>179</sup> Auden, *The Sea and the Mirror*, 159.
- <sup>180</sup> Ibid.
- <sup>181</sup> Ibid.
- <sup>182</sup> Shaw, *The Black Girl*, 27.
- <sup>183</sup> Ibid., 24.
- <sup>184</sup> Ibid., 25.
- <sup>185</sup> Ibid., 27.
- <sup>186</sup> Laura E. Donaldson, 'Decolonizing Feminism: Race, Gender and Empire Building' (Chapel Hill: University of North Carolina Press, 1992), 16.
- <sup>187</sup> Shakespeare, *The Tempest*, 26.
- <sup>188</sup> Ibid., 25.
- <sup>189</sup> Donaldson, *Decolonizing Feminism*, 16.
- <sup>190</sup> Doetsch-Kidder, *Social Change and Intersectional Activism*, 5.
- <sup>191</sup> Auden, *The Sea and the Mirror*, 159.
- <sup>192</sup> Ibid., 157.
- <sup>193</sup> Ibid., 159.
- <sup>194</sup> Rezaul Haque, Educating Women, (Not) Serving the Nation: The Interface of Feminism and Nationalism in the Works of Rokeya Sakhwat Hossain, *Asiatic*, Vol. 7, No. 2, (2013): 95-112.
- <sup>195</sup> Ibid., 111.
- <sup>196</sup> Auden, *The Sea and the Mirror*, 160.
- <sup>197</sup> Ibid., 145.
- <sup>198</sup> Ibid., 155.
- <sup>199</sup> Ibid., 161.
- <sup>200</sup> Ibid.
- <sup>201</sup> Ibid.
- <sup>202</sup> Ibid., 165.
- <sup>203</sup> Sandoval, *Methodology of the Oppressed*, 55.
- <sup>204</sup> Auden, 'September 1, 1939', 97.
- <sup>205</sup> Tony Sharpe, *W. H. Auden in Context* (Cambridge: Cambridge University Press, 2013), 111.



#### **IV. Conclusion**

Shaw and Auden have a significant impact on modernist literature. Through analyzing the intersection of race and gender in their literary works, I came to the conclusion that as modernist authors they share the same perspectives towards this issue. They focus their attentions on the obstacles that relegated the black race and women to the same inferiority status. Indeed, in their works, Shaw and Auden reveal that they are among the prominent contributors who struggle against race and gender stereotypes and power relations. In terms of race, the first chapter exposes the two authors' resistance to racism. As for the gender issue, the second chapter examines their perspective towards women. It shows their defense of women's rights and their contribution to confront patriarchy. It is clear that both Shaw and Auden call for the rehabilitation of the blacks' and women's status. They give voice to their protagonists to speak on behalf of their own and the oppressed as a whole. Their aim is to emancipate them by defying the racist and the sexist discourse to give a new image that restores their position and rights in society.

In their texts, Shaw and Auden display an example of the notion of intersectionality in terms of race and gender. They struggle to emancipate the black and women from the obstacles that lead to their subordination. However, their quest is not limited to such social categories but extends to other oppressed groups. Class is among their central issue since both of them support the Marxist revolutionary ideas against class hierarchies. In fact, the tension between the colonizer and the colonized and that between men and women are depicted in *The Black Girl* and *The Sea and the Mirror* as that of the capitalists and the working class. Both authors advocate equality between them to defy the capitalist system and achieve communism wherein all people share equal rights and live peacefully. Homosexuality is another category of oppression which is related to Auden's life. He is a British gay poet who feels marginalized after his immigration to America. Suffering from gay subjectivity is among

his reasons for defending the oppressed. It is important to conclude that the two authors' resistance to oppression results from their personal experiences.

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