

Vivie Warren's Female Masculinity in Bernard Shaw's *Mrs. Warren's Profession*

Vivie Warren's Female Masculinity in Bernard Shaw's *Mrs. Warren's Profession*

Firda Ulinuha

English Literature, Faculty of Language and Arts, The State University of Surabaya

Firdaulinuha@gmail.com

Abstrak

Penelitian ini membahas tentang kemaskulinan yang dimiliki oleh Vivie Warren dalam drama *Mrs. Warren's Profession* karya Bernard Shaw dan bagaimana bisa kemaskulinan yang dimiliki Vivie menyebabkan tidak stabilnya hubungan ibu dan anak tersebut. Shaw menggambarkan Vivie Warren sebagai pemain utama yang kemaskulinannya paling dominan. Dibawah teori gender, penelitian ini menggunakan konsep maskulin dan feminisme serta konsep maskulinitas dalam wanita oleh Judith Halberstam untuk menganalisis maskulinitas yang dimiliki oleh Vivie Warren. Selain itu terdapat teori hubungan ibu dan anak oleh Nancy Chodorow untuk menganalisis tidak stabilnya hubungan ibu dan anak pada Vivie dan Mrs. Warren. Penelitian ini memiliki dua rumusan masalah: (1) bagaimana maskulinitas yang dimiliki oleh Vivie Warren dalam drama *Mrs. Warren's Profession* karya Bernard Shaw tergambar; (2) bagaimana kemaskulinitas yang dimiliki Vivie Warren menyebabkan tidak stabilnya hubungan ibu dan anak dalam drama *Mrs. Warren's Profession* karya Bernard Shaw. Berdasarkan analisisnya, penelitian ini mengungkapkan bahwa: Vivie Warren memiliki karakter maskulin lebih banyak daripada feminin dalam bentuk ketegasan, mengejar prestasi dan status, mandiri dan menjadi handal, dan memiliki keterbatasan emosi. Karakter maskulin ini bisa menjadi salah satu faktor pendukung yang mungkin berdampak pada poin-poin tertentu dalam hubungan ibu-anak perempuannya.

Kata kunci: *Maskulin, feminisme, wanita maskulin, hubungan ibu dan anak*

Abstract

This study discusses Vivie Warren's Female masculinity in Bernard Shaw's *Mrs. Warren's Profession* and how her masculinity leads to the unstable mother daughter relationship. Shaw has portrayed Vivie Warren as the main character who has dominant masculinity character. This literary study that falls under the umbrella of gender studies, employs the concept of masculinity and femininity, the concept of female masculinity by Judith Halberstam are used to analyse Vivie Warren's female masculinity and mother-daughter relationship theory by Nancy Chodorow to examine her unstable relationship with her mother. This study proposes two statements of the problem: (1) How Vivie Warren's female masculinity is depicted in Bernard Shaw's *Mrs. Warren's Profession*; (2) How Vivie Warren's female masculinity leads to the unstable mother daughter relationship in Bernard Shaw's *Mrs. Warren's Profession*. Based on the analysis, this study reveals that: Vivie Warren has more masculine character than feminine in the form of assertiveness, pursuing achievement and status, self-reliant and become reliable, and having restricted emotions. These masculine characteristics it can be one of contributing factors may have impact in certain points in her mother-daughter relationship.

Keywords: *masculinity, femininity, female masculinity, mother-daughter relationship*

INTRODUCTION

In the late 1980s and early 1990s, masculinity has earned much attention from scholars of literature and history. However, those studies focus only on the masculinity performed by men. Similarly, studies of female masculinity tend to examine masculine women only within the context of women. At the same time, several studies have carried on female masculinity to analyze some literary work. Female masculinity tends to be the challenge of the nature men that men should be has masculine character (Jansen (2006).

When the word of masculine is mentioned it will give the idea of handsome face, brave, and strong body of

man. It also happens when the words feminine is mentioned, the characteristics of beautiful, sensitive and emotional woman will appear in our mind. Based on the traditional gender role, the characteristic of masculine are independent, assertive, brave, leadership, power, courage, and heroism. In another hand, feminism dealing with dependent, passive, respective, and sensitive character.

However, Halberstam stated on his book *Female Masculinity*, 1998:

"It is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality....what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians." (241)

It means that feminine does not always refer to woman and masculine is not always identical with man. As we can see that masculine characteristic is not only refers to man but also can be owned by a woman. Masculinity and femininity are descriptions which are created by society, not based on sex.

Parvathi P K, PhD in her journal articles entitled “Female Masculinity” in *Dystopian Adolescent Fiction – Suzanne Collins’ Hunger Games Series* (2017), she states that female Masculinity is a phenomenon in which female bodies do masculine performatives. In this, traits ascribed as masculine, such as, power, aggressiveness and virility are transposed on a female body. She also believes that masculinity is always related with power, that is the qualities traditionally associated as ideal masculine characteristics.

Society created the stereotype that some activities are related with one gender, such as sport associated only to a man, while shopping is related only to a woman. The stereotype itself consists of the activities that appropriate to woman or man (Burke (1985). This day, woman mostly has masculinity rather than femininity. Woman should not only stay at home and could take a job outside, while man not only has a job in the office but he also could cooking or taking care of children at home.

Woman who has that female masculinity means that they have a quality of a man on their self. There are some of the literary works that focused on the issue of female masculinity such as, Bernard Shaw’s *Mrs. Warren Profession* (1894). It is a play that the story centers on the relationship between Mrs. Kitty Warren and her daughter, Vivie.

Vivie is an assertive and independent woman who life separately with her mother, Mrs. Warren. She loves being an independent woman which is different from other woman at that era. She is an unflashy trailblazer and new woman with a university math degree. She has a penchant for fat cigars, plain attire and hard work (Berson (2016). In this play, Vivie is more masculine than her mother. Shaw describes Mrs. Warren as a former prostitute and the owner of brothel house. She operates the business because she wants Vivie to get a better life than her. At that time, being a prostitute is the only job that could earn a lot of money. Vivie acts business-like, self-reliant and masculine in her life whereas Mrs. Warren plays with her feminine style to ruin her prostitution business and also to interact with her society.

Based on those explanations, this study would like to show the female masculinity of Vivie Warren in *Mrs. Warren’s Profession*

METHOD

According to the background of the study above, the problems are formulated as (1)How is Vivie’s female masculinity depicted in *Mrs. Warren’s Profession*?

The main source of this research is a play by Bernard Shaw, entitled *Mrs. Warren’s Profession* that taken from non-profit library, *The Internet Archive* which becomes the topic as well.

The researcher did a close-reading method to find the masculinity norms in Vivie Warren’s character that will be discussed. Next, the researcher needs to underline the specific quotation as the evidence that related with the topic. After that, researcher will put the evidence in the table to make it easy to analyse them. Later on, the researcher will collect the data that suitable to be analysed. After collecting the data, researcher will find any relatable sources to strengthen the arguments. Lastly, the thesis will be written based on the data that has been compiled.

THEORETICAL FRAMEWORK

In accordance with statement of the problem, several theories are arranged to support this study. The theories presented here are the concept of masculinity and femininity, female masculinity by Judith Halberstam, and mother daughter relationship by Nancy Chodorow.

The concept of masculinity and femininity, and female masculinity will consist of the definitions, the qualifications, and how masculinity leads to the unstable mother daughter relationship will be discussed in this chapter.

The concept of masculinity and Femininity

Based on Jan E. Stets and Peter J. Burke in their book entitled *Introduction Femininity and masculinity*, femininity and masculinity refers to the degree to which persons see themselves as masculine or feminine given what it means to be a man or woman in society. Femininity and masculinity are embedded with cultural and social meaning rather than the biological or sex aspect.

Gender role consist of different frequencies of activities that women and men are engage in (Williams and Best, 28). Therefore, the male gender

role or female gender role is like a rule that should be obeyed by men and women to fulfill their parts in acting masculine or feminine.

Stereotypes are beliefs that have been generalized about people based on their membership in one of many social categories. Gender stereotypes vary on four dimensions: trait, role behavior, physical characteristics, and occupations (Deaux and Lewis, 1983). Gender is divided into two main characters which are feminine and masculine. Based on traditional gender role there are several characteristics of femininity and masculinity. Masculinity character consists of independence, assertiveness, and insensitive. In other hand, femininity is related with dependence, receptive, and sensitive.

Based on Ronald F. Levant in his book *Masculinity Reconstructed* in 1995, there are several elements that likely to be connected with masculinities:

1. That man should be good at solving problems and in being assertive.

Being assertive means expressing one's thoughts and feelings in an honest, straightforward, and correct way. Assertive people should respect the opinions and beliefs of others, while defend their own ideas. In society, assertiveness is needed to express our thought clearly and reasonably, with no need to disrespect others' opinions. There are two types of assertive behavior; passive and aggressive behavior. Passive behavior is looking others pleased and leads people to does not care with their responsibility to others. Aggressive behavior is when people turn aggressively and pay no attention to other's feelings and never show respect towards them. Acting assertively may can strengthen people's self-confidence.

2. That man should be self-reliant and reliable.

Not needing help or support from other people and the capacity of an individual to rely on his or her capabilities is called self-reliant man. Depend on others may be necessary at times, but in order to be self-reliant, it is important to learn how to be as self-sufficient as possible. The example of being self-reliant includes person's ability to manage money and assume his own decisions. Ralph Waldo Emerson in his essay "*Self-Reliance*" in 1841 explains that self-reliance is an ideal as opposed to conformity and different modes of independence. A man with self-reliant does not wait around for someone else to take care of things that need to be taken care of. If he encounters a problem,

he takes the initiatives and tries to figure out how to resolve it (Brett & Kate McKay, 2012).

3. That man should pursue their achievement and status.

When people are described as pursuing achievement and status means that they are following or chasing their achievements. Individual with masculine character they will have more passions for their work, receiving respect, and making differences (Harvard Business School Study, 2014). Similarly, a forty-year study by Vanderbilt University found significant gender differences in how mathematically-gifted subjects define success. Men almost overwhelmingly prioritized cultivating high-impact careers that require 50 or more hours per week, while women defined success more broadly to include family and community investment.

4. The injunction to restrict the emotion.

Restricted emotion is a condition of reduced emotional reactivity in individual; it can lead to apathy, which refers to a lack of emotion. Emotional state decides how people behave. Men and women control their emotions in different ways. Women are more likely to express their feelings straightly, and to look for the support of others, however men who hold themselves to the masculine ideal likely to hide their emotions.

It can be concluded that as masculine character, someone must be good at solving problem and being assertive, should be self-reliant and reliable, should pursue their achievement and status, and become restricted in emotions. All of those characteristics can be related as the norms of masculinity in society.

Female masculinity

Femininity and masculinity refers to the way society's perspective in how a man be a man and how woman be a woman. Society will decide in how someone can be called as a man or woman. Males will generally see themselves as masculine figure while females see themselves as feminine figure. But it is also possible for one to be female and choose herself as masculine or to be male and choose himself as feminine (Burke-Stets, 1985).

In the society, masculinity is worthy and important thing since masculinity is a means to differ male and female. Masculinity is a shifting

concept time by time. Peter Lehman states in his book, *Masculinity: Bodies, Movies, and Culture*, this thing happens because masculinity, as well as femininity is so much related to time and culture.

Parvathi P K, PhD in her journal articles entitled "*Female Masculinity*" in *Dystopian Adolescent Fiction – Suzanne Collins' Hunger Games Series* (2017), she states that female Masculinity is a phenomenon in which female bodies do masculine performatives. In this, traits ascribed as masculine, such as, power, aggressiveness and virility are transposed on a female body. She portrays Katniss Everdeen as the masculine character who is depicted along the lines of ideal American Frontier Masculinity which values self-sufficiency, courage, individualism and the rough outdoor life. She also argued that, Capitol is related with masculine character, while citizens is related with feminine positions. In the series, Capitol has strict control over the Capitol citizens and punishes them harshly for smallest offences. Citizens' feminine position is symbolized by the powerlessness and emphasized feminine performances, like fancy costumes and makeup of the citizens of the Capitol. As a conclusion, Parvathi emphasizes that the practice of masculinity rewards each character in *Hunger Games* with position of authority and power that associated with hegemonic masculine performances.

Furthermore, according to Judith Halberstam in her book entitled: *Female Masculinity*, stated that:

"It is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality... what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians" (241).

Masculinity does not always belong to a man, because female also can have them in their self. As the explanation about gender above that masculinity or femininity are constructed by society and supported by environment, culture, family and experiences.

Halberstam argues female masculinity has played a crucial but unrecognized role in the emergence of contemporary formations of the masculine. Approving the concept of female masculinity have been neglected or misunderstood because of a cultural intolerance towards the gender ambiguity that the masculine woman represents.

We live in a culture that, for several hundred years, has been unable to acknowledge gender indeterminacy as a functional mode of identification, instead explaining figures like the stone butch, the tomboy, and the androgyny in terms of pathology and deviance (Adams,1998).

A number of studies have been conducted about female masculinity theory used in literary text. One of them is *When The Clothes Do Not Make The Man: Female Masculinity And Nationalism In Eighteenth-Century British Literature* by Leslie J. Jansen. To analyze her study, Jansen used theory of *Female Masculinity* by Judith Halberstam and other scholars who have been studied about female masculinity and other gender binary. Jansen said that her dissertation is examining the implications of female masculinity on normative masculinity and the link between these masculinities and nationalism from the early to late eighteenth century, with particular emphasis at the mid-point of the century. As a result of this study, she believed that female masculinity was fundamental to the development and construction of an idealized masculinity. She also assumed that the construction of masculinity is deeply connected with the development of nationalism and of Britain's Empire. Thus, she has argued that in order to understand normative masculinity in the eighteenth century, we must examine female masculinity as well.

ANALYSIS

This chapter explains broad analysis as the answer of two research questions as stated in the previous chapter. These chapters will analyze Vivie Warren's female masculinity in Bernard Shaw's *Mrs. Warren's Profession*.

Vivie Warren's female masculinity

According to Judith Halberstam in her book entitled: *Female Masculinity*, stated that:

"It is crucial that masculinity does not belong to men, has not produced only by men and does not properly expressed male heterosexuality... what we call 'masculinity' has also been produced by masculine women, gender deviants, and often lesbians" (241).

Halberstam believes that masculinity does not always belong to a man, because female also can have them in their self. As the explanation about gender above

Vivie Warren's Female Masculinity in Bernard Shaw's *Mrs. Warren's Profession*

that masculinity or femininity are constructed by society and supported by environment, culture, family and experiences.

It is possible for woman who has several norms of masculinity such as pursuing of achievement and status, become self-reliant and reliable, assertiveness, and restricted-emotions to be called as masculine woman. The depiction of Vivie Warren's masculinity will be discussed in below explanations.

Pursuing of Achievement and Status

Vivie Warren is young modern woman who lived separately with Mrs. Warren as her mother. Mrs. Warren lived in Brussel and Vienna as the owner of her prostitution business, while Vivie has to live in England to continue her study in Cambridge University "*VIVIE. Since I was child I have lived in England, at school or at collage, or with people to take care of me. I have been borted out all my life. my mother has lived in Brussels or Vienna and never let me go to her*" (Act I, pg 5). Mrs. Warren builds this business in order to get higher social status and to support Vivie's life. However, Vivie character is quite different with her mother, Vivie got higher social status because of her hard work and her cleverness, while Mrs. Warren use her femininity to get her social status. As she lives separately with her mother, Vivie grows up as independent, assertive, and intelligent woman.

Bernard Shaw portrays Vivie character quite different with women in Victorian era. In Victorian era, it was a must for women to get married with men who has same social status. Therefore, men could take control of her wife's life and women should obey their husband. In Victorian era, it was a must for women to maintain the honourable manner and have to act feminine in society. However Vivie refuses the Victorian women qualifications as in journal article "*The New Woman Type of The Industrial Revolution from George Bernard Shaw: Mrs. Warren Profession*" (2011) by Celik Yavuz, states that in Bernard Shaw's *Mrs. Warren Profession* Vivie Warren who graduated from the university is a masculine woman who can lead her life without loving or marrying a man, independently of a man, and on her own feet. Vivie can be accepted as a new woman with masculine character who have struggle in her life to reach her own independency without depending on others. With those masculinity characters, Vivie Warren is so far to be called as feminine woman.

"(She is an attractive specimen of the sensible, able, highly educated young middle class english woman. Age 22, prompt, strong, confident, self-possessed. Plain business-like dress, but not dowdy. She wears a chatelaine at her belt, with a fountain pen and paper knife among its pendants)". (Act I, pg 1-2)

Shaw depicted the masculinity character of Vivie Warren by giving the brief explanation of how Vivie is grown up as modern woman with independent characteristic. The self-possessed in Vivie character makes her easy to control her own feeling and easily control her emotions especially in tough situations. This can be achieved as she understanding her emotions and know how to solve her own problem. As masculine woman, she does not really care about her appearance, mostly young woman will try her best to look fashionable; however Vivie forget those things and only focus on her career.

Her independency leads Vivie to pursuit her achievement and status, also build up her self-reliant. As she lived separately with her mother, Vivie independency is grown broadly. In the first act, Bernard Shaw shows that Vivie is the new woman who has different character in that era.

"VIVIE. I shall set up chambers in the city, and work at actuarial calculations and conveyancing. Under cover of that I shall do some law, with one eye on the Stock Exchange all the time. I've come here by myself to read law: not for holiday..." (Act I, pg 4)

"VIVIE. Oh yes I do. I like working and getting paid for it. When I'm tired of working, I like a comfortable chair, a cigar, a little whiskey, and a novel with good detective story in it" (Act I, pg 4)

Her independency does not mean that she could do whatever she wants. She still be aware about her responsibility of her own life. She loves her job and becomes hard worker. All she has done is how to get better life by working hard and must make more money than she spend. Even though some people considers that what she did is too difficult, but Vivie can take over it and she knows how to enjoy her life. However, the way she enjoying her life is quite different with other women in that era. In masculine way, she took a cigarette and whiskey to complete her day.

Self-reliant and Reliable

The independency of Vivie also builds up her self-reliant. Self-reliant means not needing help or support from other people. A man with self-reliant does not wait around for someone else to take care of things that need to be taken care of. If he encounters a problem, he takes the initiatives and tries to figure out how to resolve it himself (Brett&McKay, 2012). This quotation below portrays self-reliant in Vivie character.

CROFTS. Oh well, come, Miss Vivie: you needn't pretend you don't see what I'm driving at. I want to settle down with a Lady Crofts. I suppose you think me very blunt, eh?

VIVIE. Not at all: I am very much obliged to you for being so definite and business-like. I quite appreciate the offer: the money, the position, Lady Crofts, and so on. But I think I will say no, if you don't mind, I'd rather not. [she rises, and strolls across to the sundial to get out of his immediate neighborhood]. (Act III, Pg 31)

In act III, the conflict between Crofts and Vivie is raised up. As a mature, and rich man Crofts believes that Vivie will agree to be his wife. Croft tries to persuade Vivie with his wealthiest and his higher social status. From that quotation, it is stated that Vivie frankly reject Croft's offer. Her self-reliant make her believe that without man help she still can continue her life.

Assertiveness

The third masculine norm that Vivie has is Assertiveness. Mostly for woman it is hard to build the assertiveness in herself since woman think that being assertive means pushiness. Sometimes, woman will afraid if she being too assertive in society, it is because her society will label her abrasive or bossy character. However, this stereotype does not affect Vivie's character. The way Vivie act shows that she just expressing her thoughts and feelings in an honest, straightforward and correct way. She also respecting the thoughts and beliefs of others, while she defend her own. It means that the assertiveness in Vivie is quite strong and steady.

VIVIE. Who was my father?

MRS. WARREN. You don't know what you're asking. I can't tell you.

VIVIE. [determinedly] Oh yes you can, if you like. I have a right to know; and you know very well that I have that right. You can refuse to tell me if you please; but if you do, you will see the last of me tomorrow morning. (Act II, pg 21)

Those conversations happened when Vivie confronted her mother to tell truth about her father and her relatives. When Mrs. Warren did not want to answer her questions, Vivie told that she will leave her alone. The aggressive assertiveness of Vivie is occurring while she confronts her mother. Aggressive assertiveness occur when people acts aggressively and ignore the feelings of others and never show appreciation towards others.

VIVIE. You attacked me with the conventional authority of a mother: I defended myself with the conventional superiority of a respectable woman. Frankly, I am not going to send any of your nonsense; and when you drop it I shall not expect you to stand any of mine. I shall always respect your right to your own opinions and your own way of life. (Act II, pg 22)

In other hand, as she can control their emotions, Vivie responds her mother with passive assertiveness. This situations leads Vivie to respect what her mother said while she still has to defend her own decision. For Vivie, acting assertively could strengthens their good feelings about herself and improves her self-confident.

Restricted Emotions

Restricted emotion is the next masculine norm that belongs to Vivie's character. Restricted emotions is a condition of reduced emotional reactivity in individual, it could be distinguished from apathy, which explicitly refers to a lack of emotion. The emotional stage decides how people behave. Man and woman control their emotions in different way. Women are more likely to express their feelings directly and to seek the support of friends and family, whereas men might hide their emotions or withdraw. Being independent and assertive make Vivie lack of feeling, she becomes insensitive about anything, such as love and her intimacy relationship with her mother.

Vivie Warren's Female Masculinity in Bernard Shaw's *Mrs. Warren's Profession*

VIVIE. *Yes I have. Last May I spent six weeks in London with Honoria Fraser. Mamma thought we were doing a round of sightseeing together; but I was really at Honoria's Chambers in Chancery Lane everyday, working away at actuarial calculations for her, and helping her as well as a greenhorn could. In the evenings we smoked and talked, and never dreamt of going out except for exercise. And I never enjoyed myself more in my life.* (Act I, pg 4)

VIVIE. *MR PRAED: once for all, there is no beauty and no romance in life for me. Life is what it is; and I am prepared to take it as it is.* (Act IV, pg 39)

The quotation above tells about, when Mrs. Warren thought that Vivie would be happy if she did conventional amusement activities such as sightseeing, in another hand Vivie cannot enjoy it. She does not feel the happiness while she has her holiday. She enjoyed her holiday with worked in calculation and enjoyed it. The lack of emotions makes Vivie's life so much different with other women. The restriction of emotional leads Vivie to relationship difficulties due to an inability to resolve emotional conflicts and a perceived lack of ability to be intimate. While other women need romantic feeling, Vivie believed that she can live without romantic things. She just enjoy her independent life and never think about love or romance before.

VIVIE. *[putting aside her books with cool decision] Well, let us drop the subject until you are better able to face it. [Looking critically at her mother] You want some good walks and a little lawn tennis to set you up. You are shockingly out of condition: you were not able to manage twenty yards uphill today without stopping to pant; and your wrists are mere rolls of fat. Look at mine. [she holds out her wrists]*

MRS. WARREN. *[after looking at her helplessly, begins to whimper] Vivie—* (Act II, pg 21)

MRS. WARREN. *[wildly] My good, what sort of woman are you?*

VIVIE. *[cooly] The sort the world is mostly made of, I should hope. Otherwise I don't understand how it gets its business done.*

Come [taking her mother by her wrist and pulling her up pretty resolutely]: pull yourself together: That's right.

MRS. WARREN. *[querulously] you are very rough with me, Vivie.*

VIVIE. *Nonsense. What about bed? It's past ten.*

MRS. WARREN. *[passionately] what's the use of my going to bed? Do you think I could sleep?*

VIVIE. *Why not? I shall.*" (Act II, pg 22)

Withdrawing from family and working longer hours builds up Vivie's restricted emotions. The above conversation shows, while her mother becomes helpless who begs Vivie's kindness, Vivie does not even care about her mother's weeping. Her lack of emotions changes Vivie into heartless person.

CONCLUSION

Masculinity is not only owned by man with his independency and assertiveness, as well as femininity is not always referring to woman with her dependent and emotional character. Here female masculinity that owned by woman is performed as the natural characteristics challenge of man that should be fulfil the masculine character. It is reflected in Vivie Warren character in Bernard Shaw's *Ms. Warren's Profession*.

Bernard Shaw portrays Vivie character quite different with Victorian era. In Victorian, it was a must for women in to maintain the honourable manner and have to act feminine in society. However Vivie refuses the Victorian women qualifications. She is well educated and controls her financial matter independently. She rejects the romance in her life and shows up her reliance on her hard work. With those masculinity characters, Vivie Warren is so far to be called as feminine woman

Being assertive means expressing one's thoughts and feelings in an honest, straight-forward, and correct way. Vivie's assertiveness tends to an aggressive assertiveness. It portrayed in the way she confronts her mother about her true family, and also occurs in her daily interactions to reject man's affection.

Not needing help or support from other people and the capacity of an individual to rely on his or her capabilities is called self-reliant figure. The example of being self-reliant includes person's ability to manage money and assume his own decisions. In Vivie's case,

being a hard worker makes her easy to maintain her financial matter and it can be assumed that she can rely on her capabilities.

Masculinity character should pursue their achievement and status, it means that they are following or chasing their achievements. Here, as independent woman Vivie shows that she has successfully graduated from Cambridge and get higher social status. Therefore, it makes Vivie becomes unconventional woman in 19th century and far away from Victorian woman's qualification.

The injunction to restrict the emotion is a condition of reduced emotional reactivity in individual; it can lead to apathy, which refers to a lack of emotion. As masculine woman, Vivie is more likely to hide her feeling. She does not care about romance and the intimacy relationship with her mother in her life. This situation makes Vivie becomes heartless person.

In conclusion, throughout the characterization and the plot in this play, Vivie's female masculinity is depicted such as her assertiveness, self-reliant, pursuing of happiness and status, restricted emotions.

REFERENCES

- Adams, R. (2000). Masculinity without men. Review of Judith Halberstam, *Female Masculinity*. *Glq*, 6(3), 467-478.
- Berson, M. (Producer). (2016). 'Mrs. Warren's Profession' Still has Power to Provoke. [Newspaper]
- Bordo, S. S., Faludi, S., & Wallis, B. (1999). *Masculinity without Men: Review of Judith Halberstam*, 1-16.
- Bradford, G. (2015). "Achievement and the Meaning of Life." 2017.
- Brannon, Linda. (1985). *Gender: Psychological Perspective*. Boston: Allyn and Bacon, 1976.
- Burke, P.J., and Jan. E. (1999). *Stats.Femininity/Masculinity*. Department of Sociology, Washington State University.
- Burke, J. E. S. a. P. J. (1985). *Introduction Femininity and masculinity* Retrieved 13-06, 2017, from <http://fliphtml5.com/sbly/sjhp/basic/>
- Çelik, Y. (2011). The New Woman Type of The Industrial Revolution from George Bernard Shaw: Mrs Warren's Profession. 15, 184 - 209.
- Halberstam, J. (1998). *Female Masculinity*. Duke University Press.
- Jansen, L. J. (2006). When The Clothes Do Not Make The Man: Female Masculinity And Nationalism In Eighteenth-Century British Literature, 320.
- Lehman, Peter. *Masculinity: Bodies, Movies, and Culture*. New York: Routledge, 2001.
- Literature, E., & Program, S. (n.d.). *Female Masculinity of Fa Mulan and its Impact Towards Her Relationship with Male Characters in Disney Movie Mulan*.
- Levant, R. F. (1995). *Masculinity Reconstructed: Changing the Rules of Manhood- at Work, in Relationships and in Family Life*. New York, Plume/Penguin Books.
- Noble, J. (2000). *Masculinities Without Men: Female Masculinity in Twentieth-Century Fictions*. Canada: National Library of Canada. <https://doi.org/10.16953/deusbed.74839>
- Shaw, B. (1856-1950). *Mrs. Warren's Profession*. London, The Internet Archive.