Chapter – 3

SOCIAL EVIL IN
MRS. WARREN’S PROFESSION
Shaw’s main purpose in writing *Mrs. Warren’s Profession* is to discuss another problem play “the problem of sexual prostitution and its economic roots.”

His aim is to awaken the dormant conscience of the people by driving home to them the dreadful truth that it is not the woman but the society at large which is accountable for the social evil of prostitution. He makes this clear in his Preface to *Mrs. Warren’s Profession*:

Shaw says, “Prostitution is caused, not by female depravity and male licentiousness, but simply by underpaying, undervaluing and over working women so shamefully that the poorest of them are forced to resort to prostitution to keep body and soul together.”

The inefficacious and effeminate culture that grapples the society with infidelity sustains the growth of prostitutes in the world and grim with every sprite and draught of male dominance that prevails. Society at large mocks the gullible that adroitly breaches the lacuna of sanctity leading to prostitution.

In the eighteenth century, industrialisation changed the whole of Europe and America. Many workers in agriculture and other handmade production methods switched to a new technology for improving the product demand in cotton textile, chemical, iron and water power schemes. Numerous factories emerged during this century in London and created a demand for workers, especially child labour. People started to travel to London as it was the main hub for employment and they resorted to all types of works utilising every opportunity. Children were given the menial and dangerous work of
scavenging cotton fluff from beneath the moving machinery. This industrial revolution flooded London with workers giving rise to terrific slums and horrific prostitution. The Victorians had a difficult time to overcome the pathos and misery of this eschewing profession.

As for the title of the play, Shaw states that there are two versions. According to one version, *Mrs. Warren’s Profession* is “only a paraphrase of a scene in a novel of my own *Cashel Byron’s Profession*” (hence the title, “*Mrs. Warren’s Profession*”) in which a prize-fighter shows how he was driven into the ring exactly as Mrs. Warren was driven on the streets.”53 Another version is that of Miss Janet Achurch, an actress and a friend of Shaw who suggested to Shaw to name the play as *Mrs. Daintry’s Daughter*, Shaw states: “I finally persuaded Miss. Achurch who is clever with her pen to dramatise her story herself on its original romantic lines. Her version is called *Mrs. Daintry’s Daughter*. That is the history of *Mrs. Warren’s Profession*.”54 In fact, Shaw has taken a hint from “a Victorian character, the soiled woman, that tragic Magdalene,”55 as remarked by Benidict Nightingale, but the idea has been given an ironic twist.

*Mrs. Warren’s Profession* was written in 1893, published in 1898 and first private performance was on Sunday fifth January 1902 at London’s New Lyric Club in asylum because of the Lord Chamberlain’s ban on this play. The first public performance was in London that took place on 27 July 1925, the year Shaw received the Nobel Prize in literature for his indomitable work on idealism and civilization, and spreading his message across the world for transparency and
humanity. In 1905, this play couldn’t be performed and the license was revoked as there were obscene issues in the play and the police of the New York arrested the crew and the staff according to the Comstock Laws of that year. But this play was revived and edited later for five times before the play was closed after its first performance.

The major themes of this play are poverty and wealth, oppression and freedom. The theme of incest has also contributed to strengthen the theme of prostitution. As a result of incest, the problem of prostitution gains significance. According to Bentley, Shaw combined the themes of prostitution and incest in order to make quite a rational point, “Our mad society draws back in horror from incest, which is certainly not a pressing menace and perhaps not even a bad thing, while it encourages prostitution, which is a virulent social pestilence.”\\n\\nShaw knows that the poverty of England in the eighteenth and the nineteenth centuries plays a pivotal role in demarcating the poor from rich. Mrs. Kitty Warren, whose profession is prostitution is tortured by the atrocities of the rich, goes to work for a very low wages and rebels for her destiny on streets and thereby resorting to prostitution. She was oppressed by the rich but frees her ‘Will’ to get good life either in rhapsody for making a better living or to be shunned by the society of which she chooses the former. Shaw deals with the problem of prostitution artistically through the theme of conscience which creates conflict between “a coarse mother, Mrs. Warren, and a cold daughter, Miss Vivie Warren.”\\n\\nSurendra Sahai points out, “technically, Mrs. Warren’s Profession achieves
dramatic conflict through the complexity of its theme and the economic and the emotional aspects of its plot.”

*Mrs. Warren’s Profession* occupies the highest place as the ‘best play ever’ even today of its charm to endure audience with its dynamic plot and technique by Shaw. The plot of the play is closely knit. It acquires dramatic conflict, act by act as the theme of the play, conscience; develop tension between the two characters Mrs. Warren and Vivie Warren. As Sahai Observes “in his attempt to put in tenseness and suspense in the conflict between the capitalist and the individualist in Act-I, Shaw soon turns it as one revolving around domestic conflict of sentiment between mother and daughter.” This play by Shaw is considered as the discussion play where the narrative technique is authorial and discussion type. In fact, *Widowers’ Houses* is also a discussion play on slums, but this play really stands out as one among the many plays written and directed by Shaw on prostitution. The play is divided into four acts: act one shows the eagerness of Vive towards her mother and inquiringly asks Mr. Praed about the attitude of Kitty, her ideologies, her emotions and her upbringing. Vive was kept far from her mother and people were paid to look after Vive from the beginning of her education. Act two gives us an enchanting discussion between the mother and the daughter. Vive is very keen to know about her father, relatives and family friends, but Kitty is in helpless situation to tell anything. Meanwhile Sir George Crofts has an eye on Vive which Kitty observes and warns him not to have such intentions on her daughter.
and threatens him that he will be thrown out of London soon if he continues with the same crooked feelings over her daughter. Act three pertains to a sensitive but harsh discussion between George Crofts and Vive Warren about her mother. Here two secrets are revealed by Crofts: firstly, Vive and Frank are half siblings and secondly, Vive’s mother is a prostitute and runs brothels across Europe as the managing director and partner with Crofts. With this secret Crofts tries to manipulate Vive and takes advantage of the situation for two reasons again: first, he wishes to marry Vive and second, he assures that after his death she can even have a better life with a huge property around her. Act four challengingly advances to the best of its dramatic art as Nora Helmer, the protagonist of the play, A Doll’s House (1879) by Henrik Ibsen, the mentor of Shaw, slams the door of her house and leaves everybody behind, goes on further to lead her life independently. Likewise in this play Vive Warren shuts the mouth of her mother Mrs. Kitty Warren once for all and abandons her to lead her life freely and independently as an advanced woman of the era of those times. This shocking partition of mother and daughter at the end of the play echoes the attitude and sensibilities of a modern woman in the present generation as well.

Henrik Ibsen’s A Doll’s House focuses on an independent woman who recognises that she no more needs her husband and children, leaves them to their fate as her own conscience is being poked for no reason. Nora Helmer, the protagonist of the play has similarities with Vive Warren and both follow their stream of
consciousness till the last act of their roles where their mental process mingles with conscious thoughts, expectations and feelings of their individual characters. Torvald Helmer, the husband of Nora is a man of righteousness who embraces Nora as his loving wife but could not resist his anguish when he discovers the manipulation done by Nora by forging her father’s signature in a bond just to protect her husband from the guilt. But he realises this at the end of the play that Nora has taken the responsibility to protect him but in vain. Torvald is compared to Kitty Warren, the mother of Vive who always is delighted to have such a daughter and a support to her in old age. Vive understands this but could not do her best in supporting her for the rest of life and leaves her mother to lead a life on her own without the old identity as ‘the prostitute’s daughter’. Ibsen saw drama as a medium for social criticism as Shaw too has accepted and brought fine artistry in blending the social problems perfectly on his stage.

The characters in this play exhibit alluring personalities, though they are not good characters, it is very interesting to see them all. Mrs. Kitty Warren, the protagonist has an outstanding charisma in running a chain of brothels in Europe with an enigmatic purview on her later part of life, dazzles around with her flamboyance in her present. She has an eye on temperament and motivation; who surprises all with her twists in her life. She is a determined woman with a heart to accomplish her intentions. She is in a way a protester who protests against the evil, the society has done to her. She wages a
war against herself for retribution with her innocence. She has courage to outstand as an independent woman of London who does not merely bother the bureaucrats and its consequences of being ‘labelled as a prostitute’ of those times but rather dominates her conscience for a free-living in the country. Her character gives us a message to have an independent life whatever the society has given you, return it to the society with a spearing challenge in one hand and a burning desire in the other to face the society: either the society should instruct you or you should instruct the society. This is a big redemption Shaw has given in the hands of Kitty Warren to mark her own destiny.

Mrs. Warren has invited all her best and notorious friends: Praed, Sir George Crofts, Rev.S.Gardner and Frank for supper. In course of their formal conversation, Mrs. Warren proposes matrimonial alliance to her daughter with Mr. Frank. Since Rev. S. Gardner holds a respectable position in the society as a Rector, he refuses the proposal. Mr. Crofts cunningly suggests to Mrs. Warren not to marry her daughter with Frank who has no profession or property. Vivie Warren remonstrates against her mother’s repeated demand to head her words:

Mrs. Warren: .....Have I no rights over you as your mother?
Vivie: Are you my mother? ....Then where are relatives?
my father: our family friends? You claim the rights of a
mother: the right to call me fool and child; to speak to me as no woman in authority over me at college dare speak to me, to dictate my way of life; and to force on me the acquaintance of a brute who anyone can see to be the most vicious sort of London man about town. 60

(Act II, P.307)

Vivie persists to know about her father and ruthlessly attacks:

... How can I feel sure that I may not have the contaminated blood of that brutal waster in my veins?

(Act II, P.308)

Shaw through Mrs. Warren puts forth his strong ideas relating to the exploitation of women labourers by the capitalists and how women are compelled to work as slaves with so much of pain. “... the employers who pay women less than subsistence wages and overwork them mercilessly to grind profits for themselves out of the pitch of the nation.”61 Mrs. Warren pathetically narrates the circumstances under which she has to embrace the profession. Mrs. Warren says:

The other two were half sisters:..... One of them worked in a whitelead factory twelve hours a day for nine shillings a week until she died of lead poisoning... Then I was waitress; and then I went to the bar at Waterloo station: fourteen hours a day serving drinks and washing glasses for four shilling a week ... Do you think we were such fools as to let other people trade in our good looks by employing us as shop girls, or barmaid, or waitresses,
when we would trade in them ourselves and get all the
profits instead of starvation wages?  (Act II, PP 312-313)

Though Mrs. Warren assures to meet Vivie's needs, Vivie cuts
her mother with her darts like words. It is clear from her words, that
Vivie’s independent nature is apparently pinpointed by Shaw, to
make her an advanced woman choosing her own way of life apart from
her mother’s influence. “Shaw’s Mrs. Warren’s Profession best shows
the conflict between individualism and social forces. Vivie cuts herself
off from her own mother when she discovers the source of her income.
Vivie settles down to work out her destiny alone unaided by her family
friends.”62 But Mrs. Warren cunningly argues and tries to restore the
situation to a normal state. The heart of a mother is best seen here to
reconcile her daughter as she is the only source of support in her old
age. No friends of Mrs. Warren come to rejuvenate the lost hopes on
her daughter and life. Her mother cleverly allures Vivie:

You're too young. It means a new dress everyday; it
means theatres and balls every night; ... it means
everything you can think of. And what are you here? A
mere drudge, toiling and moiling early and late for your
bare living and two cheap dresses a year.  (Act IV, P.350)

Vivie, in turn, expresses her determination to continue her
chosen profession different from her mother. She becomes prudent
with her mother and says:

No: I am my mother’s daughter I am like you: I must
have works, and must make more money than I spend.
But my work is not your work, and my way not your way. We must part. It will not make much different to us: instead of meeting one another for perhaps a few months in twenty years, we shall never meet. (Act IV, P.353)

Mrs. Warren with a stentorian voice demands Vivie to look after her since she has become old. Every parent’s dream in old age is to lead life happily with their children. This realisation occur when they become weak and dependant but it is the duty of every child to look after his/her parents. The catastrophe of sorrow, pain and suffering exists when there is a gap between the young minds and the older ones. Mrs. Warren enigmatically claims her right:

We’re mother and daughter. I want my daughter. I’ve a right to you. Who is to care for me when I’m old? Plenty girls have taken to me like daughters and cried at leaving me; but I let them all go because I had you to look forward to. I kept myself lonely for you. You’ve no right to turn on me now and refuse to do your duty as a daughter.

(Act IV, P.354)

Vive Warren, the daughter of Kitty Warren, is a complex as well as shrewd person who displays single quality of life she leads and then revokes her intentions and attitude at the end of the play towards her mother in a bizarre way who shocks us by leaving her own mother to her fate. Vive is brought up with all comforts and studies in the University of Cambridge and unaware of her mother’s past. Surprisingly she adopts reconciliation towards her fate as she is
the daughter of a prostitute in London who has financed her education from the brothels which her mother runs across Europe. She is another woman whom Shaw has carved her character with a tinge of ‘beauty with brains’. She is independent in her thinking with high moral values, the best education and free attitude in her own realm.

Right from the first Act, Shaw introduces discussion on various aspects of complications that arise in a prostitute’s family life. As the play opens, Mr. Praed, an artist, meets Mrs. Warren’s daughter, Vivie Warren, and enquiringly asks several questions relating to her tastes and inclinations. The artist inquisitively drags Vivie, to some unknown facts that have been kept secret by her mother. However, she ignorantly expresses her penchant views:

Vivie: I hardly know my mother. Since I was a child I have lived in England, at school or College, or with people paid to take charge of me. I have been boarded out all my life. My mother has lived in Brussels or Vienna and never let me go to her. I only see her when she visits England for a few days... But don’t imagine I know anything about my mother. I know far less than you do. (Act I, P.279)

Vivie, who is ignorant of her mother’s profession, talks casually with Praed, who has doubt on her way of living:

Praed: I’m so glad your mother hasn’t spoilt you’.... I’m a born anarchist. I hate authority. It spoils the relations between parent and child; even between mother
and daughter. Now I was always afraid that your mother would strain her authority to make you very conventional.

(Act I, P. 275)

When both are deeply immersed in conversation and as Praed is about to express something on Mrs. Warren, Mrs. Warren and Sir George Crofts enter the scene. Mrs. Warren introduces her daughter to Sir George Crofts and instantaneously Crofts’ mind grips with the thought of Vivie’s father. When Mrs. Warren and her daughter are off the scene, Crofts engages Praed in queer discussion regarding Vivie’s father. As Praed and Crofts are absorbed in their discussion, Mrs. Warren invites both for tea. Just then Mrs. Frank appears behind him. Frank’s father the Rev. Samuel Gardner arrives there to take his son. Mr. Frank who is said to be Vivie’s lover meets Praed. Gardner happens to meet Mrs. Warren who is her old friend. Mrs. Warren recognises and reminds about the letters that both exchanged some years back.

It is the agony of a young soul who has not seen her father in her life and reckons about her mother’s character and life. She daringly asks her mother to disclose the reality of her father and her past life; Mrs. Warren with shivering voice tells Vivie about her upbringing in a pathetic way, yet Vivie condemns her with her thoughtful and witty comment and says:

Everybody has some choice, mother. The poorest girl alive may not be able to choose between being queen of England or Principal of Newham; but she can choose
between ragpicking and flower selling, according to her taste. People are always blaming their circumstances for what they are I don’t believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and, if they can’t find them, make them. (Act II, P.309-310)

Shaw himself confesses that Mrs. Warren’s blaming English society is supposed to be apt and suggestive since his aim is to have a dig on the English society: “Nothing would please our sanctimonious British public more than to throw the whole guilt of Mrs. Warren’s profession on Mrs. Warren herself. Now the whole aim of my play is to throw that guilt on the British public itself.”

Vivie becomes furious and attacks Crofts with much contempt and indignation. She believes that Mr. Crofts has done everything to ruin her mother’s life with utmost precision to dissuade her in every possible way. Vivie wounding scorns Crofts:

    My mother was a very poor woman who had no reasonable choice but to do as she did. You were a rich gentleman; and you did the same for the sake of 35 per cent. You are a pretty common sort of scoundrel, I think. That is my opinion of you. (Act III, P.330)

As Vivie stoutly opposes Crofts Comradeship with her mother in furthering the business, Crofts reacts sharply about the society that exists before her. Vivie sternly attacks Crofts and blames:
When I think of the society and tolerates you and the laws that protect you: when I think of how helpless nine out of ten young girls would be in the hands of you and my mother the unmentionable Woman and her capitalist bully.  

(Act III, P.332)

In spite of repeated positive gestures of Frank’s, Vivie strongly condemns Frank and she sternly expresses her opinion by thinking about her future that her life should not imitate the life of Mrs. Warren’s. Vivie puts aside her emotions and regains her control over her conscience says:

‘I think brother and sister would be a very suitable relation for us.  

(Act IV, P.339)

Praed appears when Frank and Vivie are engaged in a serious discussion Praed asks Vivie to go along with him to Italy.  Vivie who has resolved fully to stand on herself brushes aside his proposal and expresses her reluctance to enjoy romance. Vivie says:

... 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, P.340)

Mrs. Warren appears when Vivie is gone out for a while from the scene.  Sensing the coming conflict between her and Vivie, she becomes totally nervous and obeys Vivie’s gesture by sitting obediently with contorted feelings on her face.  The real conflict about the relationship receives more attention from now on. Shaw says, “Dramatic conflict in Mrs. Warren’s Profession depends on the net of
tense emotional quandary in which the mother and daughter are temporarily caught together.” Vivie piquantly attacks her mother when she likes to double the amount that she gives regularly to meet her daughter’s expenses but Vivie says:

> From this time I go my own way in my own business and among my own friends. And you will go yours. Good bye.

(Act IV, P.349)

In spite of her ceaseless argument she could not gain the sympathy of her daughter, her inevitability in perpetuating her contaminated profession, even though it might bring a curse upon her life. Yet, at the end she becomes penitent and submits her conscience in a rueful vein of expression. Gamini Salgado expresses, “In defence of her trade, Mrs. Warren points out to her daughter, among other things, that the Victorian Virtues of thrift, and independence are possible, at least so far as women are concerned, only in the life business she has chosen. Shaw’s view that economic need is the only determinant of prostitution is undoubtedly over-simple, and he takes care to underline the conventional morality which Mrs. Warren whole heartedly accepts although she is regrettfully compelled to transgress it.” Vivie dismantles sentiments and endearment that she has to show towards Mrs. Warren appeals strongly is shafty terms. She says:

> ... You are a conventional woman at heart.

> that is why I am bidding you good bye now.

(Act IV, P.353)
Sir George Crofts, the business partner of Mrs. Warren and Rev. Samuel Gardner, a clergyman and father of Frank Gardner are useful parasites in the play who pester the family of Warren and initiate the discussion to a higher complicated way. They add more spice to enrich the clamour of the play and claim to be the fathers of Vive Warren. They do their part perfectly with wicked minds and leave it to the audience to analyse their intentions. Mr. Praed, friend of Mrs. Warren is a simple but clever man who gives hints about Vive’s mother that she has a bad past and leans back to satiate himself with the discussion between Vive and Kitty. Frank Gardner is good-for-nothing and lures Vive. But Frank and Vive are shocked to hear that they are half brother and half sister as Vive is the eldest child of Samuel Gardner as revealed by Sir George Crofts. This mixture of emotions with uncontrollable offence among the characters brings the finest wickedness of Shaw at its best.

In Act III Vivie Warren comes to realize her mother’s true profession when Mrs. Warren and her friends meet together in Rev. S. Gardner’s garden. Frank makes fun of Mrs. Warren by which Vivie gets irritated for Frank’s unpalatable observation on her mother. Crofts endeavours to make Vivie accept his hand by disclosing the connection between him and her mother, he says:

I was a good friend to your mother: she’d never have made the money that paid for your education if it hadn't been for my advice and help, not to mention the money I advanced her. There are not many men would have stood
by her as I have. I put not less than $40,000 into it from first to last. (Act III, P.328)

In Arthur Gang opinion, “...Shaw the socialist slips into, the mouth of Crofts, the ‘capitalist bully', an unconscious revelation of what Shaw sees as the pervasive corruption of capitalists society, in which all are pocketing that they can and avoiding inconvenient questions.” Vivie, who has been under the impression that her mother has wound up the business, suddenly gets shocked to learn from Crofts about her mother’s connection with the business:

Crofts: Wound up: Wind up a business that’s paying 35 per cent in the worst years; Not likely, who told you that? Vivie: Do you mean that it is still? What business are you talking about? Crofts: ...Of course you know by your mother’s being in it that it’s perfectly straight and honest. I’ve known her for many years ... I don’t know whether you’ve found in travelling how hard it is to find a really comfortable private hotel. (Act III, P.328)

Vivie feels ashamed and prevails upon Crofts to tell more about her mother’s abominable business. Taking advantage of her interest in knowing the details, Crofts says:

... Your mother has a genius for managing such things. We’ve got two in Brussels, one in Ostend, one in Vienna, and two in Budapest... and your mother’s indispensable as managing director... once let out the word hotel and
everybody says you keep a public-house. You wouldn’t like people to say that of your mother? That’s way we’re so reserved about it. (Act III, P.329)

Since Vivie becomes obstinate and summarily sets aside Crofts argument, Crofts turns villainously and reveals the relationship between Frank and Vivie as half-brother and half-sister. Vivie is shocked and Frank as well to hear the bitter truth from Crofts. Frank has seen Vivie as his better half not as half sister. Both come to a situation where they become speechless. Vivie too loves Frank passionately but gets depressed by the thought itself. Crofts shrewdly say:

Allow me Mister Frank, to introduce you to your half-sister, the eldest daughter of the Reverend Samuel Gardner. Miss Vivie: your half-brother. (Act III, P.333)

Act IV takes place in Honoria Fraser’s chambers in Chancery Lane and here Vivie is met by Frank, who has come to have a talk with Vivie. Frank requests Vivie to go for strolling. But Vivie rejects since she has been asked by Honoria to share the burden of her business. After having enquired about her mother, Vivie firmly tells Frank that she would like to be busy herself with some work. Frank longs to explicate their relationship as Crofts has called them brother and sister. He says:

That revelation was supposed to bring about a complete change in the nature of our feeling for one another. It
placed us on the footing of brother and sister.

(Act IV, P.338)

Frank even after being told about their relationship wants to continue his relationship with Vivie as his lover. Shaw here openly exposes the incestuous relationship between Frank and Vivie. Since incest has become a part of key element in strengthening the dramatic conflict that he wants to develop to supplement the tension between mother and daughter. Sahai opines that “He even suggested incest in the Frank and Vivie relationship. Frank is supposedly the son of Rev. Samuel Gardner, Mrs. Warren’s former love, and thus a half brother to Vivie. These tricks of the popular stage hardly do honour to the advanced and intellectual playwright and the devotee of Ibsen that Shaw professed to be.”67

As everything becomes obscure and hopeless in convincing her daughter, Mrs. Warren bids farewell once for all. Prostitution is a sexual harassment, a verbal abuse, violation of human rights and a rape. The strong roots of this profession within the society warn as a threat to our generations to come. It has engulfed thousands of families to the darker side of their lives and leaves no choice with the transparency of sex that becomes more virulent to the society.

Prostitution in the world raises its ugly head for lucrative purpose and is seen not as an evil but the biggest and successful business. “Germany, the Netherlands, New Zealand and Australia have decriminalised and regulated prostitution and all the states in United States except Nevada prohibited the purchase and sale of
sexual services, as well as the involvement of third parties such as pimps in prostitution.” 68 This sort of resolution by different countries has switched on to the next generation of prostitution where prostitution was not legalised in eighteenth and nineteenth centuries England and all over the world. “Sweden, Norway and Iceland have adopted a criminal law to abolish the exploitation of persons through prostitution by criminalising those who exploit prostitutes and these countries have also implemented social programmes to help prostitutes to leave prostitution like exit strategies and supporting services.” 69 The control on this profession is well maintained by some of the countries as mentioned above, but it cannot be suppressed completely until the government sustains a close analysis of the lives of prostitutes. “Canada’s current approach is a hybrid of decriminalization and prohibition - prostitution itself is legal but almost all activities associated with prostitution are criminalized. A similar approach is taken in England, Ireland and Scotland.” 70

In the late eighteenth and early nineteenth centuries India, “the British set up comfort zones for British troops wishing to make child and women into sex tools to satisfy the British soldiers who frequently set up their own prostitution rings.” 71 ‘Prostitution Dens’ were popular during these centuries and especially Mumbai was the capital of prostitutes. In the heart of Mumbai lies Kamathipura, a notorious place for the damsels and vice women of all sorts. Kamathipura is the Mumbai’s oldest and Asia’s largest red-light area today. Sonagachi in Kolkota heaps up prostitution to a higher dynamics. Another
tarnished locale is in India’s capital New Delhi. Garstin Bastion Road is very popular with hundred brothels with nearing five thousand sex workers. The prostitutes of these areas in India suffer various venereal diseases and are prone to sexually transmitted diseases. In India “prostitution is limited legally but soliciting prostitution and prostitution in public places are not legal.”

Daniel Cooper, secretary of the Rescue Society of London wrote that “prostitutes often fell at a young age; and having actually fallen they become the victims of occasional temptation, and in the course of years, lapse into a life of open shame” as Mrs. Kitty Warren has shown us the best example of her life as a prostitute and set a record as Shaw’s most courageous woman of the nineteenth century England.