

REPUBLIC OF TURKEY
YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

BERNARD SHAW: SHIFTING FROM IDEALISM TO REALISM
IN *MAJOR BARBARA* AND *ARMS AND THE MAN*

POST-GRADUATE THESIS

Esra ÜNSAL OCAK

VAN-2016

REPUBLIC OF TURKEY
YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

BERNARD SHAW: SHIFTING FROM IDEALISM TO REALISM
IN *MAJOR BARBARA* AND *ARMS AND THE MAN*

POST-GRADUATE THESIS

Prepared By

Esra ÜNSAL OCAK

Adviser

Prof. Dr. Hasan BOYNUKARA

VAN-2016

SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ'NE,

Bu çalışma, jürimiz tarafından **İNGİLİZ DİLİ VE EDEBİYATI ANA BİLİM DALI'NDA YÜKSEK LİSANS TEZİ** olarak kabul edilmiştir.

İmza

Başkan :

Üye (Danışman) :

Üye :

Üye :

Üye :

ONAY: Yukarıdaki imzaların, adı geçen öğretim üyelerine ait olduğunu onaylarım.

.... / / 2016

.....

Enstitü Müdür

CONTENTS

ACKNOWLEDGEMENT	ii
ABSTRACT	iii
ÖZET.....	iv
INTRODUCTION.....	1
CHAPTER I - MODERN DRAMA.....	7
1.1 THE DEVELOPMENT OF MODERN DRAMA	7
1.2 IDEALISM AND REALISM IN MODERN DRAMA	13
1.3 BERNARD SHAW AND HIS CONTEMPORARIES	17
1.4 SHAW AS A SOCIALIST, LIBERAL AND MARXIST WRITER.....	23
1.5 IDEALISM AND REALISM IN SHAW	29
CHAPTER II - MAJOR BARBARA	34
2.1 REAL LIFE AND ROMANTIC IMAGINATION	36
2.2 RELIGIOUS AND MORAL IDEALS.....	44
2.3 AWAKENING TO REALITY	53
2.4 POWER IN MAJOR BARBARA	67
2.4.1 Power of Money and Power of Weapons	69
CHAPTER III - ARMS AND THE MAN	77
3.1 ROMANCE AND REALITY	80
3.2 ROMANTIC IDEALS	91
3.2.1 Ideal Soldiering.....	91
3.2.2 Ideal Love	95
3.3 DISILLUSIONMENT OF IDEALISTS.....	101
CONCLUSION.....	107
WORK CITED	Error! Bookmark not defined.

ACKNOWLEDGEMENT

I express my deep sense of gratitude to my advisor, Head of English Language and Literature Department at Namık Kemal University, Prof. Hasan BOYNUKARA whose guidance and encouragement enabled me to develop understanding of my thesis subject in detail.

I take the opportunity to record my sincere thanks to all the members of English Language and Literature Department at Yuzuncu Yıl University for their valuable advice and kind help. I would also like to thank Asst. Prof. Yagmur KUCUKBEZIRCI, Head of English Language and Literature Department at Selcuk University, for his unceasing support from the outset.

I wish to express my sincere appreciation to my parents who have made a great effort all through my life. Lastly, I send my love to my dear husband and my cute daughter, Sebnem Neva on whom I have been unable to take necessary interest within this period. Thanks for your understanding and patience!

ABSTRACT

George Bernard Shaw is an Irish playwright who is opposed to any conventional or habitual belief and institution. He wrote fifty-three plays during his lifetime of ninety four years. He harshly and cynically criticizes the untouchable values accepted by society.

This study deals with mainly the protagonists who have an idealistic approach and adopt the real face of life that is hard to swallow through realistic characters, in other words the shifting of the protagonists from idealism to realism in Shaw's *Major Barbara* and *Arms and the Man*.

These two plays of Shaw are full of conflicts: the idealized concept of heroism versus the realistic approach; higher love versus realistic love; having high rank versus ordinary soldiering; extreme religious mania versus immoral values, poverty versus cruel world of capitalism. In two plays examined in this study, the characters accept that their notions about religion, poverty, morality, love and heroism are nothing but illusions; therefore, they embrace more concrete and realistic ideas at the end. When the characters leave their initial religious, moral, poetic and heroic ideals which are very exhausting and difficult to achieve, they concede that the society is not as innocent as in their ideals and the life is only a trick and a lie. They think that it is folly to live holding to their ideals in such a society.

Keywords: George Bernard Shaw, idealistic approach, realistic approach, ideals, illusions, heroism, capitalism

ÖZET

George Bernard Shaw toplumda alışlagelmiş, gelenekselleşmiş her inanca ve her kuruma karşı çıkan bir oyun yazarıdır. Doksan dört yıllık yaşamı boyunca elli üç oyun yazmıştır. Bu oyunlarında toplumun dokunulmaz diye kabul ettiği bütün değerleri alaycı ve sert bir dille eleştirir.

Bu çalışma, Shaw'un *Arms and the Man* ve *Major Barbara* adlı oyunlarında idealist yaklaşımları olan ve yaşamın kabullenmesi zor fakat gerçek olan yüzünü, gerçekçi karakterler yardımıyla benimseyen kahramanları, başka bir ifadeyle bu kahramanların idealizmden gerçekçiliğe geçişini ele alır.

Shaw'un bu iki oyunu zıtlıklarla doludur: idealleştirilen kahramanlık anlayışı ile gerçekçi yaklaşım; üstün aşk ile gerçekçi aşk; üst rütbeye sahip olmak ile sıradan askerlik; aşırı dindarlık ile ahlaki olmayan değerler, fakirlik ile kapitalizmin acımasız dünyası karşı karşıya gelir. Bu çalışmada incelenen iki oyunda oyuncular din, fakirlik, ahlak, aşk ve kahramanlık gibi konulardaki düşüncelerinin hayalden ibaret olduğunu kabul eder, daha somut ve gerçekçi düşünceleri sahiplenirler. Karakterler oyunun başındaki başarması zor ve çok yorucu olan dini, ahlaki, şiirsel ve kahramanca olan ideallerini terk ettiklerinde toplumun ideallerindeki gibi günahsız olmadığını, yaşamın hile ve yalandan ibaret olduğunu kabullenirler. Böyle bir toplumda ideallerine sarılarak yaşamının ahmaklık olduğunu düşünürler.

Anahtar Kelimeler: George Bernard Shaw, idealist yaklaşım, gerçekçi yaklaşım, idealler, yanılsamalar, kapitalizm

INTRODUCTION

George Bernard Shaw is regarded as one of the most prolific and famous playwrights of British theatre. Shaw is also known for his contribution to the emergence of modern drama. Writing on various subjects, the themes in his plays are concerned with marriage, war, education, politics, class struggle, and religion. Shaw had lived through a crucial period which underwent social, economic and political changes from the end of the nineteenth century to the beginning of the twentieth century.

The emergence of two important movements, Realism and Feminism, coincided with the beginning of the century, because of the psychological theory about consciousness offered by Darwin and Freud. Darwin and Freud's ideas on heredity and environment and their role in thoughts and actions of human beings encouraged people to have a critical approach to Victorian values, ideas, traditions and morality which were regarded as a milestone for the period.

However, Shaw disagreed with Darwin and Freud's theory of psychoanalysis which was based on the fact that men failed to control their feelings and wills. In contrast, Shaw believed in human power urged by strong passion to improve the society through social reformations. In *The Quintessence of Ibsenism* (1891), Shaw states that social reformation is an opportunity to replace old institutions by new ones. It is possible to see Ibsen's effects on Shaw's works. In a reference to Ibsen's influence on Shaw, Ganz claims, "*The Quintessence* depends on how Ibsen's plays fit Shaw's analytical scheme."¹

Two prominent writers, George Bernard Shaw and Oscar Wilde, started the rise of the Modern English Drama in the 20th century. In order to define Modern Drama we need to mention the contributions of significant writers such as Henrik

¹ Arthur Ganz, *Modern Dramatists: George Bernard Shaw*, Hong Kong: Macmillan 1983, p.65

Ibsen, George Bernard Shaw and August Strindberg to the emergence of it. Starting with the end of the 19th century, there was a decisive deterioration in moralistic and sensational notions. The playwrights aforesaid brought the realism to the stage and made a fresh start to the concept of well-made play with its obvious solutions, the probability of the more open to comment discussion play on which many writers would build later. *The Quintessence of Ibsenism* which has a vital importance for Modern drama brings Ibsen's style to light and initiates conscious change in drama.²

As a modern dramatist, Shaw brings to the theater a vivacious humor that is unique in its liveliness and infinite creativity considering his opponent relationship with the capitalist world, baffling in its cuteness.³ Furthermore, Shaw's writing skills differs from those of other playwrights significantly. "He produced instead a body of comic portraiture that takes its coloration from the brighter pages of Dickens and Moliere".⁴

Shaw's plays include contemporary political, economic, sociological and religious issues. However, one of the striking themes in his plays is religion. Hardwick states that Shaw "responded to the rational religious discussion in his home, so that his atheism was early ingrained; although a sense of the mystery of life... always directed his mind towards a kind of spiritual creativity."⁵

Shaw's plays show his religious audacity. "The great artist is the instrument that life creates to fulfill that purpose, an intermediary or an inspiration from the life force".⁶ Through his plays, such as *The Devil's Disciple*, *Caesar and Cleopatra*, *Man and Superman*, *Major Barbara*, *Pygmalion* and *Back to Methuselah*, Shaw presents the progression of religion as a dynamic. These plays show Shaw's unusual interpretation of Christianity and his unusual interpretation of religion drives human beings forward.

² Susan C. W. Abbotson, *Thematic Guide to Modern Drama*, London: Greenwood Press 2003, p.vii

³ Ganz, **op. cit.**, p.55

⁴ Ibid.

⁵ Michael Hardwick and Mollie Hardwick, *The Bernard Shaw Companion*, J. Murray, London 1973, p.176

⁶ Carl Henry Mills, «Shaw's Theory of Creative Evolution» *The Shaw Review Vol. 12*, 1973, p. 129

Shaw uncovers his philosophical and religious beliefs about both the vision of society and the contemporary matters through his characters considering them as his spokesmen.⁷ Shaw's interest in religious subjects arises from his keen in self-consciousness and self-knowledge. All of the major characters created by Shaw have significant roles in society, such as presiding over the religious life of others.

Moreover, Shavian protagonists try to serve humanity. These characters have natural leadership skills. Since Shaw disagrees with the social and religious institutions of the period he lives in, he creates his own religious belief. As a skeptic writer criticizing the accepted norms of religion, Shaw attacks the existing institutional religion, especially Christianity, throughout his life and in *Major Barbara*. A faithful Salvationist, Barbara is full of religious ideals:

There are neither good men nor scoundrels: there are just children of one Father; and the sooner they stop calling one another names the better. You needn't talk me: I know them. They're all just the same sort of sinner; and there's the same salvation ready for them all.⁸

Furthermore, *Major Barbara* is a play where characters shift from idealism to realism. In the beginning of the play, characters especially Barbara, Stephen and Cusins have religious, moral and intellectual ideals. They disapprove the source of Undershaft's 'tainted' money. However, as they realize the power of money and gunpowder, each undergoes a transition from an idealist to a realist one. The most striking conversion belongs to Barbara who leaves her religious ideals and embraces her father's wealth. At the end of the play, she becomes a realist who understands the importance of money without questioning the source of it. Barbara thinks that wealthy men such as her father leave permanent marks on the world and she sees wealth as a key that opens any door in the world. Barbara acknowledges the power of her father and others like him in a realist way: "Undershaft and Bodger: their hands stretch everywhere: when we feed a starving fellow creature, it is with their bread,

⁷ Keum-Hee Jang, "George Bernard Shaw's Religion of Creative Evolution: A Study of Shavian Dramatic Works", 8 August 2014. University of Leicester, 16 November 2015 <<http://hdl.handle.net/2381/29326>>, p.1

⁸ George Bernard Shaw, *Major Barbara*, Ed. Rob Burkey. Indiana: Project Gutenberg, 2003. p.101

because there is no other bread...There is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life”.⁹

In *Arms and the Man*, Shaw displays the conflict between war and marriage, while Shaw criticizes the idea of war throughout the play. Many of the comic elements in the play result from the ineffectiveness of romantic ideas about war and love. The two primary and relevant topics of ridicule in *Arms and the Man* are the ennoblement of war and “so-called Higher Love which is supposed both to stimulate military valour and in turn to be stimulated by it”.¹⁰

The conflict in *Arms and the Man* arises from the romantic and idealistic ideas of war and love. Raina, one of the main characters in the play, represents the idealistic notion of love, while Bluntschli represents the realistic notion of war and Louka shows the realistic side of love and marriage. Romantic illusions of war represented by Sergius and Raina cause unexpected results of their love affairs but foreshadow a new, realist and happy relations between incompatible characters in *Arms and the Man*. Furthermore, the Petkoffs, and Nicola and Louka, who own completely different characteristics, represent the relationship between the upper and lower class. In this regard, *Arms and the Man* is a representative of social criticism within the constraints of comedy.

In *Arms and the Man*, Shaw focuses on a theme which is mainly based on the conflict between war and love. This conflict is so apparent that it can be explicitly seen throughout the play. In this regard, Davis argues,

Arms and the Man employs typically improbable complications in its stock: a defeated soldier takes refuge in a woman’s boudoir, alternately reveals vulnerability and good sense, comes out very favorably in contrast to the woman’s betrothed commissioned officer, and secures her

⁹ Shaw, *Major Barbara*, **op. cit.**, p.227

¹⁰ A. M. Gibbs, *The Art and Mind of Shaw*, The Macmillan Press, Dublin 1983, p.70

agreement to leave the hapless Balkans for what is depicted as his own eminently more sensible Swiss Alps.¹¹

Shaw unmasks heroism, nationalism and features of poetic bravery through the aristocracy of warfare. In *Arms and the Man*, Shaw depicts the romantic ideas about love and war with a vivid description through making changes in the real situations. Actually, the play focuses on the unpleasant depiction of love and war. Shaw's main intention in the play is to create comic irony and in order to achieve it he uses anti-climaxes – moments when excitement quickly changes to disappointment.

Having written *Arms and the Man*, the first of his *Pleasant Plays*, he states that “I took to reading it the other day...and was startled to find what flimsy, fantastic, unsafe stuff it is.”¹² He later asserts that World War I “need never have occurred if the lessons of *Arms and the Man* had been heeded.”¹³ However, he believes that modern-day audiences may not realize how serious Shaw is in dealing with the war as a theme in this play.

In *Arms and the Man*, Shaw uses the devices of traditional nineteenth-century comic melodrama to satirize the genre. Therefore, in the structure of Victorian society rigidly divided into classes, Shaw supports a misalliance, a marriage with one from a different class, in *Arms and the Man*. Contrary to expectations, it brings a happy ending.¹⁴ The protagonists, Sergius and Raina are two aristocratic but comic figures since their romantic love is based on insincerity. However, Louka and Bluntschli from lower class show that despite the commonly accepted notions of war, war is an act performed by cowards and fools. Sergius reaches to realities of life and then a happy ending with a servant, Louka; Raina realizes the silliness of her romantic thoughts with a mercenary, Bluntschli. In this regard, the conflict in *Arms and the Man* is based on a shift from idealism to realism.

¹¹ Tracy C. Davis, *George Bernard Shaw and The Socialist Theatre*, Greenwood Press, London 1994, p.49

¹² Margery M. Morgan, *Writers & Their Works: Bernard Shaw I: 1856-1907*, England: Profile Books 1982, p.24

¹³ Ibid.

¹⁴ Rodelle Weintraub and Stanley Weintraub, *Arms and The Man and John Bull's Other Island*, New York: Bantam Books 1993, p.ix

In the light of the information shown above, this study aims to explore the shift of idealism to realism in two major plays, *Major Barbara* and *Arms and the Man* by Bernard Shaw. In this study, I will deal with mainly the protagonists who have idealistic approaches on religion, morality, love and militarism in the beginning of the play and then adopt the realistic way of these notions through realistic characters at the end.

The outline of the study is as follows: It starts with an introduction where a general overview of the study is presented. In the first chapter, general information on drama is given. Shaw's role as a Socialist, Liberal and Marxist writer and his comparison with his contemporaries such as Oscar Wilde and Henrik Ibsen is presented through quotations by various authors. More importantly, Idealism and Realism in both Modern Drama and Shaw are examined in detail in order to discuss the topic more clearly.

Chapter two explores *Major Barbara* and deals with various themes in the play. The themes explored in chapter three are conflict between real life and romantic imagination, religious and moral ideals, awakening to reality, and finally power of money and power of weapons under the title of power in *Major Barbara*. These themes aim to indicate the relevance of realism and idealism in *Major Barbara*. Chapter four focuses on various subtitles in *Arms and the Man* which are romance and reality, romantic ideals two of which are ideal love and ideal soldiering and the disillusionment of ideals. Lastly, the study is concluded with a brief summary of the topic and aim of the study.

CHAPTER I - MODERN DRAMA

1.1 THE DEVELOPMENT OF MODERN DRAMA

Drama was introduced to England first by Romans. For this reason auditoriums were built for this reason throughout the country. The plays of mummers were improved as a style of early street theatre in the beginning of the Middle Ages. The actors performed the folk tales across the country in exchange for accommodation and some money. The period of the English Renaissance was considered as the rebirth of drama and other arts. The culture in London in the late 16th and early 17th century contributed a lot to poetry and drama. Indeed, “drama used to remind of poetry”¹⁵ in the previous centuries; however, in the following centuries, it was clearly understood that “drama is not poetry, not even a dramatic poetry.”¹⁶

“Widely regarded as the world’s pre-eminent dramatist, William Shakespeare wrote plays that are still performed in theatres across the world to this day.”¹⁷ While most of the playwrights specialize in one of two categories of play, Shakespeare produced thirty eight plays in three different types: tragedies such as *Hamlet*, *King Lear*, comedies such as *A Midsummer Night's Dream* and histories such as *Henry IV*.

English Drama started to change after 1610. Playwrights began to improve their technical skills and achieve a better exposition. They aimed to use more actions and climaxes in their plays to astonish audiences. These innovations gave birth to a new drama, which emphasized more on lively and exciting topics than complicated characterization and touching feelings.

In the 18th century, domestic tragedy and sentimental comedy were in favor as well as Italian opera. In this period popular entertainment is the most dominant one. Chothia states: “Theatre and Music Hall were the dominant forms of public

¹⁵ Hasan Boynukara, *Modern Eleştiri Terimleri*, Bogazici Publishing, Istanbul 1997. p. 51

¹⁶ Ibid. p.53

¹⁷ Stephen Greenblatt, *Will in the World: How Shakespeare Became Shakespeare*, W. W. Norton, London 2005, p.11

entertainment in the country and, as such, offered profits for shrewd businessmen”.¹⁸ In the early 19th century, stage plays were replaced by closet drama which contained the plays privately read in a small room.

In the later century, English drama underwent a radical change one more time that certainly revived domestic English drama. The beginning of modern drama corresponds to 1890. However, it is referred as a long process by some authors. Innes considers Shaw’s lecture on *The Quintessence of Ibsenism* as a dividing point between conventionalism and modern viewpoints “with its call to a revolution in the nature and function of the dramatic experience”.¹⁹

Furthermore, the appearance of modern drama is explained as a long process that has lasted for many years. It is stated that modern drama spans from 1890 to 1930. Modern drama aims to bring a new understanding to the realities of the post war era. It seeks to create brand new and different constructions in terms of literary techniques and writing style. In relation to the emergence of modern drama, from roughly 1890 to 1930, the abundance of modernist movements enhanced their agenda via teachings, manifestos, leaflets, newspapers, journals as well as works of art; as Innes states, “All were, in one form or another, dubbed avant garde, and in playwriting this meant opposition to mimesis and realism; seeking new methods and techniques through lighting, stage, and sound design; and creating new language to express alternatives.”²⁰

Modern drama coincides with the end of the nineteenth century which is a period dominated by “discontent, restless criticism and an intense probing into disturbances and cleavages in the modern world”.²¹ The major writers in modern theatre including Ibsen, Wilde, Chekhov and Shaw, focused on the ideological and social uncertainties of their day. As a period in which social turmoil is common,

¹⁸ Jean Chothia, *English Drama of the Early Modern Period: 1890-1940*, Longman, New York 1996, p.23

¹⁹ Christopher Innes, *Modern British Drama: The Twentieth Century*, Cambridge: Cambridge UP 2002, p.8

²⁰ Ibid..p.137

²¹ Asfia Khan, «A Study of Theatre Techniques in Modern Drama with Particular Reference to Pirandello Brecht and Albee» 23 July 2014, *Shodh Ganga: A Reservoir of Indian Theses*, 5 December 2015 <<http://hdl.handle.net/10603/21103>>. p.8

protest and revolt is a distinctive feature of contemporary drama. The conception of modern drama, which predicates the doctrines and manners of the playwrights in contrast with those of the majority of men of his time, regards the early modern dramatists as a defensive revolutionist who aims to alter “men’s minds and hearts as well as their institutions and laws.”²²

The beginning and end of modern drama is known but it is difficult to define modern drama and describe its features. In order to understand the features of modern drama, it is necessary to understand what modernism means. According to the definition of modernism by The Oxford English Dictionary (1989), modernism refers to “usage, mode of expression, or particularity of style or workmanship characteristic of modern times”.²³ As a term, modernism is originated from term the Latin *modernus*, which refers to “now time.” According to the *Penguin Dictionary*:

It is valid to point out certain places and periods and when modernist tendencies were at their most active and fruitful. For example, in France from the 1890s until the 1940s; in Russia during the pre-revolutionary years and the 1920s; in Germany from the 1890s and on during the 1920s; in England from early in the 20th and during the 1920s and 1930s; in America from shortly before the First World War and on during the inter-war period. Thus, it was a European and transcontinental movement, and its principal centres of activity were the capital cities.²⁴

Moreover, time and place in modern drama match up with each other since modern dramatists were profoundly influenced by how we consider both of them in a personal and social context.²⁵ The principal purpose of the modern age, as Kern contends, “was to affirm the reality of private time against that of a single public time and to define its nature as heterogeneous, fluid, and reversible.”²⁶

²² Allardyce Nicoll, *English Drama: A Modern Viewpoint*, George G. Harrap, London 1968, p.110

²³ Oxford University Press, *The Oxford English Dictionary*. Clarendon Press, Oxford 1989

²⁴ J. A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*, Penguin Books, London 1999, p.515

²⁵ David Krasner, *A History of Modern Drama*, Wiley-Blackwell, West Sussex 2012, p.2

²⁶ Stephen Kern, *The Culture of Time and Space 1880-1918*, Harvard UP, Cambridge 1983, p.34

The rise of modern drama is influenced by the development of realistic drama and stage production which is led by prolific writers such as Ibsen, Zola, Shaw and so on. With reference to the emergence of modern drama, Khan states:

The appearance of realistic technique and style is the first phase of modernism in drama. It consists of a succession as well as interweaving of strands that may be called Ibsenism, Wagnerism, Realism and Symbolism, objective Naturalism and subjective anti Naturalism (subjective anti-Naturalism is evident in Expressionism and objective anti-Naturalism in Epic theatre as formulated by Erwin Piscator and Bertolt Brecht).²⁷

Seeking a way to bring a new understanding to the old traditions of previous ages, the playwrights gravitated towards modernism. The playwrights were basically tended to intellectual troublers who searched for ruining “the hierarchies of politics and theorized about how abandoning traditional aesthetics could imbue theatre with new meaning”.²⁸ They also were in search for a new spirit break the conventions of previous periods and to create more works.

Modernism is associated with expressionism and symbolism. In addition to Modernism, Expressionism and Symbolism are two important movements. Modern Expressionism and Symbolism encompassed disputes in regards to philosophical of truth and exterior reality. Daniel Gerould describes Symbolism which automatically can be accepted as a description of Expressionism, too: In struggling to present what common sense announced to be “non-dramatic and undramatizable”, the symbolists freed playwriting from mechanistic ideas of time and space in chronological order, and they extended the sketch of drama to involve other worlds and people than “those inhabiting the bourgeois theatre”.²⁹ Furthermore, in regards to the birth of expressionism and symbolism, Krasner states that in simple terms, Expressionism and Symbolism changed the point from Romanticism’s whole and complete person to the individual who is disunited, scattered and plucked. This stemmed from the

²⁷ Asfia Khan, **op. cit.**, p.10

²⁸ Krasner, **op. cit.**, p.137

²⁹ Ibid.p.138

emergence of Cubism and the increase of musical discordance. Expressionism is a movement which does not accept the scientific notions of naturalism, changing its place with an external sight of impressions, or Jugendstil (Art Nouveau), on the purpose of reminding of a reality beyond the universe of the rational.³⁰ Moreover, contiguity between greed and tyranny is the main feature in Expressionism.³¹ Some of the playwrights using expressionism in their works are Ernst Toller, Walter Hasenclever, Reinhard Sorge, and George Kaiser who were majorly interested in reality. As Krasner mentions, these playwrights search to deflect the reality in order to get access to the inner side of the work. They based their works on Freudian concepts of the unconscious or Nietzschean notions of ritualistic-Dionysian carouse and Henry Bergson's stress on instinctive liveliness and subjectiveness over impartiality and intellectualism.³²

Expressionism is mainly based on idealism of the 19th century's ordinary world which depicts urban life. However, it is also associated with self-awareness of urban restrictions and challenges. Expressionists, Peter Gay states, "lived off the city, responding to it as a devouring monster, a trigger for the widest fantasies, an unsurpassed stage for love and loneliness".³³ Expressionist drama is based on using extended monologues, disconnected utterances, unorthodox syntax, and includes dance, pantomime, and abstract staging. It also focuses on unusual events. The characteristics of expressionism are incoherent language, riotous narratives, and deformed stage settings.

The Symbolists make use of imaginative techniques such as dreams and fantasies which provide an expression about the inexpressible things through the use of symbols. In order to express the content of subjects in symbolism, Krasner provides an explanation in regards to injuries:

The injuries in Symbolist plays are not associative seismic acts of violence, but rather internal destruction damaging the psyche, psychological blows manifested primarily in blindness, death, and

³⁰ Krasner, *op. cit.*, p.138-9

³¹ Ibid.159

³² Ibid. p.139

³³ Ibid. p.141

existential angst. Human wounds are to be conceived symbolically, not literally, giving new meaning to the tragic experience.³⁴

Abnormal integration between symbolism and realism causes some difficulties in making symbolism easily understood on the stage. Although known as a realist writer Ibsen is also regarded as a symbolist by Mishra. He is able to use reflective interest in his works.³⁵ We can see the complexity of symbolism in Ibsen's last play, *When The Dead Awaken* which has the conflict between the art for life's sake and the art for art's sake. But "symbolism transpired realism, and modified the situation. One may hazard a guess that symbolism assumed the important of character and incident in his plays."³⁶

³⁴ Krasner, **op. cit.**, p.141

³⁵ M. N. Mishra, *George Bernard Shaw: A Study in his Dramatic Criticism*, Radha Publications, New Delhi 1990, p.71

³⁶ Ibid.

1.2 IDEALISM AND REALISM IN MODERN DRAMA

Realism and idealism are two movements that are usually mentioned together as they are based on opposing ideas. The beginning of realism coincides with the Victorian Period. However, the notions of realism as a literary term are quite distinct from that of Victorianism. The Victorian period witnesses growing attention with bad conditions of the ill-fortune in society and the realistic literature starts to pay attention to the subjects turned its attention on issues that would not have previously realized.³⁷ Writers such as Flaubert, Dostoevsky, Tolstoy, Zola, Maupassant, Ibsen and Shaw are interested in realism which is used by literary critics in two essential ways: “to identify a literary movement of 19th century, especially in prose fiction beginning with Balzac in France, George Eliot in England, and William Dean Howells in America”; and to determine a recurring mode, in various periods, of presenting human life and experience in literature, which is mostly exemplified by the writers of this historical current.³⁸

Although Zola and Maupassant are regarded as interpreters of realism, it can be more acceptable to consider them as the masters of naturalism. Zola’s work composed of several essays *Le Roman experimental (1880)* is one of the fundamental speeches of naturalism.³⁹

When it comes to drama, 19th century-realism “was a less extreme form of naturalism”.⁴⁰ Major realist playwrights including Ibsen and Shaw who reject exaggeration of insincerity in Modern drama do not accept the notion of the ‘well-made play’ with its full of fluent themes. It means, as a term “normally pejorative and refers to a neatly and economically constructed play which works with mechanical efficiency”.⁴¹ Henrik Ibsen thinks that “life is not funny at all; it is rather

³⁷ Arup Kumar Mondal, «The Conflict between Realism and Idealism and the Rise of the New Realistic Drama: A Critical Study of G.B.Shaw's Arms and the Man.» *Global Academic Research Journal* Vol 3, 2015, p.5

³⁸ M. H. Abrams, *A Glossary of Literary Terms Fifth Edition*, Rinehart & Winston, San Francisco 1988, p.153

³⁹ Cuddon, **op. cit.**, p. 732

⁴⁰ Ibid.

⁴¹ Ibid.

serious, shapeless, unbalanced and chaotic”.⁴² His words release his sincerity that is very effective in his artistic style. Indeed, Shaw finds Ibsen as primarily a realist. He thinks that Ibsen presents human life as he finds around him and attacks sentimental idealisms and romanticism in the plays.⁴³ Lyons asserts that “Ibsen’s realistic style deals with two hypothetical worlds: the world of created fiction and spectator’s *perceived* reality, the world constituted by his or her understanding.”⁴⁴ When he may widens or purifies the audience’s sense, he deals with the general psychological, scientific and sociological faith of the moment. What the audience comprehends as *reality* is a transitional assumption that exposes to a plenty of discoveries that mark our conception of the physical, social sciences. As a result, realism in drama holds in imperfection but not for a long time. When time and space change, the deceptive coincidence between these two worlds may not occur any more. When a realistic play is performed one generation later, the assumptions of the audiences can conflict with the ones of the playwright. So it can be considered as a historical play rather than a realistic one. However, we can find more lasting value in Ibsen’s realistic works in regard to other realistic works of the period. In other words, the social, behavioral or political images in Ibsen’s realistic plays do not conflict with present world since they are time independent.⁴⁵

“Realism in art undoubtedly refers us back to a physical, existing reality”⁴⁶ states Arthur McDowall. Baker explains that it does not depend on the individual mind. It suspects the events which escape the otherwise inevitable causality principle. This term is the key for the realist situation since the universe explicitly depends on physical causality principle; human being as a part of the physical process also depends on its rules, and any doctrine which argues against it, is eager consideration.⁴⁷

⁴² M. N. Mishra, *op. cit.*, p.67

⁴³ *Ibid.* p.67-8

⁴⁴ Charles R. Lyons, *Critical Essays on Henrik Insen*, G. K. Hall & Co. Boston 1987.p.19

⁴⁵ *Ibid.*

⁴⁶ Stuart E. Baker, *Bernard Shaw's Remarkable Religion: A Faith that Fits the Facts*, Florida UP, Gainesville 2002, p.81

⁴⁷ *Ibid.*

“The use of the terms real and realistic clearly implies their antitheses, like unreal, unrealistic, fantastic, improbable, fanciful, of the dream world”.⁴⁸ Therefore, it is clearly said that realistic fiction conflicts with the norms of romantic fiction. In romantic fiction, life is presented in a more impressive and more adventurous way. However, in realistic fiction, life is presented as it is.

The realist writer attempts to write a fiction that shows life as it is viewed by the common reader. In order to achieve that, the author prefers a protagonist who is an ordinary citizen engaged in a real job and lives somewhere common to ordinary people. In another saying, as Abrams explains, the realist is intentionally eclectic in material and chooses the average, the stereotype, and the everyday over unusual sights of social scene. Therefore, the characters are usually from the middle class or proletariats without many special talents, who experience common life of childhood, youth, love, marriage, parenthood, disloyalty and death; who find life rather tedious and often cheerless, though it might be cheered by the touches of glee and beauty; however, who might, in special conditions, show something connected to heroism.⁴⁹

In drama depicting events as they are, it is easy for the reader to comprehend what the writer intends to imply. In realistic drama, Krasner asserts, we accept that the playwright transmits the events in a way that the audiences can easily see them. The fiction that is objectively set can show a series of perspectives; therefore, even an impressionistic play can exaggerate and deflect the reality. Nevertheless, there is still a faithful act between the audience and the playwright.⁵⁰

Another aspect of realistic drama is that human will is centered on actions performed by characters. The main focus in realistic drama is based on actions that are controlled by human will, and the capability of conscious choice or decision brings the narrative to a determined path.

As a term, idealism is concerned with having an ideal approach to human beings and different situations in our lives. In Merriam Webster, idealism is described as “the attitude of a person who believes that it is possible to live according

⁴⁸ Cuddon, **op. cit.**, p.731

⁴⁹ Abrams, **op. cit.**, p.152-3

⁵⁰ Krasner, **op. cit.**, p.103

to very high standards of behavior and honesty”.⁵¹ For this reason, idealism can be described as viewing a better world for all human beings. Idealism, in this regard, supports the existence of good things, but it might be almost impossible to achieve them.

With reference to the emergence of idealism as a theory, Nath states that Wilhelm Leibniz is the one who used the term of idealism for the first time and who is well-known as the last “universal genius”.⁵²

According to Plato, only two worlds visible world or the world of matter and the intelligible world or the world of ideas existed. The visible world is susceptible to changes whereas the intelligible world is perfect and susceptible to change or variation in form or quality or nature. The intelligible world is also defined as the world of ideas. Nath argues that the world is nothing but only the shadows of a perfect world. Therefore, the vision of emotional truth which is named the theory of ideas is the fundamental of “Platonic Philosophy”.⁵³

⁵¹ Merriam-Webster, «Idealism» 14 November 2015
<<http://www.merriamwebster.com/dictionary/idealism>>

⁵² Shanjendu Nath., «Is Plato a Perfect Idealist?» March 2014. *IOSR Journal of Humanities and Social Science Vol 19 (3)*. 23 September 2015 <www.iosrjournals.org> p.22

⁵³ Ibid.

1.3 BERNARD SHAW AND HIS CONTEMPORARIES

Shakespeare's influence on English Drama is undeniably gigantic. After Shakespeare, Shaw has great influence on English Drama. It has lasted more than sixty years as he has still been effective on many authors. He is regarded as one of the most significant playwrights in English literature. His theatrical career and influence has been well-known for centuries. From the late 1890s to the first years of 20th century, he wrote a range of comedies that entertained, challenged and shocked his audience.⁵⁴

Bernard Shaw was honored by two different awards throughout this life. One of them is a Nobel Prize in Literature in 1925 and the other is an Oscar, an Academy Award for *Pygmalion* in 1938. Another successful playwright known for his clever wit is Oscar Wilde. He is also a novelist, a poet and a short writer of late Victorian London. *Lady Windermere's Fan*, *The Importance of Being Earnest* are his famous works. He experienced a dramatic collapse and was sent to prison because of his support for obscenity in his works which also contained homosexual deeds.

William Butler Yeats worked as an Irish Senator, was grown up in Anglo-Irish family. His inspired poetry which gives expression to the spirit of a whole nation in a considerably artistic style brought Yeats the Nobel Prize in Literature in 1923. Yeats was one of the founders of Abbey Theatre, a National Theatre of Ireland in Dublin. The Abbey opened in 1904 and lost its original building because of a fire in 1951; however it has continued to stage performances without cease to the present day.

Irish poet W. B. Yeats was always a friendly rival of Shaw. The two Irishmen respected each other's point of view and capabilities. With due regard, Yeats disapproved of Shaw's comedy especially *Arms and the Man*. He claims that "the romantic military melodrama was really something else."⁵⁵

⁵⁴ John Smart, *Twentieth Century British Drama*, Cambridge UP, Cambridge 2001, p.12

⁵⁵ Rodelle Weintraub and Stanley Weintraub, *op. cit.*, p.xii

Henrik Ibsen is considered as one of Shaw's contemporaries. "Ibsen's influence was very great, especially on Shaw and Strindberg and subsequently on a whole generation of prominent 20th century dramatists."⁵⁶ Ibsen's influence in the emergence of modern drama is also tremendous. He represents the outset of Modern Drama. He has serious contributions to establish a serious drama concerning on social matters and morality that overwhelms the 'minority theatre' written by playwrights who write only for small groups such as clubs, repertory theatres and playhouses in the provinces of London not for popular West End theatergoers.⁵⁷

Not only the contributions of Oscar Wilde but also other Irishmen to English theatre between 1700 and 1900 are also noteworthy. "Farquhar, Goldsmith, Sheridan, Wilde – the Irish monopoly on eighteenth- and nineteenth century comedy is remarkable."⁵⁸ Moreover, their comedies have a lot in common. They were good at giving what the London audiences expected. They embraced different ironic styles that made their works original and differed from their contemporaries. Shaw, as Grene states, "Shaw in many ways fits easily on the end of this series - Farquhar, Goldsmith, Sheridan, Wilde."⁵⁹

Like other playwrights mentioned above, Shaw comes to London from Anglo Irish Protestant background. He makes as a personality long before he becomes a playwright just like Wilde. His wit, humor and paradoxes all explicitly associate with Wilde. However, Shaw has uncertain feelings about Wilde and the Irish comic custom. In one of his interviews in 1892, Shaw clarified the way he differs from Wilde:

Being an Irishman, I do not always see things exactly as an Englishman would: consequently my most serious and blunt statements sometimes raise a laugh and create an impression that I am intentionally jesting. I admit that some Irishmen do take advantage of the public in this way.

⁵⁶ Cuddon, **op. cit.**, p.732

⁵⁷ John Smart, **op. cit.**, p.11

⁵⁸ Nicholas Grene, *Bernard Shaw: A Critical View*. The Macmillan Press, Hong Kong 1984, p.1

⁵⁹ Ibid.

Wilde, unquestionably the ablest of our dramatists, has done so in '*Lady Windermere's Fan*'.⁶⁰

This quote proves that Shaw aims more than to make audiences laugh at his comedy. He likes the "*subversion of seriousness*" which he finds in *An Ideal Husband*, a comedic stage play by Oscar Wilde, and in his review of the first production, he asserts that to him Wilde is a perfect playwright who "plays with everything: with wit, with philosophy, with drama, with actors and audience, with the whole theatre."⁶¹

Again in his review of *An Ideal Husband*, in contrary to his previous thoughts he states his disappointment of Wilde's final comic achievement, *The Importance of Being Earnest*: "It amused me, of course; but unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening. I go to the theatre to be moved to laughter, not to be tickled or bustled into it; and that is why, though I laugh as much as anybody at a farcical comedy."⁶²

Shaw believes that comedy should "move to laughter" which is the basic of his work. According to most critics *The Importance of Being Earnest* is Wilde's most perfectly play in which he turned from the need to create the traditionally sentimental plot to show his humorous outlook on the absurd. According to Shaw, the whole removal of a sentimental stage from comedy represented "a step backwards towards the merely mechanical and unreal."⁶³

Shaw and Wilde neither became friends nor met each other too often. However, being out of close relationship did not prevent Shaw from faithfully supporting Wilde during and after his confinement.⁶⁴ In general, Wilde's tastes were essentially very different from Shaw's. In one of his essays on Wilde, Shaw expresses clearly what he found out as their main differences and finally Wilde's restriction: "He loved luxury, and the salon and the *atelier* were his domain; while I

⁶⁰ Ibid.p.3

⁶¹ G. B. Shaw, «Our Theatres in the Nineties» *Saturday Review* , 1896, p.10-1

⁶² Harold Bloom, «Introduction» *Bloom's Modern Critical Views: George Bernard Shaw*, Infobase Publishing, New York 2011, p.3

⁶³ Grene, **op. cit.**, p.4

⁶⁴ Ibid.p.5

was a man of street, an agitator, a vegetarian, a teetotaler, incapable of enjoying the life of the drawing-room and the chatter of the studio.”⁶⁵ On the other hand, Shaw does not hesitate to speak highly of Oscar Wilde. In this regard, Shaw praises Wilde for his achievement with *An Ideal Husband*. His praises are explained as follows:

To the Irishman there is nothing in the world quite so exquisitely comic as an Englishman’s seriousness. It becomes tragic, perhaps, when the Englishman acts on it; but that occurs too seldom to be taken into account, a fact which intensifies the humor of the situation, the total result being the Englishman utterly unconscious of his real self.⁶⁶

According to Shaw, different from other English playwrights both Wilde and he do not have the ability to see the actual truth and that their comedy mainly depicts the humorous aspects of the English social life. Although Shaw seemed to be content with Wilde’s *An Ideal Husband*, *The Importance of Being Earnest* they upset Shaw. As a playwright, Shaw is famous for heartless comedy which means that his comedies are lack in heartfelt feelings. For this reason, it is funny that Shaw seeks feeling in Wilde’s plays. However, *Arms and the Man* written by Shaw supports the idea that comedy should, basically, encourage laughter by making the audience laugh. This belief dominates *Arms and the Man*.

Moreover, Shaw considered Wilde as an old-fashioned writer which filled him with admiration for Wilde. Shaw explains that he finds it hard to believe that the writer of *An Ideal Husband* was actually regarded as a contemporary of major playwrights such as Ibsen, Strindberg, Wagner, Tolstoy or himself.⁶⁷

In addition to Wilde, Henrik Ibsen also has a major influence on Shaw. Ibsen’s influence on Shaw becomes apparent when Shaw’s essay *The Quintessence of Ibsenism* is examined. *The Quintessence of Ibsenism* was written by Shaw in 1891 in order to analyze Ibsen’s works. This work, as Mishra states reveals that Shaw “holds Ibsen as a creator of new drama as he held Wagner in *the Perfect Wagnerite* a

⁶⁵ Ibid.

⁶⁶ Ibid.p.3-4

⁶⁷ Ibid. p.6

creator of new music”.⁶⁸ On every occasion, Ortiz says, Shaw attempts to convince his readers of what he pays regard to a fake and groundling influence of Ibsen in his works. However, “he never went as far as when he said: “What! I a follower of Ibsen! My good sir, as far as England is concerned, Ibsen is a follower of mine!”⁶⁹ This remark summarizes Shaw’s ideas on Ibsen. Oftentimes Shaw refused to accept that he was influenced by Ibsen and his ideas. However, when their plays are examined thoroughly, it is obvious to see similarities between both playwrights. Ibsen dramatizes real situations in his plays and thus, Shaw’s appreciation for Ibsen’s focus on real life situations becomes apparent.

What we have learned from Ibsen is that our fashionable dramatic material is worn out as far as cultivated modern people are concerned. What really interests such people on the stage is not what we call action but stories of lives, discussion of conduct, unveiling of motives, conflict of characters talk, laying bare of souls, discovery of pitfalls in short, illumination of life.⁷⁰

Shaw was influenced by Ibsen’s unusual and realistic ideas. Ibsen also changed the technical aspects of the stage. Impressed by Ibsen’s ideas, Shaw followed the path shown by Ibsen in terms of the technical aspects of the stage. Dealing with social problems and everyday problems in his plays, Ibsen achieves a wide popularity by reaching a large number of audiences. As a result, the supporters of Ibsen spread almost everywhere. In the same way, Shaw was also impressed by Ibsen’s major achievement and with reference to it, he states that: “Shakespeare had put ourselves on the stage, but not out situation. Ibsen supplies the want left by Shakespeare. He gives us not only ourselves but ourselves in our own situation.”⁷¹

No sooner *Ghosts* by Ibsen was published than it led to crisis between *The Pall Mall Gazette* and *Daily Telegraph*. While the former was positive, the claim of *Daily Telegraph*, a wide circulation magazine in that period created reactions in 1890s: “Realism is one thing; but the nostrils of the audience must not be visibly held

⁶⁸ M. N. Mishra, **op. cit.**, p.69

⁶⁹ Javier Ortiz, «Bernard Shaw's Ibsenism» *Revista Alicantina de Estudios Ingleses* Vol 7, 1994, p.152

⁷⁰ M. N. Mishra, **op. cit.**, p.58

⁷¹ Ibid. p.59

before a play can be stamped as true to nature. It is difficult to expose in decorous words the gross and almost putrid indecorum of this play”.⁷² By contrast, Ibsen just like Shaw regards it as a factor that contributes people to grasp different aspects of truth which would be too hard to accept in the first place by some people. Before it was published Ibsen wrote about *Ghosts* in a letter: “*Ghosts* will probably cause alarm in some critics; but there is nothing to be done about it. If it didn’t do that, there would have been no need to write it”.⁷³

Furthermore, what Shaw finds out in Ibsen and is the most vital for him, is a fundamental faith in artistic validity that go far beyond any political platform. In any case, Ibsen tried to keep away from any political group and harshly criticized supposed progressive parties throughout his life.⁷⁴ Shaw records the continual presence of truth-seeking in Ibsen’s plays. Ibsen never permits his audiences or readers to stop searching for the truth even for a second in any individual play.⁷⁵ He wants them to find the truth on their own. As in the struggle to catch the truth what Shaw saw in Ibsen is also the struggle between idealism and realism which becomes “a continuing one with no final and unequivocal victory for the latter”.⁷⁶ As a result, influenced by Ibsen and his unique techniques, Shaw, actually, admired Ibsen as a serious artist and playwright as well as his anti-idealistic point of views. Based on this, it may be said that Shaw takes Ibsen as a model when he begins to write his plays himself.

⁷² Chothia, **op. cit.**, p.26

⁷³ Grene, **op. cit.**, p.7

⁷⁴ Ibid.

⁷⁵ Ibid. p.8

⁷⁶ Ibid.

1.4 SHAW AS A SOCIALIST, LIBERAL AND MARXIST WRITER

For more than a century, Shaw has been distinguished from others dramatists such as Shakespeare, Brecht, Eliot, Beckett and so on. However, when he came to the task of identifying himself to the Post Office for the purposes of receiving telegraphs, he addressed himself “Socialist London”.⁷⁷

When Shaw settled down in London, Karl Marx, the father of Marxism, was still in London. He had written *Das Kapital* but it was not published until 1867. In *Sixteen Self Sketches*, Shaw argues, “If you have not read Marx’s *Capital* you are not qualified to discuss socialism.” Shaw’s meeting with *Das Capital* happened in the British Museum in France.

In the Marxian context, “value” is nothing other than crystallized human labor or “socially necessary labor time” (that production time that is average in a given locale, intensity, and era); furthermore, “value” exists only as a concept because we live in a commodity society that makes such concepts necessary in order that products and services may be exchanged, by their owner, on a market with view to a realization of profit.⁷⁸

The hero in *An Unsocial Socialist*, which is one of Shaw’s major works, Sidney Trefusis rebels against money-oriented system which has made his father a rich man whose main job is cotton manufacturing. He stigmatizes all capitalists as those who can only ensure their benefits by deriving from their employees more productions than they pay for them and can only provoke clients by offering a share of the unpaid-for part of the products as a decrease in price.⁷⁹ With reference to Shaw’s socialist protagonist, Morrison argues:

Shaw’s Socialist protagonist, one Sidney Trefusis, was engaged in an attempt to convert to socialism a wealthy landowner and a poet who had

⁷⁷ James Alexander, *Shaw's Controversial Socialism*, Florida UP, Florida 2009, p.1

⁷⁸ Harry Morrison, *The Socialism of Bernard Shaw*, McFarland&Company, North Carolina 1989, p.2

⁷⁹ Ian Britain, *Fabianism and Culture: A Study in British Socialism and The Arts C1884-1918*, Cambridge UP, Cambridge 1981, p.100

dabbed mildly in radical verse. He has been showing them, and declaiming upon, a collection of pictures that he had of slum dwellings and general poverty and privation among the very people who had built his father's industrial empire. The younger Trefusis was seemingly scandalized by fact that, not being able to take the matter philosophically while bending all efforts to propagandize for socialism.⁸⁰

As soon as Trefusis signed a militant petition, which made him a socialist, he was degraded by the poet as ass. "You, with a large landed estate, and bags of gold invested in railways, calling yourself a Social Democrat! Are you going to sell out and distribute – to sell that thou hast and give to the poor?"⁸¹

Shaw believed that owning private land and exploiting it for personal profits was considered as a form of theft and "advocated equitable distribution of land and natural resources".⁸² After reading Karl Marx's *Das Kapital*, Shaw decided to become a socialist. He joined the newly founded Fabian Society mainly based on socialism in 1884. According to the Fabian Socialists, rather than be a political party, they would prefer to be a society. Morrison states that: "The Society of Fabian Socialists reasoned that their best bet was to emulate Fabius. They would remain a "Society" rather than to organize themselves into a political party."⁸³

Shaw encountered the Fabian Society when he decided to apply for the Social Democratic Federation. The Social Democratic Federation was a Marxist organization and Shaw's interest in Marxism came soon after his encounter with this federation. Ganz states that Shaw appears to have found what he was looking for in the art of Marx who "made a man of him,"⁸⁴ but it did not last for long. Shaw always admired for Marx's optimistic side; however, his extensive view of history and his

⁸⁰ Morrison, **op. cit.**, p.2-3

⁸¹ Shaw, «An Unsocial Socialist» *Bookrags*, 23 September 2015
<www.bookrags.com/ebooks/1654/97.html> p.141

⁸² May Ahmed Majeed, «Social and Political Views in Selected Plays of George Bernard Shaw» *Journal of Anhar University for Language and Literature Vol 2*, 2010, p.432

⁸³ Morrison, **op. cit.**, p.13

⁸⁴ Ganz, *op.cit.*, p.99

“fine Jewish literary gift, with terrible powers of hatred, invective irony”⁸⁵ ceased its moral regard; so he became persuaded that Marx’s economics were insufficient.

The Fabian Society was an off-spring of the Fellowship of the New Life, which was a group whose primary goal was to improve the society by shaping well-set characters in each of its members. In *Political and Economic Structures*, Hubbard refers to the Fabian Society as follows: Starting with a few members the Fabian Society recovered and grew up. It had obtained an associate ship of more than fifteen hundred members. Its goal, which was announced in 1883 and never changed afterwards “was the conversion of the British economy from a capitalist to a socialist structure.”⁸⁶ The bribery, infiltration and final ravage of England’s Liberal party were among its achievements. Although today it has still some useless and unrecognizable ruins, the Liberal party has been effectually devastated. Instead, a so-called Labor party has shown up, essentially a socialist party which was originated and led to its current power by a few intellectual members of Fabian Society.

Shaw states that when he joined the Fabian Society, he embraced the theory of marginal utility which is a term suggested by Stanley Jevons, an English economic professor. The theory of utility was created as “a reaction to the Marxian involvement with production, rather than with marketing, of the commodities”.⁸⁷ Referring to this the theory of utility in *The Intelligent Woman’s Guide*, Shaw states:

Marx’s contribution to the abstract economic theory of value, by which he set much store, was a blunder which was presently corrected and superseded by the theory of Jevons; but as Marx’s category of “surplus value” (Mehrwerth) represented solid facts, his blunder in no way invalidated his indictment of the capitalist system, nor his historical generalization as to the evolution of society on economic lines.⁸⁸

As well as the Fabians, Shaw was bothered by the fact that they showed tendency to buy commodities rather than sell them and thus they were a part of

⁸⁵ Ibid.

⁸⁶ Bela Hubbard, *Political and Economic Structures*, Caxton Printers, Idaho 1956, p.111

⁸⁷ Morrison, **op. cit.**, p.14

⁸⁸ Shaw, *Intelligent Woman's Guide to Socialism and Capitalism*, Brentano’s, New York 1928, p.467

capitalism. Also, Shaw and the Fabians saw the working class as conservative people, whereas the middle class assured a brighter future. The majority of the middle class was a member of Shaw's capitalist class who were also called the financiers. However, they were not the children of the family and had almost nothing from the property of the family. The middle class people received education in Oxford or Cambridge, and the larger part of the Fabian Society was composed of these people. The significant thing is that, says Shaw:

Socialist society which I joined was that the members all belonged to the middle class. Indeed its leaders and directors belonged to what is sometimes called the upper-class: that is, they were either professional men like myself or members of the upper division of the civil service. Several of them have since had distinguished careers without changing their opinions or leaving the Society. To their Conservative and Liberal parents and aunts and uncles fifty years ago it seemed an amazing, shocking, unheard-of thing that they should become Socialists.⁸⁹

The Fabian Society focuses on theory value which is initiated by "the demand for consumer goods as the efficient cause of production, value and price rather than the theory that makes of consumer goods a mere means to an end of further production".⁹⁰ Marx refers to capitalism that was dominant earlier as: "Accumulate, accumulate! That is Moses and the prophets!...Therefore, save, save, i.e., reconvert the greatest possible portion of surplus value, or surplus product into capital!"⁹¹

This approach shows that production and capitalism encourages a kind of robbery and it exploits the laborers. It solely focuses on accumulation and production for its own sakes rather than offer benefit for others. "When the employer takes the 'surplus value', the worth of the laborer's efforts above the wage paid to him, he is expropriating for himself wealth that was created by labor, which is to say that his riches derive from theft".⁹²

⁸⁹ Ibid. p.185

⁹⁰ Morrison, **op. cit.**, p.16

⁹¹ Ibid.

⁹² Ganz, **op. cit.**, p.29.

During a lecture to the Fabian Society in 1910, Shaw argued that equality of income played a major role in socialist society. However, neither the Fabian Society nor the communists agreed on this idea. Yet despite of disagreements, Shaw still adhered to his view. Shaw stuck to his view that it might be reasonable to progressively raise the workers' payments until they achieved professional class level to raise workers⁹³.

Shaw advocated socialism throughout his life and was always opposed to direct taxation of his own income.⁹⁴ As a socialist writer, Shaw believed that it was possible to improve the civilized societies through legislation which was mainly based on equality. Moreover, by emphasizing the importance of equality and applying it to various areas of life, it would be possible to use the fortune of rich people to help the poor. As he grew older and gained more experiences, he realized that the power of parliament was not as strong as he thought and the parliament was not enough to provide happiness in life. Shaw further stated that a good society could be created by developing a strong law system, but a good law system accepted by a small number of people would not necessarily result in a good society.

Shaw speaks sometimes like a disillusioned man-it is almost painful to read him. Socialism, as he conceives it, is a problem of organization-a far higher, greater, more delicate problem than that of ordinary political administration; but it seems as if he had lost faith in the power of modern democratic societies or of any existing societies, to accomplish that work of organization.⁹⁵

As it is clearly seen, Shaw is influenced by Marxism. In 1911, Henderson stated that no book like *Das Kapital* has ever influenced Shaw so much. According to Pearson, *Das Kapital* "changed his Shaw's outlook, directed his energy, influenced his art, gave him a religion, and, as he claimed, made a man of him".⁹⁶ Shaw saw

⁹³ Ibid.p.38

⁹⁴ Stephen Spender, «The Riddle of Shaw » Ed. Louis Kronenberger, *George Bernard Shaw: A Critical Survey*, The World Publishing Company, New York 1949, p.238

⁹⁵ William Mackintire Salter, *International Journal of Ethics*, Vol. 18, No.4, 1908 <<http://www.jstor.org/stable/2376799>> 04 November 2010, p.457

⁹⁶ Hesketh Pearson, *George Bernard Shaw: A Full Length Portrait*, Harper & Brothers, New York 1942, p.51

Marx as an exceptional intellectual with the power to the world remarkably after Jesus or Prophet Muhammad. Shaw considers Marxism and *Das Capital* as the essential motivating effect behind his economic doctrine. According to him, the root of all evils is the lack of money, not the love of it. The corner stone of his economic theory is that every man who only uses up but not produce is called ‘a thief’ no matter how much he takes money earned by others. Thereupon, “consumption without equivalent production is theft.”⁹⁷



⁹⁷ Muhammad and Amjad Ali Iqbal, *Shaw as an Evolutionist in Arms and the Man*, The Dialogue Vol. 8, No. 2, Pakistan , June 2011, p.228

1.5 IDEALISM AND REALISM IN SHAW

Shaw always sustained a war against the romantic and idealistic conceptions. He is also regarded as a rebellious writer against the accepted norms of the established order. Shaw criticizes the established norms of feelings including love, pity, gratitude, tolerance, war and so on. Mondal contends that for Shaw, idealism is “only a flattering name for romance in politics and morals”.⁹⁸

Shaw reflects his ideas in his works. The characters in Shaw's plays are usually characterized as idealists and realists. Shaw confronts the realist with the idealist especially in the section, entitled *Ideals and Idealists* in *The Quintessence of Ibsenism*.

With his dramatic criticism, *The Quintessence*, Shaw actualizes a new direction to the perspective and concept of drama; therefore, he brings a change in the shape and context of Modern English Drama and disengages with the custom of romantic drama.⁹⁹ His work, *The Quintessence* clarifies that the realists sooner or later run out of patience with ideals since ideals in their views are something to blunt us, something to insensitize us; what is more important, the ideals are something to kill self in us. Therefore, instead of withstanding death, Shaw says it can be disarmed by committing suicide.¹⁰⁰ The idealists who take shelter in their ideals since they are ashamed of themselves or even hate themselves, think that all these about induration and blindness are much better than committing suicide. On the other hand, the realists who have confidence in the feasibility of their own wills and respect themselves think that having such a life is much worse than killing themselves. In the idealist's view, if you are well matched with your ideals they will hinder human nature which is naturally degenerate from destructive extremism. By contrast, ideals

⁹⁸ Mondal, **op. cit.**, p.6

⁹⁹ M. N. Mishra, **op. cit.**, p.67

¹⁰⁰ Shaw, «The Quintessence of Ibsenism» Ed. Michael Holroyd, *Major Critical Essays: The Quintessence of Ibsenism, The Perfect Wagnerite, The Sanity of Art*, Penguin Books, New York 1931, p.52

in realist's view are like infant bodysuits which man has overgrown so which cause him to have difficulty in moving.¹⁰¹

In other words, the idealist is the one who deceives himself by creating legends in order to make the reality of life more bearable otherwise, he cannot endure it. The realist works hard at saving the human will from the fake pressure of idealism which he denies as fanciful since he is strong enough to encounter the life without the delusiveness of the ideals.¹⁰² Based on these statements, we can reach an opinion that these two incompatible characters cannot compromise beyond any doubts. Shaw explains why:

The idealists says, 'Realism means egotism; egotism means depravity.' The realist declares that when a man abnegates the will to live and be free in the world of the living and free, seeking only to conform to ideals for the sake of being, not himself, but 'a good man', then he is morally dead and rotten, and must be left unheeded to abide his resurrection, if that by good luck arrive before his bodily death".¹⁰³

Shaw believes that these unusual words are out of one's depth; but can only be understood by a realist. Since our society does not get accustomed to such statements, Shaw believes that if he gives an example of an idealist who criticizes a realist it will be more convincing and easy to understand.

Baker asserts that, on the basis of Shaw's statements, the realist seems like a "Rousseau-like moral anarchist" who knows that he and his peers are undoubtedly good if the moralists would let them alone; on the other hand the idealist seems like a fainthearted who are afraid of his own infamy and potential moral corruption".¹⁰⁴

As a realist writer, Shaw differs from other realist writers such Galsworthy, Synge, Balzac and Zola. Shaw's realist perspective does not show the vivid picture of the tragic horror of social life. "The realist in Shaw has the spirit of a caricaturist.

¹⁰¹ Ibid.

¹⁰² Grene, **loc. cit.**,

¹⁰³ Shaw, «The Quintessence of Ibsenism», **loc. cit.**,

¹⁰⁴ Baker, *Bernard Shaw's Remarkable Religion*, **op. cit.**, p.28-9

The caricaturist ridicules and breaks pitilessly the accepted realities of the age”.¹⁰⁵ Shaw’s realism is mainly based on the presentation of the misconception which is the focal point for the social conditions he represents in his works. It may not be appropriate to place Shaw’s realism on the common qualities of life. When we look at the real soldiers in life, instead of chocolate, a soldier carries arms, explosives and guns. These lines below referring to *Arms and the Man* emphasize on the difference between reality and idealism in Shaw:

According to Dr. Sengupta, “Sergiuses are much oftener married to Raina’s than to servant-girls like Louka”. The point to be remembered here is that Shaw is not showing things as they are but as they should be. His purpose is not to show all that is present, both fair and foul, but to uncover the picturesque cloak that hides all that is ugly, full of romantic excesses.¹⁰⁶

A general attack on idealism is obvious in *Arms and the Man*.¹⁰⁷ In order to understand the concepts, idealism and realism according to Shaw, we need to have a look at his thoughts in his *Quinnessence*. The confronting tactics of the Shavian comedies, as Gordon emphasizes, use irony to mock a rooted but demodé moral situation and then, lead to a new moral situation more energetic and zealous heroic. The first way is called ‘idealist’ in *Quinnessence* since it idealizes to hide its sensibility; whereas the second one is called ‘realist’ since it has the power to destroy mistake and awaken truth.¹⁰⁸

These Shavian strategies are very explicit in his plays. In *Arms and the Man*, Bluntschli, a realist helps Raina to leave her old-fashioned ideals of war and love and then they foreshadow their way toward a new and uncharted kind of realism. In *You Never Can Tell*, on the one hand, the parents whose complaints are supported by Victorian ideals of mission and reverence are obliged to yield these ideals; on the other hand, there is a combination of power of independent young people and of

¹⁰⁵ Mondal, **op. cit.**, p.6

¹⁰⁶ Ibid.

¹⁰⁷ William G. McCollom, «Shaw’s Comedy and Major Barbara» Ed. Harold Bloom, *George Bernard Shaw’s Major Barbara*, Chelsea House Publishers, New York 1988, p.34

¹⁰⁸ David J. Gordon, «Shavian Comedy and The Shadow of Wilde» Ed. Christopher Innes, *George Bernard Shaw*, Cambridge UP, New York 1998, p.133

interceding waiter and his terrible son. In another play, *Devil's Disciple* in which “a similar demolition of accepted heroic values is attempted”¹⁰⁹, a romantic wife with full of ideals and handsome but deceptive gentlemen withstand but are beaten by “the love-and-life-defying heroism of a seemingly unlikely saint and a seemingly unlikely soldier”.¹¹⁰

The relationship between ideals and reality becomes a great problem in Shaw's plays. Shaw divides realism and idealism into groups regarding to be right or wrong. He gives the details by giving an example in *Major Barbara* as follows:

A wrong realism is exemplified in Undershaft, whose realistic vision supports only egoism. Idealism, on the other hand, may be worse. It may be the conscious mask of a realist, as it is in the propaganda of Undershaft's factory or in the gifts of Bodger the brewer to the Salvation Army. It may be self-deception, as it is in Barbara before she sees quite clearly that she is combating liquor with a brewer's money. In either case, idealism is painted in more horrible colors by Shaw, than is Machiavellian realism.¹¹¹

Arms and the Man is one of Shaw's most famous plays. The play has an amusing tone but is based on a serious message. In other words, the play both amuses the reader and encourages them to think and reflect. In this regard, both laughter and seriousness are mixed together. It also lays emphasis on the reality of life. Furthermore, it is noteworthy to explain that reality has a significant influence on dramatic characters. Realist characters see things as they are rather than idealizing them. In the same way, realist writers depict things and events as they are. They focus on everyday lives experienced by people commonly rather than use a romanticized language. Shaw explains his realist style in his essay, *A Dramatic Realist to His Critics*. According to him as a realist dramatist, it is his duty to take the people out of the systems which cause them, as his own words, “fall into classes

¹⁰⁹ M. M. Morgan, *Writers & Their Works: Bernard Shaw I: 1856-1907*, loc. cit.,

¹¹⁰ Gordon, loc. cit.,

¹¹¹ Eric Bentley, «The Theory and Practice of Shavian Drama» Ed. Elsie B. Adams, *Critical Essays on George Bernard Shaw*, Macmillan Publishing, New York 1991, p.56

labelled liar, coward, and thief; and so on. I have nothing to do with that: the only moral question for me is, does she do good or harm?"¹¹²

Shaw questions the validity of the established traditions of character in Victorian age. Besides, Shawian drama is "utterly unlike Ibsen in its stage methods and its Socialist view of human misery."¹¹³ By questioning the validity of the conventions of character in the Victorian Era, Shaw aims to focus on reality which "was neither black, white, nor gray but all the colors of the rainbow according to him"¹¹⁴. In his works, the moods of the characters, heroes or villains are presented in tragicomic ways with real elements. He does not use this technique to underestimate the customs of the characters but to reveal that it is the reality itself just as a superstition. Indeed, reality comes out of the relation between superstition and natural fact.¹¹⁵

¹¹² Shahzad Ahmad Siddiqui, and Asad Raza Syed "*Realism in Arms and the Man: A Comparative Study - Realism and Idealism*", International Journal of Humanities and Social Science Vol 2., 2012, p.45

¹¹³ Ibid..p.46

¹¹⁴ Ibid. p.45

¹¹⁵ Ibid. p.46

CHAPTER II - MAJOR BARBARA

One of Shaw's major plays, *Major Barbara* depicts the story of Andrew Undershaft who had abandoned his family for earning more money and encountered his family many years after his departure. His oldest daughter, Barbara Undershaft, works as an officer in Salvation Army and Barbara turns into a different person when she recognizes her father's money and power instead of God's power.

In this play, Shaw sees poverty as the worst crimes and views the Church as the instrument of capitalism. He also believes that gunpowder is the key to achieve real progress. By showing the absurd and contradictory features of his narrating style, Shaw depicts the absurdities of socialism in *Major Barbara*. He relates socialism to poverty by comparing poverty to wealth. That he regards poverty as the worst of the crimes and the greatest of evils can be accepted as the high point in *Major Barbara*.¹¹⁶ For this reason, he criticizes the Christian notion that argues that poor people are blessed and disregards the Christian notion as a distress to keep the poor, poor and weak and worsen their life conditions.

According to Shaw, charity is in charge of a great number of sins and poverty cannot be solved by charity. It only makes poor people poorer not well off. It is a paradox that Andrew Undershaft's charity for Salvation Army becomes central in *Major Barbara*.¹¹⁷ Oscar Wilde also agrees with Shaw on this matter. The prime target, as Wilde writes, "is to try and reconstruct society on such a basis that poverty will be impossible."¹¹⁸

Major Barbara is a 'drama of ideas' where the predominant topic is that of the capitalism over the poor. Herein, Shaw employs comedy to find out the dehumanizing results of poverty and unemployment as a result which is rooted in the

¹¹⁶ Zahra Karimi, *Characterization in George Bernard Shaw's Major Barbara*, Islamic Azad University of Karaj, 2008, p. 2

¹¹⁷ Stanley Weintraub, «Hibernian School: Oscar Wilde and Bernard Shaw» Ed. John A. Bertolini, *The Annual of Bernard Shaw Studies Volume Thirteen: Shaw and Other Playwrights*, The Pennsylvania State UP, USA 1993, p.32

¹¹⁸ Ibid.

capitalist system of the society.¹¹⁹ Furthermore, Shaw presents the shocking image of social duplicity in *Major Barbara* as he shows the romantic views of war.

I had no taste for what is called popular art, no respect for popular morality, no belief in popular religion, no admiration for popular heroes. As an Irish I could pretend to patriotism neither for the country I had abandoned nor the country that had ruined it. I was a Socialist detesting our anarchical scramble for money, and believing in equality as the only possible permanent basis of social organization, discipline, subordination, good manners, and selection of fit persons for high functions.¹²⁰

Shaw who dislikes war, harshly criticizes England when it joins the World War I. In one of his essays, he reveals that “there are only two real flags in the world henceforth. The red flag of Democratic Socialism and black flag of Capitalism, the flag of God and the flag of Mammon”.¹²¹ With *Major Barbara* Shaw emphasizes the power of Capitalism, that is, Mammon.

¹¹⁹ Regjina Gokaj, “Some Problematics of Bernard Shaw's Drama”, European Scientific Journal Special Edition Vol. 12, 06 June 2011, p.37

¹²⁰ Shaw, *Plays Pleasant and Unpleasant*, Cox&Wyman, London 1898, p.7

¹²¹ M. N. Mishra, **op. cit.**, p.110

2.1 REAL LIFE AND ROMANTIC IMAGINATION

Considered as one of his most famous plays, *Major Barbara* (1905) represents aspects of realism and idealism. The characters in the play seem to be in constant conflict with each other and their surroundings. “The play contains the telltale binary opposition of idealism and realism”.¹²² With reference to the conflict between realism and idealism, Lalbakhsh *et al.* further states, “The conflict between idealism and realism in George Bernard Shaw’s *Major Barbara* is depicted by the clash between Andrew Undershaft’s viewpoints and those of his family members who act as a microcosm of the society of their time”.¹²³ Shaw defines a realist as one who had “the courage to see things as they are, not as one might wish them to be”.¹²⁴ Shaw also argues that a realist is controlled by his “deep respect in the validity of his own will”¹²⁵ and that will is a god within us – also known as “the Life Force”.¹²⁶

Undershaft’s pragmatic, realist and materialist behaviors dismiss the aspects of idealism at the end of the play. On the other hand, Barbara’s idealistic view is her religion. As well as the realistic characters in the play, real scenes and actions play a significant role in *Major Barbara* as a realistic play. Shaw’s scenes, Wilson states, “which are most moving and real on the stage - which are able to shock us for the moment, as even the Life Force passages hardly do, out of the amiable and objective attention which has been induced by the bright play of the intelligence.”¹²⁷

Major Barbara is the most realistic play of Shaw’s in which sudden changes in one’s belief is shown as a necessary factor.¹²⁸ This play is not called “Andrew

¹²² Pedram Lalbakhsh, Mostafa Sadeghi Kahmini, Kamal Abbasi, Vahid Safiyan Boldaji, “Major Barbara: A Conflict of Idealism and Realism”, *International Journal of Management and Humanity Sciences Vol 4*, 2015, p.4537

¹²³ Ibid. p.4536

¹²⁴ Baker, *Bernard Shaw’s Remarkable Religion*, **op. cit.**, p.xi

¹²⁵ Ibid. p.29

¹²⁶ Sidney P. Albert, “The Lord’s Prayer and Major Barbara”, Ed. Charles A. Berst, *The Annual of Bernard Shaw Studies Volume One: Shaw and Religion*, The Pennsylvania State UP, USA 1981, p.110

¹²⁷ Edmund Wilson, «The Themes of Bernard Shaw» Ed. Elsie B. Adams, *Critical Essays on George Bernard Shaw*, Macmillan Publishing Company, New York 1991, p.27

¹²⁸ Fredric Berg, «Structure and Philosophy in Man and Superman and Major Barbara» Ed. Christopher Innes, *The Cambridge Companion To George Bernard Shaw*, Cambridge UP, New York 1998, p.159

Undershaft's Profession" but *Major Barbara* because while she must increase her philosophy for the new 20th century, her mother and father have a conflict of idealism and realism in the old 19th century.¹²⁹

Shaw usually writes a preface for the reader in many of his plays. Some of these prefaces have very little to do with the play itself while the others comment directly on the ideas found in the play just like in *Major Barbara*. As Shaw presents a detailed explanation of the play in the preface to *Major Barbara*, I will start the discussion of the play by looking at the preface.

The play has a lengthy and explanatory preface divided into sections. In the preface, he "reveals the sources of inspiration in dealing with the tragicomic irony of the conflict between real life and romantic imagination".¹³⁰ So the preface helps us to understand the conflict between reality and romantic posturing which is one of the themes throughout the play. Shaw divides the preface of *Major Barbara* into five sections. These are "*First Aid to Critics*", "*The Gospel of St. Andrew Undershaft*", "*Salvation Army*", "*Barbara's return to the Colors*" and "*Weaknesses of the Salvation Army*".

The first section of the preface, "*First Aid to Critics*" explains Shaw's thoughts on a group of his critics who determine that he is reflecting Schopenhauer, Nietzsche, Ibsen, Strindberg or Tolstoy. By contrast, Shaw indicates that he is influenced much not by these European writers mentioned by some critics but by native writers in British Isles and also Fabian Socialists.¹³¹

As Chesterton states the main contrast in the play is between ideas of Undershaft and of the society itself symbolized by the members of his family especially his daughter, Barbara.¹³² In order to understand Shaw's aim with the protagonist, Andrew Undershaft, we need to have a look at the second section of the

¹²⁹ Andrea Stevens, «Major Barbara», 18 January 2006, *The New York Times*, 16 December 2015 <<http://theater2.nytimes.com/2006/01/18/theater/reviews/18majo.html>>

¹³⁰ A. C. Singh Valakya, *Social and Political Ideas of George Bernard Shaw*, Radha Publications, New Delhi 1993, p.65

¹³¹ Shaw, *Preface to Major Barbara*, Ed. Rob Burkey, Project Gutenberg, Indiana 2003, p.2

¹³² G. K. Chesterton, "A 1909 View of Major Barbara" Ed. Warren Sylvester Smith, *Bernard Shaw's Plays*, W. W. Norton & Company, New York 1970, p.359

preface titled as “*The Gospel of St Andrew Undershaft*”. This gospel is related to money and poverty according to the preface. Here, Shaw describes Undershaft as a millionaire. Moreover, he represents a man who is conscious of the endurable natural truth in a spiritual and intellectual way.¹³³ According to Shaw this truth is “the greatest of evils and the worst of crimes is poverty, and that our first duty — a duty to which every other consideration should be sacrificed — is not to be poor.”¹³⁴

Shaw sounds as if he admires his character, Undershaft. If *Major Barbara* is read considering its preface, one can see Undershaft as Shaw’s victorious spokesman and one of the ideal heroes in Shaw’s plays.¹³⁵ In the second act of the play, Undershaft tells Adolphus Cusins, a Greek scholar that:

UNDERSHAFT: I fancy you guess something of what is in my mind, Mr Cusins. ... Only that there are two things necessary to Salvation.

CUSINS: Ah, the Church Catechism...

UNDERSHAFT: The two things are –

CUSINS: Baptism and –

UNDERSHAFT: No. Money and gunpowder.¹³⁶

An ideal is an illusion that has been isolated into moral principles according to the *Quintessence*. In contradiction to the resulting system of morality based on how things “ought” to be, Shavian comedy exposes an ironic contrast contradiction between this artificially contrived state and the real world.¹³⁷ Therefore, it does not seem surprising that Undershaft scolds Cusins: “Ought! ought! ought! ought! ought! Are you going to spend your life saying ought, like the rest of our moralists?”¹³⁸

¹³³ Shaw, *Preface to Major Barbara*, **op. cit.**, p.12

¹³⁴ Ibid.

¹³⁵ J. L. Wisenthal, “The Marriage of Contraries”, Ed. Harold Bloom, *George Bernard Shaw’s Major Barbara*, Chelsea House Publishers, New York 1988. p. 82

¹³⁶ Shaw, *The Complete Plays of Bernard Shaw*, Odhams Press, London 1937, p.478

¹³⁷ Alfred Turco, “Shaw’s Moral Vision”, Ed. Harold Bloom, *George Bernard Shaw’s Major Barbara*, Chelsea House Publishers, New York 1988, p. 105

¹³⁸ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.499

Being Shaw's hero and canonized in Shaw's preface, Undershaft lives by money and gunpowder. Undershaft argues that poverty is a more dangerous issue than his cannons, and asserts that he becomes more helpful for society by giving his employees steady income than anyone. Undershaft as a Communist who drives a big profit by blowing up soldiers says McCollom.¹³⁹ With the second act of the play, it is more obvious to grasp his initial position on the morality of war production. The greater success he has in the vandalism of his weapons the more sincere he becomes. Let alone be ashamed of his work, he wants to stand out amongst his rivals who interlock their morals with their business in order to be unique in his major.¹⁴⁰

According to Chesterton, 'the ultimate epigram' of Major Barbara lies behind the perception of poverty. While people accept that poverty is not a crime, Shaw regards poverty as a crime "to endure it, a crime to be content with it, that it is the mother of all crimes of brutality, corruption, and fear."¹⁴¹ That is the reason why Shaw sees Undershaft as simply a man who is able to find the truth that poverty is a crime. Furthermore, he is a man who knows that when society suggests him the remedy of poverty or a profitable trade in destruction and death, it offers him not a preference between garish malignment and modest merit, but between energetic attempt and timid disgrace.¹⁴²

As understood from the quote above, Shaw sees poverty as the mother of all evils and dangers. He believes that there can be no security where the danger of poverty exists. As for him, being poor means to be 'weak' and 'ignorant'. In other words, he criticizes unfair distribution of wealth which can lead to various types of justifiable crimes. Thus, Shaw supports for redistribution of wealth so that nobody goes hungry or stays in need. He remarks in *Preface to Saint Joan*: "We must face the fact that the society is founded on intolerance".¹⁴³

According to Shaw, an individual isolated from society does not have a meaning and significance since he is an essential part of the society. So he asserts in

¹³⁹ McCollom, **op. cit.**, p. 39

¹⁴⁰ Ibid. p.40

¹⁴¹ Chesterton, **op. cit.**, p.358

¹⁴² Shaw, *Preface to Major Barbara*, **op. cit.**, p. 17

¹⁴³ Valakya, **op. cit.**, p.126

Preface to Misalliance that “We must reform society before we can reform ourselves”.¹⁴⁴ We see this notion in almost all his plays since he takes social, political and religious matters as subjects for plays.

“Realising that poverty breeds social discontent and thus constitutes a threat to Socialism, Shaw makes us resolve to eliminate poverty from Society by a combined attack of force, morality and intelligence”.¹⁴⁵ As a result he suggests that all poverty should be illegal and believes that money is the most significant thing in a perfect society. “It represents health, strength, honor, generosity, and beauty”.¹⁴⁶ First, poverty should be exterminated so that the morals of a nation will naturally be cared of.

In the third chapter entitled “Salvation Army”, Shaw sarcastically needles the critics who do not properly comprehend his way of using of the Salvation Army:

And they were set right, not by the professed critics of the theatre, but by religious and philosophical publicists like Sir Oliver Lodge and Dr Stanton Coit, and strenuous Nonconformist journalists like Mr William Stead, who not only understood the act as well as the Salvationists themselves, but also saw it in its relation to the religious life of the nation, a life which seems to lie not only outside the sympathy of many of our theatre critics, but actually outside their knowledge of society.¹⁴⁷

Since Salvation Army takes ‘tainted’ money in the play, some of the critics blame Shaw of attacking the Salvation Army which is a Christian denominational church and a charitable organization. However, as Shaw mentions in the lines above, the Army itself understands well the necessity of taking ‘tainted’ money in order to continue its operations. Salvation Army shelter is a “symbol of the fruits of poverty”¹⁴⁸ and the conflict between the ammunitions and the shelter is showed up by the character of Undershaft. In a scene, he tells Barbara that: “I see no darkness here, no dreadfulness. In your Salvation shelter I saw poverty, misery, cold and

¹⁴⁴Valakya, loc. cit.

¹⁴⁵ Ibid. p.65

¹⁴⁶ M. N. Mishra, **op. cit.**, p.142

¹⁴⁷ Shaw, *Preface to Major Barbara*, **op. cit.**, p.26

¹⁴⁸ Wisenthal, p.77

hunger”.¹⁴⁹ Undershaft’s words reveal both “the importance of money and the sinfulness of poverty”¹⁵⁰ The main conflict throughout the play is presented by locations: Perivale St. Andrews, Undershaft’s Munitions Foundry and Salvation Army yard, Barbara’s workplace. According to Berg, these two domains may be seen as Heaven and Hell¹⁵¹.

Salvation Army yard symbolizes dirt, poverty and even hypocrisy since people who are supposed to come there to be saved, actually come to be fed. Salvationists easily tell lies just to pretend they need salvation; otherwise, they will starve. Barbara’s idealistic viewpoints become known by this yard. On the other hand, Perivale St. Andrews can be accepted as Heaven. Although it is the place of death and destruction, it is very clean and financially satisfactory. It meets the needs of the workers in contrast with Salvation Army shelter. Undershaft’s realistic ideas come to light with his domain.

With the fourth section “*Barbara’s Return to the Colors*” Shaw refers to the disillusionment of Barbara at the end of the play. Barbara pulls away her romantic ideals when she comes across the realities of the system. In this section, Shaw explains the justification of her change.

The problem being to make heroes out of cowards, we paper apostles and artist-magicians have succeeded only in giving cowards all the sensations of heroes whilst they tolerate every abomination, accept every plunder, and submit to every oppression. Christianity, in making a merit of such submission, has marked only that depth in the abyss at which the very sense of shame is lost.¹⁵²

At the beginning of the play, Shaw presents Barbara as a real Christian who is faithful to religious and moral values of Salvation Army. However, in the second act of the play, according to Wisenthal she discovers that “because she is a member of

¹⁴⁹ Shaw, *Major Barbara*, **op. cit.**, p. 211

¹⁵⁰ Ibid.

¹⁵¹ Berg, **op. cit.**, p. 158

¹⁵² Shaw, *Preface to Major Barbara*, **op. cit.**, p.40

the Salvation Army her money comes from Andrew and his like”.¹⁵³ Barbara’s attempts to protect Salvation Army from ‘tainted’ money are in vain. As Arthur Morgan says, “*Major Barbara* shows again the impossibility for the idealist to shake off the shackles of the economic system”.¹⁵⁴ In the end, she is subjected to choose either accept the ‘tainted’ money or refuse it. And she accepts it for sure.

Indeed, Shaw criticizes people who suppose to be a ‘real’ Christian while they live in a ‘morass’. In his preface, Shaw says: “The Christian has been like Dickens’ doctor in the debtor’s prison, who tells the newcomer of its ineffable peace and security: ...no tyrannical collectors of rates, taxes, and rent; ...nothing but the rest and safety of having no further to fall.”¹⁵⁵ Again in the preface to *Major Barbara*, Shaw distinguishes Christianity from ‘Crosstianity’ which means “the religion of negation, of sin and guilt, suffering and death, submission and deprivation”¹⁵⁶

By the light of fourth section of the preface it can be said that Barbara leaving her romantic ideals in the beginning of the play accepts her loss of faith at the end. “Even more problematic that Barbara’s demonstration of faith in the middle of the act is her loss of it at the end.”¹⁵⁷ In the third act of the play, when her father asks the real meaning of power Barbara confesses:

BARBARA [*hypnotized*]: Before I joined the Salvation Army, I was in my own power; and the consequence was that I never knew what to do with myself. When I joined it, I had not time enough for all the things I had to do.

UNDERSHAFT [*approvingly*]: Just so. And why was that, do you suppose?

¹⁵³ Wisenthal, **loc. cit.**,

¹⁵⁴ Arthur Eustage Morgan, *Tendencies of Modern Drama*, Books for Libraries Press, New York 1969, p.57

¹⁵⁵ Shaw, *Preface to Major Barbara*, **op. cit.**, p.34

¹⁵⁶ Margery M. Morgan, «Skeptical Faith», Ed. Harold Bloom, *George Bernard Shaw’s Major Barbara*, Chelsea House Publishers, New York 1988, p.61

¹⁵⁷ Ganz, **op. cit.**, p.163

BARBARA: Yesterday I should have said, because I was in the power of God. [...] But you came and showed me that I was in the power of Bodger and Undershaft.¹⁵⁸

These lines show that her feelings and thoughts about her father and like are completely different now. She has the opinion that their wealth and significance provide them to leave perpetual marks on the world. In consequence of Undershaft's buying the Salvation Army and then Barbara's quitting her occupation, she explains Cusins her new and real thoughts about Army and his father:

I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving; but the moment our money ran short, it all came back to Bodger: ...As long as that lasts, there is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life.¹⁵⁹

As for Barbara, Undershaft means the life itself; he symbolizes real life. She comes to understand that her father and people like him cannot be ignored. In a way she realizes that she cannot abstain from such people and her realism grounds on the intellection that she should make some sort of amends with them to live through in the world and gather round people around her.

Finally, in the last section "*Weaknesses of the Salvation Army*" Shaw expresses his disagreement with Salvation Army. He thinks that "there is still too much other-worldliness about the Army."¹⁶⁰ In other words, it puts emphasis on the existing of salvation in the hereafter. However, Shaw supports that poverty and injustice should be immediately corrected in this world. He also gives harsh criticism on confession which is a 'nasty lying habit' in his words. He takes an aversion to any system that permits confession as redemption for sins or crimes¹⁶¹.

¹⁵⁸ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.502

¹⁵⁹ Ibid.

¹⁶⁰ Shaw, *Preface to Major Barbara*, **op. cit.**, p.36

¹⁶¹ Ibid.

As it is seen above, Shaw makes his implications throughout the play loud and clear by the preface to *Major Barbara*. With the review of the preface, the play becomes more meaningful.

2.2 RELIGIOUS AND MORAL IDEALS

Major Barbara written in 1905 is an important play “dramatising the socio-political themes, the corroding effect of poverty, and the influence of Capitalism on religion and morality”.¹⁶² This play in which religious and moral values are presented from different perspectives is qualified as a new beginning by some critics one of whom is Stuart E. Baker. He asserts that;

Major Barbara provides the first step of Shaw’s journey out of hell into heaven, out of despair of impotency to the triumph of Godhead. ...It does not show us how we must start, which is task enough, for the first step is as difficult and terrifying as the exit from the womb. *Major Barbara* is the single most complete statement of Shaw’s philosophy and the epitome of the dramatic method he developed to express that philosophy. It is the most Shavian of Shaw’s plays.¹⁶³

Shaw believes that morality has high values for society since it is one of the main factors of “non-material culture”.¹⁶⁴ The values such as customs; traditions and conventions passed from generation to generation are the ethical aspects of morality. Therefore, morality is always a primary issue in his mind. However, he has a different viewpoint of morality from the one publicly accepted. According to him “morality has enslaved our conscience”.¹⁶⁵ Additionally, as mentioned in *Preface to The Shewing-up Blanco Posnet*, it enforces traditional manner on the large mass of

¹⁶² M. N. Mishra, **op. cit.**, p.142

¹⁶³ Baker, *Bernard Shaw's Remarkable Religion*, **op. cit.**, p. 123

¹⁶⁴ Valakya, **op. cit.**, p.127

¹⁶⁵ Ibid. p.128

people who are not capable of unique moral jurisdiction and who would be fairly shattered, if they were not guided by law makers, philosophers, seers, and poets.¹⁶⁶

Major Barbara is commonly grouped among Shaw's discussion plays considerably driven by arguments and oratory rather than more traditional forms of dramatic action. In the play, 'a discussion in three acts' plot is not the main thing but 'idea being paramount, and characters as expository of idea'.¹⁶⁷ So the play certainly develops to characters and theme. As Burton states *Major Barbara* "possesses the highest unity of all, the unity of idea; not material order so much, as what M. Hamon calls '*ordonnance intellectuel*'. Thus, it is not '*dramatic*' as that word usually understood".¹⁶⁸

As mentioned above, the play is seen as a new beginning just like "Shaw's journey out of hell into heaven"¹⁶⁹ since Shaw approaches religion and morality not as it should be. Shaw explains his different style by saying: "I am not an ordinary playwright in general practice. I am a specialist in immoral and heretical plays".¹⁷⁰

The opening scene is in the library of Britomart's house in which we see the meeting of aristocratic mother, Lady Britomart and her only son, Stephen, a young man who admires and esteems her mother. Britomart "possesses the great Shavian virtues of strength, enterprise, and capacity for organization".¹⁷¹ The first moral conflict in the play starts with the opening scene. "The reader is left pondering whether it is morally right to accept money from a corrupted root, referring to Andrew Undershaft's cannons trade which deals with death and demolition".¹⁷² Actually, *Major Barbara* is based on a conflict between the ideas of Undershaft, the cannons giant and the ideals of his family and the society which is the main reason for the conflict between money and morality.¹⁷³

¹⁶⁶ Ibid.

¹⁶⁷ Richard Burton, *The Man and The Mask*, Henry Holt and Company, New York 1916, p.121

¹⁶⁸ Ibid.

¹⁶⁹ Baker, *Bernard Shaw's Remarkable Religion*, **op. cit.**, p.5

¹⁷⁰ Burton, **op. cit.**, p.6

¹⁷¹ C. D. Sidhu, *The Pattern of Tragicomedy in Bernard Shaw*, Bahri Publications, Delhi 1989, p.134

¹⁷² Pedram Lalbakhsh, et al., **op. cit.**, p.4538

¹⁷³ Anna Hassari, *bookreviews.nabou.com*. March 2008, 5January2016

<<http://bookreviews.nabou.com/reviews/majorbarbara.html>> , 25 January2016

Britomart scandalously declares that Stephen is mature and educated enough to take responsibility for the family issues as Britomart's income cannot sustain four households. When Stephen remembers his sisters, Sarah and Barbara are engaged she complacently says: "Yes: I have made a very good match for Sarah. Charles Lomax will be a millionaire at 35. But that is ten years ahead".¹⁷⁴ When it comes to her other daughter she complains: "I thought Barbara was going to make the most brilliant career of all of you. And what does she do? Joins the Salvation Army; discharges her maid; lives on a pound a week; and walks in one evening with a professor of Greek".¹⁷⁵

We understand that such a dominant mother fails in controlling her daughter, Barbara and does not have any influence in her decision of marriage. However, she feels that she finds the best match for her children regarding to their income. Moreover, she often tells that her children are her equals and her friends but in reality she treats them like kindergarten toddlers. By family custom and personal faith Lady Britomart is an obvious believer in free speech and democratic rights, but every word she states reveals her local aristocratic attitude and natural superiority contrasting with these ideals.¹⁷⁶

Britomart cannot avoid the main topic of her speech any longer and tells Stephen that they must talk about his astoundingly rich father, the great industrialist. Although Stephen whose values are in exact opposition to Undershaft's opposes this offer, Britomart has already invited Undershaft and arranged everything for Undershaft to solve their financial issue. Stephen remarks abhorrence of his father's job every time. He says: "I have hardly ever opened a newspaper in my life without seeing our name in it. ...the Undershaft disappearing rampart gun! The Undershaft submarine! And now the Undershaft aerial battleship! ...I was kowtowed to everywhere because my father was making millions by selling cannon".¹⁷⁷ Lady Britomart soothes her son by mentioning Undershaft's enormous wealth. She states that he and his friends "positively have Europe under their thumbs" and Undershaft

¹⁷⁴ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.461

¹⁷⁵ Ibid.

¹⁷⁶ Louis Crompton, "Shaw The Dramatist", 28February2008, *Questia Media America*, 06June2012 <file:///C:/Export/NEW/1/www.questia.com/reader/action/next/98648839.htm>, p.106

¹⁷⁷ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.462

is “above the law”¹⁷⁸. She sounds as if she is trying to convince her son; however, she has already made her decision for inviting Undershaft to the house. In other words, she acts as if she needs his advice about family matters: “I am not determined: I ask your advice; and I am waiting for it. I will not have all responsibility thrown on my shoulders”.¹⁷⁹ By contrast with what she says, she is actually “revealing her own firm convictions”¹⁸⁰

Stephen strictly rejects his money: “We cannot take money from him. I had rather go and live in some cheap place like Bedford Square or even Hampstead than take a farthing of his money”¹⁸¹. These lines show that Stephen is ashamed of his father’s trade. He is “an immature, naive, and artless idealist who cannot see the reality and tries to escape from the unpleasant aspects of life”.¹⁸² In refusing his father’s ‘tainted’ money, “Stephen unrealistically dissociates himself from that money’s power”¹⁸³; however by accepting the money on her own terms Lady Britomart proves “acceptance of the principle of reality without giving moral ground, an anticipation of what Barbara and Cusins will do at the end of the play”.¹⁸⁴

LADY BRITOMART: Your father didn't exactly do wrong things: ...He really had a sort of religion of wrongness. Just as one doesn't mind men practising immorality so long as they own that they are in the wrong by preaching morality; so I couldn't forgive Andrew for preaching immorality while he practised morality. You would all have grown up without principles, without any knowledge of right and wrong, if he had been in the house. You know, my dear, your father was a very attractive man in some ways.¹⁸⁵

Lady Britomart just like Stephen, shares the same thoughts on how Undershaft is away from moral values publicly accepted; on the contrary, he has his

¹⁷⁸ Ibid.

¹⁷⁹ Ibid.464

¹⁸⁰ Crompton, **loc. cit.**,

¹⁸¹ Wisenthal, **loc. cit.**,

¹⁸² Lalbakhsh, et al., **loc. cit.**,

¹⁸³ Bernard F. Dukore, *Bernard Shaw, Playwright: Aspects of Shavian Drama*, Missouri UP, Columbia 1973, p.82

¹⁸⁴ Ibid.

¹⁸⁵ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.463

own unique philosophy and set of morals, which altogether create a “religion of wrongness.”¹⁸⁶ Moreover, she thinks that she has a firm belief of what is right and wrong that completely argues with Undershaft’s.

Sidhu states that in *Major Barbara* “Shaw presents three major approaches to social reform. ...the worst one, in Shaw’s view, is the liberalism of Stephen and his mother”.¹⁸⁷ “Their obedient but useless son, Stephen, adopts his mother’s high-minded outlook without inheriting her backbone”.¹⁸⁸ Stephen like his mother, firmly claims to know the difference between right and wrong. He is “the uncompromising moralist who claims the knowledge of right and wrong as a birthright of every English gentleman”¹⁸⁹

“His (*Stephen’s*) morality and idealism are at odds with his father’s pragmatic and realistic morality which is depicted by money and gunpowder”.¹⁹⁰ In the following acts we see Stephen’s morality is mocked by his father, Undershaft. In a stage he says: “he knows nothing and he thinks he knows everything”¹⁹¹ about his son. By the help of this character, Undershaft highlights the irony of the ideas of the moralist.

As seen, the first act of the play mainly concerns with the family’s urgent need for money. The conversation between Stephen and his mother prefigures the collapse of moral ideals. According to Baker the problem in the first act is similar to the one in Shaw’s another play *Widower’s House*: “the need for money and the moral difficulty of obtaining it from a ‘tainted’ source – in this case the profits from the death and destruction factory of Stephen’s father”¹⁹².

¹⁸⁶ Ibid.

¹⁸⁷ Sidhu, **loc. cit.**,

¹⁸⁸ Davis, **op. cit.**, p.89

¹⁸⁹ Sidhu, **loc. cit.**,

¹⁹⁰ Lalbakhsh, et al. **loc. cit.**,

¹⁹¹ Shaw, *Major Barbara*, **op. cit.**, p.184

¹⁹² Baker, “Major Barbara”, Ed. Harold Bloom, *Blooms’s Modern Critical Views: George Bernard Shaw New Edition*, Infobase Publishing, New York 2011, p.89

According to Albert, beneath its show off on the surface, the first act of the play dignifiedly criticizes the religion and morality of upper class¹⁹³. Crompton explains the ironic discrepancy in Britomart's vision by saying that:

Lady Britomart represents the hereditary British governing class in its most enlightened and liberal aspect, but also under its limitations. For, despite all her admirable civic energy, her vision is circumscribed by two ironclad principles--her conventional morality and her belief in the divine right of the aristocracy to rule the country. Behind her reformism is an intense moral fervor, but she does not see that moral tyranny is in itself the most oppressive of all tyrannies and that moral indignation is no substitute for critical thought and action.¹⁹⁴

Throughout the play as well as morality, religion is also a vital element idealistically viewed by Barbara Undershaft who is regarded as a central character. She does not approve his father's wealth. As a young girl with ideals, Barbara totally supports the cause of Salvation Army. She aims to save the souls of dirt poor people who come to the Salvation Army shelter. Being kind and very patient, Barbara works hard and becomes entitled to rise in the rank of major. She wants to see the better face of the world by subjecting the world to the Christian ideals. She has such a firm belief that the Salvation Army is the only way. But the religion represented by Barbara with her Salvation Army is only one of three different religions which are the Salvation Army's religion, Undershaft's religion and finally Shaw's religion – Creative Evolution¹⁹⁵. Although it is not clearly understood and hardly mentioned in the play, the one which gains victory is Shaw's religion. It is the Life Force that pioneers a Shavian protagonist "into the arms of a vital genius, although he should - and does – know better".¹⁹⁶

Barbara is considered as a personification of idealism. Her idealism is grounded on spirituality and religion. In other words, her religion can be viewed as a

¹⁹³ Albert, "The Lord's Prayer and Major Barbara", **op. cit.**, p.112

¹⁹⁴ Crompton, **op. cit.**, p. 107

¹⁹⁵ Barbara Bellow Watson, «Sainthood for Millionaires» Ed. Warren Sylvester Smith, *Bernard Shaw's Plays*, W. W. Norton & Company, New York 1970, p.368

¹⁹⁶ Ibid.

representation of idealism. As the play goes on, she learns the real face of the world through her father. As a member of Salvation Army, Barbara believes that people usually visit the West Ham shelter since they search for religious guidance. Actually, from a realistic point of view, most of the visitors come there because they are hungry.

“Shaw’s play indeed is not as much a challenge to liberalism as it is to the genuinely religious people like Barbara and the intellectuals like professor Cusins”.¹⁹⁷ In addition to Barbara, Shaw describes idealism through Adolphus Cusins, Barbara’s fiancé, who is “highly intelligent, strong willed, highly conscientious, and perspective. He also deemed that an idealist was someone who sought self-righteousness to take the focus off of themselves rather than looking for what they can do to make the world better”.¹⁹⁸

Barbara’s heroic ideals on religion are tested by her father, Andrew Undershaft who is an arms industrialist of Europe. In the first act when her father mentions his interest in Salvation Army, Barbara invites him to her shelter – the West Hem shelter – and wants him to see what they are doing. He agrees on the condition that she visits him in his cannon works next day. After they shake hands on it, they punctuate a bargain as a challenge to convert each other.¹⁹⁹ Undershaft states:

UNDERSHAFT: Well, I will make a bargain with you. If I go to see you tomorrow in your Salvation Shelter, will you come the day after to see me in my cannon works?

BARBARA: Take care. It may end in your giving up the cannons for the sake of the Salvation Army.

UNDERSHAFT: Are you sure it will not end in your giving up the Salvation Army for the sake of the cannons?²⁰⁰

¹⁹⁷ Davis, *op. cit.*, p.134

¹⁹⁸ Baker, *Bernard Shaw's Remarkable Religion*, *op. cit.*, p.143

¹⁹⁹ Dukore, *Aspects of Shavian Drama*, loc. cit

²⁰⁰ Shaw, *The Complete Plays of Bernard Shaw*, *op. cit.*, p. 469

Here, we see her strong belief in Salvation Army. She sounds like she really trusts in her faith against her father's cannons. We see the same strong feelings in Understaft, too. However, his religion and morality is something completely different from hers. He explains how different they are:

Your Christmas card moralities of peace on earth and goodwill among men are no use to me. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek, would make me a bankrupt. My morality – my religion – must have a place for cannons and torpedoes in it. ...There is only one true morality; but it might not fit you, as you do not manufacture aerial battleships. There is only one true morality for every man; but every man has not the same true morality.²⁰¹

These words are a bit complex to Lomax, Sarah's fiancé, Barbara's sister. When Lomax is completely confused with Undershaft's answer about individual moralities and religions, Cusins tries to explain by saying that: "One's meat is another man's poison morally as well as physically".²⁰² Fundamentally, different things spiritually breed different people; in other words "different strokes for different folks".²⁰³

Being a spokesman of Shaw throughout the play, Undershaft asserts Shaw's views when he says "There is only one true morality for every man".²⁰⁴ Undershaft does not agree with the idea that people just aimlessly choose a religion or morality; rather, our living conditions designate the moral religious path.²⁰⁵ However, Shaw confirmed that the existence of morality on the ethical ground by asserting: "All men are children of one father. A man, who believes that men are naturally divided into upper and lower and middle classes, morally is making exactly the same mistake as the man, who believes that they are naturally divided in the same way socially."²⁰⁶ As understood from these lines, Shaw thought there were two kinds of moralities: lower

²⁰¹ Ibid.p.468

²⁰² Ibid.

²⁰³ Shmoop Editorial Team, "Major Barbara Morality Quotes", *Shmoop University, Inc.*, Last modified November 11, 2008, <http://www.shmoop.com/major-barbara/morality-quotes-2.html>.

²⁰⁴ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.468

²⁰⁵ Ibid.

²⁰⁶ Shaw, *Major Barbara*, **op. cit.**, p.46

and higher moralities. On one hand, lower morality includes conventional, traditional and customary rules of the people; on the other, hand higher morality comes from natural rights and the conscience. By nature, it cares little for conventions and customs and changes with time, place and situation.²⁰⁷

Turning back to the play, although Barbara and Undershaft have very different professions, Barbara's job is to save souls and feed the poor, while Undershaft's is to make weapons, they make a deal to go and see each other's workplaces "where they will try to convert each other".²⁰⁸ Barbara responds to Undershaft who asks the address of her shelter:

BARBARA: In West Ham. At the sign of the cross. Ask anybody in Canning Town. Where are your works?

UNDERSHAFT: In Perivale St Andrews. At the sign of the sword. Ask anybody in Europe.²⁰⁹

The words 'cross' and 'sword' used as the sign of their establishments here have an essential symbolic role. 'Cross' symbolizes Barbara's religion and 'sword' is the symbol of Undershaft's destructive munitions factory. As Morgan states that "The emblematic sword, ... is already at least as appropriate as the cross in the insignia of Barbara's religion; Shaw's certainly expected his audience to supply the resemblance of Christ's words, "I came not to send peace but a sword"²¹⁰.

Their bargain puts a question mark in the minds about whether Barbara will save Undershaft.²¹¹ The dialogue above between Barbara and Undershaft gives us the clue about it. 'Europe' in Undershaft's answer in return to Barbara's 'Canning Town' prefigures the triumph of Undershaft.²¹² Regarding to this bargain, Ganz asserts that when Undershaft visits Barbara's shelter, her illusions starts to be destroyed and when Barbara visits his domain, Undershaft's reality begins to be established.²¹³ The

²⁰⁷ Valakya, *op. cit.*, p.130

²⁰⁸ Dukore, *Aspects of Shavian Drama*, *op. cit.*, p.80

²⁰⁹ Shaw, *Major Barbara*, *op. cit.*, p.101

²¹⁰ M. M. Morgan, "Skeptical Faith", *loc. cit.*,

²¹¹ Dukore, *Aspects of Shavian Drama*, *op. cit.*, p.83

²¹² Ganz, *op. cit.*, p.157

²¹³ Ibid.

disillusionment of Barbara and other characters who, are full of moral and religious ideals especially in the beginning of the play, will be examined under the title of “Awakening to Reality”.

2.3 AWAKENING TO REALITY

Undershaft’s visiting Barbara in her workplace leads to Barbara’s disillusionment of religion and morality and then her acceptance of the reality. This disillusionment is shown up by the second act which “switches to a Salvation Army shelter in a poor district of London”.²¹⁴ As Burton states, the play is centrally concerned with “the changed attitude brought about in *Major Barbara*, of Salvation Army, by the acts and arguments of her father, Mr. Undershaft, millionaire maker of destructive weapons of war”.²¹⁵ Moreover, Davis emphasizes “*Major Barbara*’s satire on the religious, intellectual, and aesthetic amenities surrounding the munitions factory passes as an irony on the misguided alliance between capital and philanthropy as practiced by the Salvation Army”.²¹⁶ So we can say that with the opening of the second act, a battle between West Ham shelter of Salvation Army, Barbara’s charitable foundation and Perivale St. Andrews, Undershaft’s munitions factory, is enacted and naturally concluded with a triumph of one of them.

As mentioned in the previous section, the deal between Barbara and Undershaft is made to convert each other. When they talk about religion, Lady Britomart interrupts her and says:

LADY BRITOMART: Really, Barbara, you go on as if religion were a pleasant subject. Do have some sense of propriety.

UNDERSHAFT: I do not find it an unpleasant subject, my dear. It is the only one that capable people really care for.²¹⁷

²¹⁴M. M. Morgan, *Writers & Their Works: Bernard Shaw I: 1856-1907*, **op. cit.**, p.33

²¹⁵ Burton, **op. cit.**, p.121

²¹⁶ Davis, **op. cit.**, p.74

²¹⁷ Bloom, **op. cit.**, p.13

Actually, his words prefigure that religion is only way for Undershaft to take Barbara's attention so he easily converts her to his own religion of money and gunpowder. As M. Morgan states, Undershaft considers religion as "the only one that capable people really care for".²¹⁸

When Cusins, Barbara's fiancé learns about Undershaft's religion at the first meeting with Undershaft, he harshly reacts and asserts that Barbara is not going to like this fact about her father and Cusins recommends Undershaft to make a decision between his religion and Barbara. However, Undershaft warns Cusins that Barbara will come to know soon that Cusins plays the drum not for the sake of Salvation Army but only to win Barbara's favor.²¹⁹ Undershaft's warning reminds us Britomart's words about Cusins "who pretends to be a Salvationist, and actually plays the big drum for her in public because he has fallen head over ears in love with her".²²⁰ Undershaft's words justify Britomart's assertion.

In return for Undershaft's statement, Cusins immediately defends himself and Salvation Army: "You are mistaken. I am a sincere Salvationist. You do not understand Salvation Army. It is the army of joy, of love, of courage...(It) reveals the true workshop of Dionysos to him (the poor professor of Greek)".²²¹

Herein, Cusins draws attention to the connection between two religions: of Salvation Army and Dionysos. Indeed, Cusins adored Barbara because he saw "Dionysos and all the others" in her".²²² As the play progresses, it will be clearly seen that Shaw creates the character of Undershaft with the help of Dionysos. Gibbs states that "Just as Dionysos converts his followers to his religion of beautiful and terrible energies, so Undershaft can be seen here to have triumphantly insinuated his religion of 'money and gunpowder' into the Salvation Army".²²³ Moreover,

²¹⁸ M.M. Morgan, *Writers & Their Works: Bernard Shaw II: 1907-1950*, Profile Books, England 1982, p.26

²¹⁹ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.478

²²⁰ *Ibid.*

²²¹ *Ibid.*

²²² Stuart E. Baker, "Major Barbara", **op. cit.**, p.109

²²³ Gibbs, *The Art and Mind of Shaw*, **op. cit.**, p.156

Undershaft overwhelms Cusins not only with discussions but also with a similar energy, which is called Cusins Dionysiac.²²⁴

Shaw presents Cusins as a teacher of Greek and a poet at the same time. He reminds us of a true Shavian artist. Being one of Shaw's Realists, he desires to enhance the world around him. He has tried to do this through thought and spirit. In the play, Cusins who symbolizes the intellectual power says he teaches Greek in order to "make spiritual power."²²⁵ We also know that Barbara has religious power. Power in *Major Barbara* is widely examined in the next section.

Returning to the play, Undershaft knows very well how to win Barbara: "Religion is our business at present, because it is through religion alone that we can win Barbara".²²⁶ Although Cusins has pretended with his fake interest in Salvation Army, neither Andrew nor Cusins is religious in the way Barbara is. They both want to keep her happy, so they are trying to find a way to compromise her to *their* beliefs. However, for now, Cusins thinks that "Barbara is quite original in her religion" just like her father.²²⁷

"Undershaft and Cusins discuss their goals, strategies, and philosophies".²²⁸ He encourages Cusins to reform the society with his religion, money and gunpowder. In order to achieve his goal, he needs to convert both Cusins and Barbara to his own religion which "he first announces as money and gunpowder but later reveals as vitalist".²²⁹ Here is Undershaft sharing his thoughts with Cusins: "Pooh, Professor! I am a millionaire; you are a poet; Barbara is a savior of souls. What have we three to do with the common mob of slaves and idolaters?"²³⁰

Undershaft, Barbara and Cusins become the "three in one and one in three" which can make Undershaft's dreams real. Since Cusins can see from both points of view, he is the symbol of 'potential resolution'; he has obviously sympathy with

²²⁴ Wisenthal, **op. cit.**, p. 84

²²⁵ Ibid. p.206

²²⁶ Shaw, *Major Barbara*, **op. cit.**, p.140

²²⁷ Shmoop Editorial Team, *Major Barbara Morality Quotes*

²²⁸ Dukore, *Aspects of Shavian Drama*, **loc. cit.**,

²²⁹ McCollom, **op. cit.**, p.37-8

²³⁰ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.470-80

Barbara, yet he can esteem Undershaft's "materialistic premise".²³¹ Innes sees the structure of the play as a "triangular":

Barbara Undershaft, the Salvation Army lass who is a true believer in her ability to do good in "the world as it is"; her fiancé, Adolphus Cusins, torn between love, religion, and classical thought as the means to serve mankind and hence not quite committing to any; and her father, Andrew Undershaft, who, whatever we may think of it, has a functional philosophy for dealing with the realities of this world, where poverty is "the worst of crimes".²³²

Throughout the play, Undershaft emphasizes his love for Barbara in his dialogues with Cusins. According to Bloom, this is not a simple "father's love" as Undershaft mentions but a "conversionary and therefore complex love"; it targets to change "family romance into societal romance".²³³

As McCollom emphasizes Undershaft is a "realist-mystic"²³⁴; Cusins and Barbara are "humanitarian idealists"²³⁵, both uninformed of economic and political realities. Their education or conversion is required for the happy ending and for Utopia pictured by Shaw and supported by the views of Undershaft in the play.²³⁶ Here is another conversation between Undershaft and Cusins who warns him about Barbara:

CUSINS: Take care! Barbara is in love with the common people. So am I. Have you never felt the romance of that love?

UNDERSHAFT [*cold and sardonic*]: Have you ever been in love with Poverty, like St. Francis? Have you ever been in love with Dirt, like St. Simeon? Have you ever been in love with disease and suffering, like our

²³¹ Turco, **op. cit.**, p. 126

²³² Berg, **op. cit.**, p.155

²³³ Bloom, **op. cit.**, p.14

²³⁴ McCollom, **op. cit.**, p.38

²³⁵ Ibid.

²³⁶ Turco, **loc. cit.**,

nurses and philanthropists? Such passions are not virtues, but the most unnatural of all the vices. This love of the common people may please an earl's granddaughter and a university professor; but I have been a common man and a poor man; and it has no romance for me. Leave it to the poor to pretend that poverty is a blessing: leave it to the coward to make a religion of his cowardice by preaching humility: we know better than that. We three must stand together above the common people: how else can we help their children to climb up beside us? Barbara must belong to us, not to the Salvation Army²³⁷.

He admits that it is appropriate for some people to respect poverty and humility; however they, referring to Cusins, Barbara and himself, should not have a part of that since they “know better” as mentioned in his words²³⁸. As McCollom states that “his morality is a function of his work, and for him the moral course is to put back into his industry what others sacrifice to charity”.²³⁹

After his long speech Undershaft spills the works: “to win Barbara he will buy the Salvation Army, which inculcates ‘virtues’ that operate to his advantage”²⁴⁰ and supports his aim by saying “All religious organizations exist by selling themselves to the rich”.²⁴¹

Within the play, a process of salvation is presented through a “bargaining for souls and a vicarious sacrifice”.²⁴² According to Morgan, it is the salvation of Christianity itself. “Undershaft does not destroy the Salvation Army; he is ready partly to identify himself with it in order to win Barbara”.²⁴³

Apart from Cusins, it is time for Undershaft to overcome Barbara. In order to do this, he makes use of the weaknesses of Salvation Army shelter in its conversions. Turco emphasizes that Barbara never really practices the expiatory religion of

²³⁷Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p. 479-80

²³⁸ Shmoop Editorial Team, *Major Barbara Morality Quotes*

²³⁹ McCollom, **op. cit.**, p.40

²⁴⁰ Dukore, *Aspects of Shavian Drama*, **loc. cit.**,

²⁴¹Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.480

²⁴² M. M. Morgan, «Skeptical Faith», **loc. cit.**,

²⁴³ Ibid.

Salvation Army, which “encourages people to pretend to terrible sins they never committed in order to emphasize the miracle of being “saved” by Jesus”.²⁴⁴

In the opening scene of the second act we see two people have dinner, middle-aged Rummy Mitchens and young and sneaky Snobby Price who come to the West Ham shelter just to be fed and pretend to need salvation from the shelter. Price tells Rummy: “Oh Rummy, Rummy! Respectable married woman, Rummy, gitting rescued by the Salvation Army by pretending to be a bad un. Same old game!”²⁴⁵ He continues: “I’ll tell em how I blasphemed and gambled and wopped my poor old mother”²⁴⁶; however he does not commit these sins. Rummy’s reaction is noteworthy: “Your confession is just as big lies as ours”.²⁴⁷ As Dukore explains “Snobby Price fools Salvationist on a point on which they are gullible”.²⁴⁸

Referring to the fake conversions of Salvation Army, Undershaft says that “It is cheap work converting starving men with a Bible in one hand and a slice of bread in the other”.²⁴⁹ Undershaft challenges Barbara with his words²⁵⁰ and he keeps comparing Barbara’s poor Salvationists with his workers in Perivale St. Andrews who are fed enough but lack of spirituality: “Try your hand on my men: their souls are hungry because their bellies are full”²⁵¹

In a scene, Barbara who underlies the need of money of Salvation Army firstly refuses her father’s money since “there is blood on *his* hands”²⁵² but then helplessly accepts it:

BARBARA [*tears coming into her eyes as she ties the bag and pockets it*]: How are we to feed them? I can’t talk religion to a man with bodily hunger in his eyes. [*almost breaking down*] It’s frightful.

²⁴⁴ Turco, **op. cit.**, p.109

²⁴⁵ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.471

²⁴⁶ Ibid.

²⁴⁷ Ibid.

²⁴⁸ Dukore, *Shaw's Theatre*, Florida UP, Florida 2000, p.185

²⁴⁹ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.499

²⁵⁰ Stanley Weintraub, «Bernard Shaw In Darkest England: G.B.S. and The Salvation Army's General Booth» Ed. Stanley Weintraub and Fred D. Crawford, *The Annual of Bernard Shaw Studies Volume Ten*. The Pennsylvania State UP, USA 1990, p.56

²⁵¹ Shaw, *The Complete Plays of Bernard Shaw*, **loc. cit.**,

²⁵² Ibid. p.481

JENNY [*running to her*]: Major, dear –

BARBARA [*rebounding*] No: don't comfort me. It will be alright. We shall get the money²⁵³

Herein, Barbara actually seems halfway to her father's point of view. She starts to realize that bribing people with food or bread is not an honest conversion.²⁵⁴ Therefore, she finally thinks that she must first "get rid of the bribe of bread" in order to bring salvation to people honestly: "I have got rid of the bribe of bread. I have got rid of the bribe of heaven. Let God's work be done for its own sake; the work he had to create us to do because it cannot be done except by living men and women".²⁵⁵ Burton explains Barbara's transfiguration throughout the play:

She is made to see that this great religious movement, which preaches as a virtue, cannot exist without money, and that poverty is the prime social sin. She is converted to her father's factory and will marry her lover. The interest here, or main interest is in watching how her father's daughter comes to see his point of view, and incidentally to secure a husband; and the second is entirely subordinate to the first.²⁵⁶

The financial problems of West Ham shelter get bigger as the play progresses and the shelter comes across the danger of closing due to the lack of funds. This is a great chance for Undershaft to buy Salvation Army. Barbara's disillusionment comes to a head when Mrs. Baines, an Army Commissioner, accepts her father's money. While Undershaft is writing a check of five thousand pounds, Barbara prevents him:

BARBARA: Stop. [*Undershaft stops writing: they all turn to her in surprise*]. Mrs Baines: are you really going to take this money?

MRS BAINES [*astonished*] Why not, dear?

²⁵³ Ibid.

²⁵⁴ Shmoop Editorial Team, *Major Barbara Morality Quotes*

²⁵⁵ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.503

²⁵⁶ Burton, **loc. cit.**,

BARBARA: Why not! Do you know what my father is? Have you forgotten that Lord Saxmundham is Bodger the whisky man? Do you remember how we implored the County Council to stop him from writing Bodger's Whisky in letters of fire against the sky; so that the poor drink-ruined creatures on the embankment could not wake up from their snatches of sleep without being reminded of their deadly thirst by that wicked sky sign? Do you know that the worst thing I have had to fight here is not the devil, but Bodger, Bodger, Bodger, with his whisky, his distilleries, and his tied houses? Are you going to make our shelter another tied house for him, and ask me to keep it?²⁵⁷

These lines clearly show that Barbara sorrows both for Undershaft's showing of the nonsense chaos between religion and active charity and the lucrative production of whisky and armaments.²⁵⁸ Mrs. Baines tries to calm Barbara down with her words and she says that "Lord Saxmundham has a soul to be saved like any of us".²⁵⁹ She continues: "Barbara: will there be less drinking or more if all those poor souls we are saving come tomorrow and find the doors of our shelters shut in their faces? Lord Saxmundham gives us the money to stop drinking—to take his own business from him."²⁶⁰

Herein, Mrs Baines' defense can be defined as the peak of the ruin of moral values. The scene in the second act shows us the worldly message of *Major Barbara*: "Salvation has its own price and it cannot be attained without enough money".²⁶¹ Wilson describes Barbara's disillusionment as the most shocking scene throughout the play.²⁶² He asserts that "It is the moment when Major Barbara, brought at last to the realization of the power of the capitalist's money and of her own weakness when she hasn't it to back her, is left alone on the stage with the unregenerate bums whose souls she has been trying to save".²⁶³

²⁵⁷ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.484

²⁵⁸ Martin Meisel, «Shaw and Revolution: The Politics of the Plays» Ed. Harold Bloom, *Modern Critical Views: George Bernard Shaw*, Chelsea House Publishers, New York 1987, p. 112

²⁵⁹ Shaw, *The Complete Plays of Bernard Shaw*, **loc. cit.**,

²⁶⁰ *Ibid.*

²⁶¹ Grene, **op. cit.**, p.89

²⁶² Wilson, **loc. cit.**,

²⁶³ *Ibid.*

The disillusionment does not only belong to Barbara but also Cusins who becomes Undershaft's successor and the head of the Undershaft Munitions Foundry in the end. Beatrice Webb who plays a crucial role in forming Fabian Society bravely reveals her perspective on Shaw after she sees the premiere of *Major Barbara*: (Shaw was) "taken aback by the force, the horrible force of the Salvation Army scene, the unrelieved tragedy of degradation, the disillusionment of the Greek professor and of Barbara – the triumph of the unmoral purpose, the anti-climax of evangelizing the Garden City".²⁶⁴ With the Garden City, Webb refers to Undershaft's munitions factory. She regards the case of the workers of the munitions factory to be spiritually educated by Barbara as disappointment. But as Davis states she is also disappointed with the social effectiveness of the play.²⁶⁵ Webb shares her thought in her *Diary*:

GBS's play turned out to be a dance of devils – amazingly clever, grimly powerful in the second act, but ending, as all his plays end (or at any rate most of them) in an intellectual and moral morass.... It is hell tossed on the stage, with no hope of heaven. GBS is gambling with ideas and emotions in a way that distresses slow-minded prigs like Sidney and I, and hurts those with any fastidiousness. But the stupid public will stand a good deal from one who is acclaimed as an unrivalled wit by the great ones of the world. ²⁶⁶

People who come to the Salvation Army are aware of the fact that they cannot hope to get something for nothing. Therefore, they prefer to tell lies and be dishonest so that they can have some bread. They pay in counterfeit confessions and insincerity of religious exuberance just for bread and treacle. In such an unmoral foundation, it does not sound so surprising for Salvation Army to be easily purchased by its archfoes, Undershaft and Bodger.²⁶⁷ Dukore defends the same opinion with Grene:

In *Major Barbara* Shaw employs acting to dramatize Barbara's blindness, then awakening to reality. Her recognition that Mrs. Baines is

²⁶⁴ Davis, **op. cit.**, p.72

²⁶⁵ Ibid.

²⁶⁶ Ibid. p.73

²⁶⁷ Grene, **op. cit.**, p.88

humbled by the performances of Snobby and her father, and that Mrs. Baines misses the ironies of Cusins, heightens her insight that the Army, to quote Shaw's preface, "is even more dependent than the Church on rich people who would cut off supplies at once" if truly threatened what Bodger and Undershaft represent.²⁶⁸

After Undershaft buys the Salvation Army, disillusioned Barbara announces that she resigns the Army. She takes her badge off and declares: "Perhaps I shall never pray again".²⁶⁹ In contrast to Barbara who is lost, the others, Mrs Baines, Jenny and Cusins are very happy because Salvation Army will not be closed now because of Undershaft's purchase and they celebrate it:

MRS BAINES: I must go, dear. You're overworked: you will be all right tomorrow. We'll never lose you. Now Jenny: step out with the old flag. Blood and Fire!

JENNY: Glory Hallelujah!

UNDERSHAFT "My ducats and my daughter"!

CUSINS: Money and gunpowder!

BARBARA: Drunkenness and Murder! My God: why hast thou forsaken me?²⁷⁰

These lines show that Barbara is mentally separated from not only Undershaft but also Cusins when he joins the march-off with Undershaft but we will see they will be reunited at the end.²⁷¹ According to Berg, Barbara is paradoxically the only one who can have sight beyond the urgent need for money, is expelled from society, 'Hell' as if Satan was from 'Heaven' and echoing Jesus' words: "My God: why hast thou forsaken me?"²⁷² This implies that she will be closer to her father's money and

²⁶⁸ Dukore, *op. cit.*, p.187

²⁶⁹ Shaw, *The Complete Plays of Bernard Shaw*, *op. cit.*, p.485

²⁷⁰ Grene, *op. cit.*, p.90

²⁷¹ Gibbs, *The Art and Mind of Shaw*, *op. cit.*, p.154

²⁷² Berg, *loc. cit.*,

gunpowder now. As Ganz states “Barbara’s demonstration of faith in the middle of the act is her loss of it at the end”.²⁷³

Moreover, in this dialogue above, we witness not only Barbara’s misery but also intentional cruelty in Cusins and Undershaft.²⁷⁴ Meanwhile, Salvation Army’s motto “Blood and Fire” suits Undershaft well. Indeed, in the beginning of the second act when he mentions his interest in the Army he calls that its motto might be his own that prefigures his purchase of the Army.

After Undershaft visits Barbara in West Ham shelter, now it is her turn to visit her father in Perivale St. Andrews which symbolizes death and destruction in the beginning of the play, now becomes a “literal hilltop Heaven- clean, financially sound - and because of the nature of what is done there – destruction – ripe for salvation”²⁷⁵

With Perivale St. Andrews she quits her old moral and religious ideals and appears in a new version in the third act. Considering capitalism being responsible for Barbara’s change, Mishra clarifies her conversion:

Capitalism does not spare even religion. It corrupts religion as certainly as it does social conscience and morality. Barbara discovers that her pride is baseless, and her religion of Salvation Army is hollow, and cannot stand without tainted money of the capitalists. She must look up to her father or starve and perish. No wonder, she gives up her faith in preference to economic security in life and is converted into a champion of Capitalism.²⁷⁶

Resigning from Salvation Army, Barbara has shed her Army uniform and been so eager to see her father’s work place. Referring to her father, she says:

BARBARA. You may be a devil; but God speaks through you sometimes. [*She takes her father’s hands and kisses them*]. You have

²⁷³ Ganz, **op. cit.**, p.163

²⁷⁴ Grene, **loc. cit.**,

²⁷⁵ Berg, **loc. cit.**,

²⁷⁶ Mishra, **op. cit.**, p.143

given me back my happiness: I feel it deep down now, though my spirit is troubled.

UNDERSHAFT. You have learnt something. That always feels at first as if you had lost something.

BARBARA. Well, take me to the factory of death, and let me learn something more. There must be some truth or other behind all this frightful irony.²⁷⁷

By her conversion, Undershaft replaces with God in the sight of Barbara. She emphasizes her realization: “Yesterday I should have said, because I was in the power of God. But you came and showed me that I was in the power of Bodger and Undershaft”²⁷⁸ Now Barbara comes to realize that people such as her father and like cannot be disregarded and their influence cannot be escaped from. She has to live with them in the world to help those around her. As Valakya emphasizes in the end of the play “she makes the fatal discovery that the temple of God has to be built by the unrighteous deity of wealth”.²⁷⁹ Still, she definitely needs more convincing. Undershaft steps in and lighten her:

Come, come, my daughter! don't make too much of your little tinpot tragedy. What do we do here when we spend years of work and thought and thousands of pounds of solid cash on a new gun or an aerial battleship that turns out just a hairsbreadth wrong after all? Scrap it. Scrap it without wasting another hour or another pound on it. Well, you have made for yourself something that you call a morality or a religion or what not. It doesn't fit the facts. Well, scrap it. Scrap it and get one that does fit. That is what is wrong with the world at present. It scraps its obsolete steam engines and dynamos; but it won't scrap its old prejudices and its old moralities and its old religions and its old political constitutions. What's the result? In machinery it does very well; but in morals and religion and politics it is working at a loss that brings it nearer

²⁷⁷ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.492

²⁷⁸ Ibid. p.497

²⁷⁹ Valakya, **op. cit.**, p.105

bankruptcy every year. Don't persist in that folly. If your old religion broke down yesterday, get a newer and a better one for tomorrow.²⁸⁰

Undershaft repeats that morals and religion should be adopted and shaped according to one's circumstances. This is his life philosophy: If a religion or morality does not meet your needs then just leave it!

As Sidhu states, neither Barbara nor Cusins has the central importance of the play; however the gospel of St. Andrew Undershaft has the main emphasis. This is the only true method that Shaw supports for the salvation of society.²⁸¹ Barbara divinizes her father and the ones like him: "...it was he who saved our people: he, and the Prince of Darkness, my papa. Undershaft and Bodger: their hands stretch everywhere: when we feed a starving fellow creature, it is with their bread, because there is no other bread".²⁸² Henceforth, she accepts the fact that religion and philanthropy are based on rich capitalist; therefore it is ridiculous to talk about real morality and salvation.²⁸³

Comparing his morality and religion with Undershaft's, Cusins plays an idealist role in the beginning of the play. Just like Barbara, he is also affected by the gospel of St. Andrews Undershaft by visiting Undershaft's domain. However, his change is a bit different from Barbara's. In the last act of the play, being a translator of Euripides he turns into the heir of Undershaft Munitions Foundry.²⁸⁴ As we know that he joins the Salvation Army not because of his faith but because of his love for Barbara, so his conversion from Greek teaching to arms making does not cause such a big surprise for the audiences. He easily associates himself with the munitions industry.

His purpose of joining the munitions industry is to "make war on war" by sabotaging the system from the inside.²⁸⁵ That is exactly what Undershaft wants. On the contrary, he refuses the war when Undershaft offers his inheritance: "You are

²⁸⁰ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.498

²⁸¹ Sidhu, **op. cit.**, p.136

²⁸² Ibid.p.502

²⁸³ Valakya, **loc. cit.**,

²⁸⁴ Grene, **op. cit.**, p.96

²⁸⁵ Ibid.

driving me against my nature. I hate war.”²⁸⁶ As soon as he goes to see the Perivale St. Andrews, he is amazed with the clean, smokeless city at first view. According to him everything is perfect in the death factory but he says “It needs only a Cathedral to be a heavenly city”.²⁸⁷ He announces his new intention: “As a teacher of Greek ...I now want to give the common man weapons against the intellectual man.”²⁸⁸ The place which is referred with death and destruction turns into a place of welfare and happiness and even powerful goals to reform society in the sight of Cusins.

Finally, Stephen who appears as a stubborn moralist especially in the conversation with his mother asserts to have the knowledge of right and wrong before he meets his father. When he visits Undershaft’s workplace, he is also converted to his father’s religion and he accuses himself of being a fool:

STEPHEN: Oh, magnificent. A perfect triumph of organization. Frankly, my dear father, I have been a fool: I had no idea of what it all meant—of the wonderful forethought, the power of organization, the administrative capacity, the financial genius, the colossal capital it represents. I have been repeating to myself as I came through your streets “Peace hath her victories no less renowned than War.” I have only one misgiving about it all.²⁸⁹

Stephen accepts the victory of weapons and now believes that his father is above the law. When Cusins makes his mind about Undershaft’s inheritance, he warns Cusins not to be affected by his silly words about right and wrong: “Don’t let anything I have said about right and wrong prejudice you against this great chance in life. I have satisfied myself that the business is one of the highest character and a credit to our country. I am very proud of my father.”²⁹⁰ He is satisfied enough to believe that his father is the government of the country.

²⁸⁶ Shaw, *Major Barbara*, **op. cit.**, p.221

²⁸⁷ Berg, **loc. cit.**,

²⁸⁸ Shaw, *Major Barbara*, **op. cit.**, p.225

²⁸⁹ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.494

²⁹⁰ Ibid. 501

2.4 POWER IN MAJOR BARBARA

A discussion play, *Major Barbara* is full of ironies and paradoxes. Shaw creates his characters through a series of paradoxes which are necessary to understand what is intended in the play. Gibbs explains that the main process of theme and action throughout the play creates a union of different kinds of energy completely presented as opposite of each other.²⁹¹ William Blake, an English poet, explains how important contraries are for the drama in his book, *The Marriage of Heaven and Hell*:

Without contraries is no progression. Attraction and repulsion, reason and energy, love and hate, are necessary to human existence. From these contraries spring what the religions call good and evil. Good is the passive that abbeys reason; evil is the active springing from energy. Good is heaven. Evil is hell.²⁹²

According to Morgan, these words of Blake reveal the intellectual perspective of the drama. Just like *The Marriage of Heaven and Hell*, *Major Barbara* uses the tactics of paradox to get a better understanding of the world.²⁹³ The conflicts are presented with power which has great importance all through the play. Wisenthal states that in the last fourteen pages of the play, the word “power” is used twenty-eight times. He thinks that in order to understand its importance we need to look at the nature of power: “the possession of control or command over others”²⁹⁴

In the preface to *Man and Superman* Shaw himself mentions Nietzsche as “among the writers whose peculiar sense of the world I recognize as more or less to my own.”²⁹⁵ One of the themes that Shaw agrees with Nietzsche is power. According to Nietzsche’s opinion, the man who has power dominates the weak. Just like

²⁹¹ Gibbs, *The Art and Mind of Shaw*, **op. cit.**, p.154

²⁹² M. M. Morgan, «Skeptical Faith», p.49

²⁹³ Ibid. p.50

²⁹⁴ Wisenthal, **op. cit.**, p. 78

²⁹⁵ Burton, **op. cit.**, p.10

Nietzsche, Shaw believes that “man should follow his own belief by his self-expression not by the creeds of the Church or by the conventions of society.”²⁹⁶

The power is appeared in different kinds all through the play: power of money, power of weapons, power of religion, power of intellectual, power of spirituality, power of an authoritarian mother, power of Philistines. We can extend the list more; however I will focus on two kinds of them: power of money and power of weapons.



²⁹⁶ Jang, op.cit., p.70

2.4.1 Power of Money and Power of Weapons

“My religion? Well, my dear, I am a Millionaire. That is my religion”²⁹⁷ says Undershaft. He whose religion and morality belong to money and gunpowder is “Shaw’s greatest radical, and as such a true Shavian Superman”.²⁹⁸ Among other Shavian characters in the play who call him in Devilish terms such as ‘wicked’, ‘immoral’ or ‘The Prince of Darkness’, he is the most important one since he reveals serious disagreement and discussion throughout the play. In order to achieve to serve correctly the Life Force in the world as it is, we need to grasp Undershaft’s cruel philosophy and his understanding of the need for and god ship of the money which destruction reveals.²⁹⁹

In most of Shaw’s plays, the characters of action who have lost faith in their great ideals make their way to “material success through filth and blood.”³⁰⁰ *Major Barbara* is one of these plays which emphasize the material power. From very beginning till the end, the focus of the play is on the importance of money which comes from Undershaft’s weapons. In a conversation between Lady Britomart and her son, Stephen about financial problems of the family, Stephen learns that their present income comes from his father, Andrew. He is disillusioned with this fact so Lady Britomart tells Stephen that: “it is not a question of taking money from him or not: it is simply a question of how much.”³⁰¹ The scene in the second act between Barbara and Bill Walker also confirms Lady Britomart’s statement.

A rough young man, Bill Walker who comes to the shelter to look for his converted girl, offers to pay for his crime with few shillings, Barbara refuses it:

BARBARA: The Army is not to be bought. We want your soul, Bill; and we’ll take nothing less.

²⁹⁷ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.476

²⁹⁸ Berg, **op. cit.**, p.156

²⁹⁹ Ibid.

³⁰⁰ Erich Strauss, «Masks and Characters» Ed. Elsie B. Adams, *Critical Essays on George Bernard Shaw*, Macmillan Publishing Company, New York 1991, p.38

³⁰¹ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.464

BILL [*bitterly*]: I know. It ain't enough. Me an me few shillins is not good enough for you. You're a earl's grendorter, you are. Nothin less than a underd pahnd for you.³⁰²

On the contrary, when Undershaft wants to buy the Army with his five thousand, Salvation Army accepts his money. So it can be said that in both cases the question is not about morality but about economic condition.

In West Ham shelter, Barbara struggles so hard in her battle for Bill Walker's soul and he seems ready to accept religion and penitence. However, when five thousand-offer to purchase Salvation Army is accepted, Bill relapses into cynicism with his notable question "Wot price salvation nah?"³⁰³ In other words, it is obviously understood that as long as the price is satisfied enough, salvation can be easily bought. What Cusins and Barbara do in the play is to rationalize this fact by asserting 'higher' power can be achieved only through 'lower' power.³⁰⁴ Barbara asks Cusins about her father's domain: "Is there no higher power than that?"³⁰⁵ Cusins replies: "Yes: but that power can destroy the higher powers just as tiger can destroy a man: therefore man must master that power first"³⁰⁶ Higher power refers to spiritual power while lower one to physical power. To achieve spiritual power, first they must have money.

Cusins who is a Greek professor and represents intellectual power throughout the play, thinks that he can only reach a few people with teaching Greek; but he can reach mass of society with physical power which refers to weapons. In other words, "the only kind of power that can be use to the majority is not higher power of the spirit but the physical power of gunpowder."³⁰⁷ "Guns for the revolution are almost a certainty....guns are the tool of revolution no less than the tool of oppression."³⁰⁸

³⁰² Shaw, *Major Barbara*, **op. cit.**, p.152

³⁰³ McCollom, **op. cit.**, p.41

³⁰⁴ Wisenthal, **op. cit.**, p.99

³⁰⁵ Shaw, *Major Barbara*, **op. cit.**, p.226

³⁰⁶ Ibid.

³⁰⁷ Wisenthal, **op. cit.**, p.94

³⁰⁸ Watson, **op. cit.**, p.375

Just like Cusins, Barbara “want(s) to make power for the world too; but it must be spiritual power.”³⁰⁹ Herein, Cusins’ vision is noteworthy: “I think all power is spiritual”³¹⁰ and he goes on:

As a teacher of Greek I gave the intellectual man weapons against the common man. I now want to give the common man weapons against the intellectual man. I love the common people. I want to arm them against the lawyer, the doctor, artist, and the politician, who, once in authority, are the most dangerous, disastrous, and tyrannical of all the fools, rascals, and impostors. I want a democratic power strong enough to force the intellectual oligarchy to use its genius for the general good or else perish.³¹¹

According to Shaw, spiritual power is meaningless without material power; because “unless people’s bodies are well cared for, there is no point in concerning oneself with their souls.”³¹² Therefore, his words confirm that the producers of wealth in the society provide opportunity for any kind of religious and moral mission no matter how unpleasant their ways are.³¹³ As a spokesman of Shaw, Undershaft believes that material power is what all people need. As Dukore states, “Undershaft asserts that until economic salvation is achieved, spiritual salvation cannot be accomplished.”³¹⁴ Moreover, Undershaft asserts that his material support saved Barbara from “seven deadly sins,”³¹⁵ and says: “I fed you and clothed you and housed you. I took care that you should have money enough to live handsomely - more than enough; so that you could be wasteful, careless, and generous. That saved your soul from the seven deadly sins.”³¹⁶

Throughout the play, Undershaft often mentions “seven deadly sins” which include food, clothing, firing, rent, taxes, respectability and children. He thinks that

³⁰⁹ Shaw, *Major Barbara*, **op. cit.**, p.225

³¹⁰ Ibid.

³¹¹ Ibid.p.226

³¹² Grene, **op. cit.**, p.100

³¹³ Ibid.

³¹⁴ Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.86

³¹⁵ Turco, **op. cit.**, p.111

³¹⁶ Shaw, *Major Barbara*, **op. cit.**, p.212

only money can remove these sins: “Nothing can lift those seven milestones from Men’s neck but money.”³¹⁷ According to Grene, since he removed seven deadly sins arising with “the crime of poverty”, he allows Barbara’s spirit to rise speedily.³¹⁸

The whole play is about economic problems but it differs depending on the acts. The first act of the play is partly connected with economic problems of the rich while the second act is concerned with the economic problems of the poor; but the money comes from Undershaft in both cases.³¹⁹

Although the first act opens with Lady Britomart who tries to dominate over all her children, as the play progresses, Undershaft captures all the characters’ attention with his appearance and he dominates them, especially Barbara, with his power of money and gunpowder. Therefore, the beginning and the end of the play differs in many ways: It is intentional purpose that the play is not concluded in the same way with the first scene. The play opens in Lady Britomart’s library but finishes at the cannon works with a final struggle between Barbara and her father, “Mammoth Millionaire, the man who literally wields the power of life and death, whose intellect and will give him a profound philosophical understanding of moral evolution and the eloquence to express it.”³²⁰ Being impressive and charitable, Undershaft obviously influences Barbara with his qualities and convinces her that she should “embrace her father’s vision for her future.”³²¹

Undershaft’s domain, Perivale St. Andrews is a place where the future is submitted in “microcosm in terms of a hierarchical, perfectly functioning unit dedicated to technological process and underpinned by a common reliance on violence.”³²² According to Sidney, the future of the kingdom and the power is being located in the last scene of the play³²³. He states that “The succession falls to Cusins,

³¹⁷ Ibid.

³¹⁸ Dukore, *Aspects of Shawian Drama*, **loc. cit.**,

³¹⁹ Wisenthal, **op. cit.**, p.77

³²⁰ Dorothy A. Hadfield, «What Runs The Family», *The Annual of Bernard Shaw Studies Volume 26*, The Pennsylvania State UP, New York 2006, p.64

³²¹ Ibid.

³²² Gareth Griffith, *Socialism and Superior Brains*, Routledge, London 1993, p.256

³²³ Albert, “The Lord’s Prayer and Major Barbara”, **op. cit.**, p.124

and through him to Barbara, after both come to terms with the reality of the place and its power”.³²⁴

Main power in the play is presented in armorer’s terms. It does not matter if it is economic, spiritual or instinctual power; it finds its starting point at the cannon works where the main debate is between Undershaft and Cusins as most critics have regarded.³²⁵ In the play, Undershaft considers himself bound by Armorer’s Faith which means “to give arms to all men who offer an honest price for them, without respect of persons or principles.”³²⁶ On the contrary, Cusins wants to use the gunpowder for “general good”³²⁷ by giving only common people weapons against intellectual man. Cusins asserts:

You cannot have power for good without having power for evil too. Even mother’s milk nourishes murderers as well as heroes. This power which only tears men’s to pieces has never been so horribly abused as the intellectual power, the imaginative power, the poetic, religious power that can enslave men’s souls.³²⁸

These lines show that money and gunpowder are precondition for good acts. Unlike Undershaft who persists that he will carry out the “true faith of an Armorer”, Cusins seems determined to sell guns to people he approves.³²⁹ As Albert mentions, intending to make power for the common people, Cusins is not in line with Undershaft’s designs.³³⁰

Weapons of destruction are used as an example of material power in *Major Barbara*.³³¹ With this play, Shaw finally comes to the conclusion that “the capitalists have captured everything – the individual, public, State, morality and religion.”³³² However, material power or power of money and gunpowder is not enough to

³²⁴ Ibid.

³²⁵ Hadfield, **op. cit.**, p.62

³²⁶ Wisenthal, **op. cit.**, p.88

³²⁷ Shaw, *Major Barbara*, **op. cit.**, p.226

³²⁸ Ibid.p.225

³²⁹ Grene, **op. cit.**, p.98

³³⁰ Sidney P. Albert, «In More Ways Than One: Major Barbara's Debt to Gilbert Murray» Ed. Warren Sylvester Smith, *Bernard Shaw's Plays*, W. W. Norton & Company, New York 1970, p.392

³³¹ Turco, **op. cit.**, p.104

³³² Valakya, **op. cit.**, p.65

change society. Undershaft's power is seen as limited at the end of the play. He embraces the catchword of Salvation Army 'blood and fire' but Barbara accuses him of having 'bad blood' on his hand. So it can be said that there is a big difference between Undershaft's 'blood and fire' and that of Salvation Army. He argues that physical power, his essential weapon is compulsory for reforming society. However, it cannot be said that he is a successful spokesman for civilized morals. Moreover, as it is presented in the third act, Undershaft's domain, Perivale St. Andrews is not Utopia: in spite of its well-fed and clean inhabitant, they need spiritualizing.³³³ Turco also mentions about the insufficiency of money: "Without enough money and gunpowder one cannot afford virtues, but the possession of money and gunpowder alone will not automatically provide them."³³⁴

In the third act, inability of Undershaft's material power is stated especially with the conversations between Undershaft and Cusins who has just decided to inherit Undershaft's domain:

UNDERSHAFT. From the moment when you become Andrew Undershaft, you will never do as you please again. Don't come here lusting for power, young man.

CUSINS. If power were my aim I should not come here for it. You have no power.

UNDERSHAFT. None of my own, certainly.

CUSINS. I have more power than you, more will. You do not drive this place: it drives you. And what drives the place?

UNDERSHAFT [*enigmatically*] A will of which I am a part.

BARBARA [*startled*] Father! Do you know what you are saying; or are you laying a snare for my soul?³³⁵

³³³ Gibbs, *The Art and Mind of Shaw*, **op. cit.**, p.158-9

³³⁴ Turco, **op. cit.**, p.111

³³⁵ Shaw, *Major Barbara*, **op. cit.**, p.209

With Cusins' succession to Undershaft, he becomes Andrew Undershaft. So the physical power of the philistine world has been united with the intellectual power of Cusins. Both of them are needed to change the world. As Watson states, innocence cannot carry us through, but intellect and will power may. And will power must be supported by fire power.³³⁶

Although Cusins has more remarkable power than the millionaire gunpowder manufacturer, he does no more than Undershaft. Both of them can affect only a small group. While Cusins can affect his students, Undershaft's power can be effective only for his workers. He needs not only Barbara but also Cusins as much as they need him. To reform society, a marriage of physical, religious and intellectual power is necessary.³³⁷ Sidhu also shares the same views: to complete this triangle, Undershaft needs the power of Barbara and Cusins. Undershaft seduces Cusins so that the intellectual man, with his command of words can awaken the working class out of their slavery and indifference. Undershaft will equip Cusins with money and power which are necessary to make Cusins and Barbara true and successful saviours.³³⁸ Moreover, what Dukore emphasizes is the same "trinity of body, mind and soul" which is "necessary for economic and spiritual salvation."³³⁹

Undershaft tells Barbara that his machine guns are strong enough to annihilate poverty and slavery and even more: "Poverty and slavery have stood up for centuries to your sermons and leading articles: they will not stand up to my machine guns. Don't preach at them: don't reason with them. Kill them....When you shoot, you pull down governments, inaugurate new epochs, abolish old orders and set up new."³⁴⁰

While Undershaft tries to win Barbara and approach her by religious perspective, he approaches Cusins by intellectual perspective in order to win him. Undershaft remembers Cusins' Plato's word: "Society cannot be saved until either the Professors of Greek take to making gunpowder, or else the makers of gunpowder

³³⁶ Watson, *loc. cit.*,

³³⁷ Wisenthal, *loc. cit.*,

³³⁸ Sidhu, *loc. cit.*,

³³⁹ Dukore, *Aspects of Shavian Drama*, *op. cit.*, p.89

³⁴⁰ Shaw, *Major Barbara*, *op. cit.*, p.215-6

become Professors of Greek.”³⁴¹ According to Berg “Finally, in this triangle it is Cusins who is the Object of this debate,...comes to understand Plato’s paradox.”³⁴² Undershaft encourages Cusins: “Come and make explosives with me. Whatever can blow men up can blow society up.”³⁴³ Now Cusins approves that power is the corner stone for social change.³⁴⁴ Berg emphasizes the material power for change in his words:

Major Barbara can be seen as Shaw’s most realistic and radical play, perhaps his most despairing. Blow it all up and start over, he seems to be saying; radical change is necessary and without it we can only wait and hope for the haul of Creative Evolution. To accomplish any significant change now require much more than bread and treacle, erudite knowledge of dead languages and ideas, or even conventional moral horror.³⁴⁵

Consequently, when we regard the play as a whole we see the partly victory of the realist, Undershaft on the idealists. The play comes to the conclusion as Bentley mentions, “the high purpose of the idealist should be linked to the realist’s sense of fact, power and possibility.”³⁴⁶

³⁴¹ Ibid. p.221

³⁴² Berg, *loc. cit.*,

³⁴³ Shaw, *Major Barbara*, *op. cit.*, p.216

³⁴⁴ McCollom, *op. cit.*, p.42

³⁴⁵ Berg, *op. cit.*, p.159

³⁴⁶ Bentley, *loc. cit.*,

CHAPTER III - ARMS AND THE MAN

Arms and the Man is one of Shaw's major plays influenced by his ideas on war. The war in the play is between Bulgaria and Serbia. In brief, the Regent of Bulgaria, Prince Alexander I, guided the Bulgarian army against the Serbs. While Russians helped the Bulgarians, Austrians led Serbs. The Swiss was source of a large number of mercenaries one of whom is Captain Bluntschli fighting on the Serbian side and being an antagonist in the play. During the war, at a vital point Russia recalled its officers and Bulgaria was left alone to protect itself. In despite of such mischance, the Bulgarians were triumphant in the Battle of Slivnitsa, "the turning point of the Serbo-Bulgarian War"³⁴⁷ in November 1885.

Arms and the Man completed in 1894, is Shaw's first play of his *Plays Pleasant*. It can also be considered as unique among his plays in many aspects. For instance, it is the first play to be produced in commercial theatre and to be acted in America. Moreover, it is the only play to be translated into Basic English and to be printed with three different final curtain lines.³⁴⁸ According to Griffith, "a very different approach was adopted, more populist and playful and less explicitly socialistic" in the play.³⁴⁹ In its first version, it was temporarily entitled *Alps and Balkans* in which Shaw gave no names of characters or places. He asserted in an interview about his new play that "Now I am absolutely ignorant of history and geography".³⁵⁰ The characters were only mentioned as "the Father, the Daughter, the Heroic Lover, the Stranger and so on."³⁵¹ Then he asked his friend, Sidney Webb to find a good war for his play. Webb told that Servo-Bulgarian war would be suitable for his play. So Shaw searched for the war and filled the names of the characters and places according to this war. He firstly chose Servia where the actions take place;

³⁴⁷ Samuel A. Weiss, «Shaw, Arms and the Man, and the Bulgarians» Eds. Stanley Weintraub and Fred D. Crawford, *The Annual of Bernard Shaw Studies*, The Pennsylvania State UP, USA 1990, p.36

³⁴⁸ Paul Sawyer, «The Last Line of Arms and The Man», Ed. Stanley Weintraub, *The Annual of Bernard Shaw Studies Volume Six*. The Pennsylvania State UP, USA 1986. P.123

³⁴⁹ Griffith, *op. cit.*, p.286

³⁵⁰ Ibid. p.35

³⁵¹ Michael Holroyd, *Bernard Shaw*, Penguin Books, New York 1988, p.300

but later he changed it to Bulgaria, in a house of a Bulgarian family. Shaw told one of his friends from Fabian Society:

I have had to shift the scene from Servia to Bulgaria, and to make the most absurd alterations in detail for the sake of local color, which however, is amusing & will intensify the extravagant of the play & will give it realism at the same time. I have given rise to the impression that I have actually been in Bulgaria.³⁵²

As mentioned, the scene of Bulgaria makes the play more realistic. The extensive subject of the play was the conflict of complex reality, free from doctrines and systems, with stereotyped, romantic illusions, mostly those heroic manners encouraged by the theatre.³⁵³ Therefore, the play can be considered as an attack on romanticism.

In regard to Shavian viewpoint, Romanticism comes to mean “hocus pocus, pretentious and deceptive artifice, the substitution of flattering but unreal and foolish conventions for realities.”³⁵⁴ In the play, realistic notions are mainly represented by the Swiss professional soldier, Bluntschli, and illusion by the Bulgarians. In *A Dramatic Realist to His Critics*, one of Bernard Shaw's essays, he says that “Bulgaria may be taken as symbolic of the stalls on the first night of the play. The Bulgarians are dramatic critics; the Swiss people are the realist critics; the Swiss is the realist playwright invading this realm”.³⁵⁵ Similarly, in *Arms and the Man*, Shaw harshly criticizes the heroism of Bulgarian soldiers with Sergius and praises the realist perspective of the professional Swiss mercenary with Bluntschli. His criticism caused some problems at that time. After the play was introduced to Vienna, the play created reactions among Bulgarian students in Vienna in 1921. The Bulgarian costumes of the characters and their Bulgarian names and even the stage details, everything about the play were considered as insulting and very offensive by Bulgarians; so the play was protested by almost a hundred-thirty Bulgarian students. The Bulgarian students in Berlin also protested the play; for this reason, the theater

³⁵² Ibid.

³⁵³ Ganz, **op. cit.**, p.100

³⁵⁴ Bentley, **op. cit.**, p.46

³⁵⁵ Ibid.

in Berlin removed some statements from the text. Having learned about the Bulgarians' protest in Vienna and Berlin, Shaw gave the correct and necessary response to them³⁵⁶:

This means that comedy is possible only in a highly civilized country; for in a comparatively barbarous one the people cannot bear to have their follies ridiculed, and will tolerate nothing but impossibly brave and virtuous native heroes overthrowing villainous opponents, preferably foreign ones. I appeal to them (barbarian Bulgarian students) to sit and smile and applaud like the rest, even if they feel that they would like to shoot me, as many people do in England and America.³⁵⁷

Shaw, at the end of his speech, recommends Bulgarian students to be like Sergius whose romanticism is mocked by Bluntschli. Although Sergius knows very well that Bluntschli laughs at his romanticism, he does not even think about shooting him.³⁵⁸

Shaw ridicules the romantic notions about war that is considered as an appalling matter, which Shaw created as an attempt to destroy the heroic concept completely. Although Shaw's assertion that every soldier prefers food and shelter instead of bullets is regarded as silliness by most of the critics some critics think that *Arms and the Man* is the pleasantest of all Shaw's dramas since it successfully satirizes the military heroism.³⁵⁹

Soldiering is not the only topic that is criticized in the play but also romantic notions of love and class pretensions of a Bulgarian family are censured. Raina and Sergius are two protagonists who represent romantic notions of love and war. As play progresses, they are faced the truth by the realist characters, Louka, a servant and Bluntschli, a mercenary. Finally, they find happiness not in pipe dreams in practicality at the end of the play.

³⁵⁶ Weiss, **op. cit.**, p.32-3

³⁵⁷ Ibid. p.34

³⁵⁸ Ibid.

³⁵⁹ Gokaj, **op. cit.**, p.38

3.1 ROMANCE AND REALITY

In *Arms and the Man*, Shaw's main concern is on the characters' approach to the war and love. His purpose is not to abolish war or love but to abolish the idealization and unrealistic views of war and love. The play has three acts and in each successive setting of the acts, the play becomes more realistic and less idealized.³⁶⁰ In the first act, a romantic picture is supported by the moonlight and romantic Raina wearing a nightgown, sitting on the balcony of her bed chamber, "intensely conscious of the romantic beauty of the night, and of the fact that her own youth and beauty are part of it."³⁶¹ The second act is set in the pretty garden of Major Petkoff's house. The Balkan Mountains and a little town in a valley can be seen in the background. The third act of the play takes place in a library consisting of a single bookshelf. It looks more like a comfortable sitting room than a library.

In the very beginning of the play, a picture of the romantic idealism is set by Raina who is a romantic girl and has so many ideals about love, marriage and war. Her mother, Catherine comes into Raina's room in a hurry and gives the good news about her fiancé, Sergius. When Raina learns that her fiancé has made a brave cavalry charge and won a gorgeous victory against the Serbians, she believes that all her ideals came true. She happily reacts: "I am so happy – so proud! It proves that all our ideas were real after all"³⁶² This reaction shows that Raina who just learns about Sergius' heroic cavalry charge, she feels relaxed since this event makes their romantic ideas about war and love to come true.

Especially in the first act of the play, Raina is presented as an idealist who admires the nobility of war and love; moreover she is enraptured with "quixotic ideals of gallantry, both amorous and military"³⁶³ She doubts for a moment whether her fiancé, Sergius is a real hero just like the one in her dreams. However, with his splendid victory in the cavalry charge her doubts are all gone. She excitedly runs to her mother, Catherine and tells her that all her romantic dreams about soldiering

³⁶⁰ Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.160

³⁶¹ Shaw, *Arms and The Man*, Constable and Company, London 1920, p.4

³⁶² *Ibid.* p.5

³⁶³ Crompton, **op. cit.**, p.17

came true: “Oh, to think that it was all true – that Sergius is just as splendid and noble as he looks – that the world is really a glorious world for women who can see its glory and men who can act its romance! What happiness! What unspeakable fulfillment!”³⁶⁴

In her character we see Shaw’s obvious usage of seriocomic technique. Shaw wants audience to laugh at Raina however they should not consider her “as a creature of farcical burlesque”³⁶⁵. The main target in *Arms and the Man* is “to make fun of the way of martial glory and romantic love”.³⁶⁶ This is achieved by Raina’s extreme admiration of the romantic idealism. Likewise, what Raina wants is “to glory in the noble idealism of the war,”³⁶⁷ but at the same time she is deeply troubled by its cruelty: “I wish our people were not so cruel. What glory is there in killing wretched fugitives?”³⁶⁸ Herein, Raina’s pity for fugitives indicates the reason why she hides the fugitive, Bluntschli and saves his life.

Apart from romantic love, Shaw makes fun of class pretensions in *Arms and the Man*. In the stage direction of the third act, Shaw describes the Petkoffs’ room like this: “It is not much of a library”.³⁶⁹ Throughout the play, each family member shows off in their library which is supposedly to be the one in Bulgaria. However, when Shaw gives the details about the setting of third act, we understand that the assumed library is only a living room with a single book rack: “Its literary equipment consists of a single fixed shelf stocked with old paper covered novels, broken backed, coffee stained, torn and thumbled; and a couple of little hanging shelves with a few gift books on them.”³⁷⁰ This is one of the comic exaggerations in the play. The Petkoffs’ pretentious actions and their desire for romantic notions make them very ridiculous. On the contrary, Bluntschli’s wealth containing silverware and blankets sound far better practical. Herein, Shaw does not criticize the wealth but romantic notions and sense of superiority coming with wealth.

³⁶⁴ Shaw, *Arms and The Man*, p.6

³⁶⁵ Crompton, **op. cit.**, p.18

³⁶⁶ Valakya, **op. cit.**, p.60

³⁶⁷ Ibid. p. 61

³⁶⁸ Shaw, **op. cit.**, p.7

³⁶⁹ Ibid.p.47

³⁷⁰ Ibid.

The play shows Raina's class pretension and how Shaw ridicules it. Before Bluntschli, who escapes from the battlefield and then takes refuge in the balcony of Raina's bedroom, leaves the house she feels that she should let him know in whose house he is. She wants her identity to be known with her class pretensions. However, "Raina's absurd snobbery is deflated by Bluntschli's prosaic mishearing."³⁷¹ She says "I am a Petkoff" and Bluntschli reacts "A pet what?" She explains "I mean that I belong to the family of the Petkoffs, the richest and best known in our county."³⁷²

Being full of high ideals of war and love Raina wants to prove herself to the Swiss soldier and tries to make him believe that she is a lady who belongs to high class. She says to Bluntschli: "Will you please stand up while I am away. All the time, mind."³⁷³ She proudly lets him know about her father: "My father holds the highest command of any Bulgarian in our army."³⁷⁴ She exaggerates her pretentious attitudes and asks him if he knows what a library means and adds "We have one, the only one in Bulgaria."³⁷⁵

The dilemma between realistic and romantic view of soldiering and love starts when Bluntschli enters into Raina's bedroom. By his entrance, he shatters all her unrealistic attitudes. The very first dialogue between Raina and Bluntschli prove their incompatible viewpoints which constitute "the central conflict of the play" and at the same time "the reality principle versus the romantic principle."³⁷⁶

MAN: Excuse my disturbing you; but you recognize my uniform-Servian! If I'm caught I shall be killed. [*Menacingly*] Do you understand that?

RAINA: Yes.

³⁷¹ Grene, **op. cit.**, p.154

³⁷² Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.99

³⁷³ *Ibid.* p.100

³⁷⁴ *Ibid.* p.99

³⁷⁵ *Ibid.*

³⁷⁶ Dukore, *Aspects of Shavian Drama*, **loc. cit.**,

MAN: Well, I don't intend to get killed if I can help it. [Still more formidably] Do you understand that? [He locks the door with a snap].

RAINA [disdainfully] I suppose not. ³⁷⁷

Raina humiliates Bluntschli since he is so eager to live and so afraid to die unlike her fiancé, Sergius. The idealistic girl, Raina scornfully says: "Some soldiers, I know, are afraid to die"³⁷⁸. Herein, Bluntschli's reaction "suggests how Shaw's humour projects his ideas by effecting a reversal of values."³⁷⁹ Moreover, his response can be accepted as a step to the collapse of Raina's values: "All of them, dear lady, all of them, believe me."³⁸⁰ Then he clarifies his practical thoughts that are completely opposite to Raina's: "It's our duty to live as long as we can".³⁸¹ This is a sarcastic explanation of Bluntschli. Because his words reveal that the assumed idealistic task is nothing more than a mask for the instinct of survival. It is the epitome of real life which is shown as a romance by Raina. Bluntschli is an experienced soldier who has witnessed the cruelty of the war, so he cannot look for any romance in it like Raina. He has spent without sleeping for two days, has had anything to eat for hours and been under fire for three days at the battlefield. With Bluntschli, Shaw disproves the romantic heroics of war and introduces a realistic view of war and eliminates all fake attitudes of nobility from war.

When Raina attacks Bluntschli with her words as he is a Servian, Bluntschli explains his identity and says he is not a native Servian. So not her enemy but a Swiss who fights as a professional soldier hired by Servia and the reason why he "joined Servia because it come first on the road from Switzerland".³⁸² His clarification is completely unheroic but a realist one.

Bluntschli overthrows all the conventional thoughts about war and heroism. He once again makes a remark that shocks both Raina and audiences: "I've no

³⁷⁷ Ibid.p.9

³⁷⁸ Ibid.

³⁷⁹ Ganz, **op. cit.**, p. 100

³⁸⁰ Ibid.

³⁸¹ Ibid.

³⁸² Shaw, *Arms and The Man*, **op. cit.**, p.12

ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that hours ago.”³⁸³

Bluntschli does not fight with his enemies. Instead, he considers on how to survive. He carries chocolate in his pockets, instead of bullets so that he can eat them in case he gets hungry. Unlike Sergius and Raina, Bluntschli is not interested in traditional notions of heroism. He supports pragmatism and efficiency. Raina thinks that being a soldier is something great; however, what she hears from Bluntschli makes her totally surprised and her romantic ideals about war start to shatter and she amazedly asks him: “Do you stuff your pockets with sweets – like a schoolboy – even in the field?”³⁸⁴ She hardly believes him. Bluntschli “disappoints the young woman’s every expectations of how a soldier should behave”.³⁸⁵

Shaw sees the matter of Bluntschli’s love for chocolate, noting that “this aspect of the play more than any other has been pointed to as evidence of the author’s cynicism”.³⁸⁶ Regarding Bluntschli, in *A Dramatic Realist in His Critics*, Shaw explains his cynicism with these words: “But as great as has been the offence taken at treating a soldier as a man with no stomach for unnecessary danger, I have given still greater by treating him as a man with a stomach for necessary food”.³⁸⁷ He has a reason to choose chocolate for Bluntschli. He states:

As it is he falls back on the cheapest, most portable and most easily purchased sort of stomach-stayer, which as every cyclist knows, is chocolate. This chocolate, which so shocks Raina in the play- for she, poor innocent, classes it as ‘sweets’ – and which seems to so many of my critics to be the climax of audacious extravagances, is a commonplace of modern warfare.³⁸⁸

³⁸³ Ibid. p.13

³⁸⁴ Ibid.

³⁸⁵ David Satran, «The Chocolate Cream Soldier and The Failure of Arms and The Man», *The Annual of Bernard Shaw Studies* Vol. 28, The Pennsylvania State UP, New York 2008, p.14

³⁸⁶ Ibid. p.22

³⁸⁷ Shaw, *The Bodley Head Bernard Shaw: Collected Plays with Their Prefaces Vol 7*, Ed. Dan H. Laurance, Max Reinhardt, London 1970., p.500

³⁸⁸ Ibid. 502

It is obvious that being a professional soldier and carrying chocolate instead of cartridges shock not only Raina but also many theatergoers. Because they think that such a behavior is so absurd that it can be accepted as an attack on the profession of soldiering. With the character of Bluntschli, Shaw does not aim to criticize the soldiering as a profession; on the contrary he criticizes the way how it is romanticized by the help of the heroic ideals. In other words, the play is not against soldiers nor does it aim to defend the soldiers like Bluntschli who knows well how to defend himself “but to expose frauds like Saranoff, who ‘heroically’ comes to see his phoniness and gives up the soldiering trade altogether”.³⁸⁹

Shaw says: “On my honor it was a serious play – a play to cry over if you could only have helped laughing”.³⁹⁰ Presenting the characters acting so ‘absurdly’ in *Arms and the Man*, Shaw wants the audiences to use their critical intellects while they are laughing,³⁹¹ and also says that “unless comedy touches me as well as amuses me, it leaves me with a sense of having wasted my evening.”³⁹² He hates the laughter for nothing, therefore in Shawian comedy it is very important to grasp the serious feelings of his characters and the serious meaning of the settings beyond the theme of the play³⁹³.

According to Freud there are two kinds of jokes: innocent jokes and tendentious jokes. “Shaw would have claimed that all of his jokes were tendentious, none of them innocent. But on closer inspection, many Shaw’s tendentious jokes turn out to be innocent after all.”³⁹⁴ *Arms and the Man* is the evidence of Freud’s speech. Bluntschli at first is portrayed as a coward soldier who is afraid of death and his life is saved by a lady who hides him behind the curtain. The audiences cannot help bursting with laughter when he is on stage. But as the play goes on, his cowardly and absurdly acting is accepted as merely a part of his humanity that is so innocent. Likewise, according to Shaw the fact that he eats chocolates is something so senseful. Shaw claims:

³⁸⁹ Satran, **op. cit.**, p.23

³⁹⁰ Holroyd, **op. cit.**, p.305

³⁹¹ Crompton, **op. cit.**, p.15

³⁹² Ibid.

³⁹³ Ibid. p.16

³⁹⁴ Grene, **op. cit.**, p.27

I am quite aware that the much criticized Swiss officer in *Arms and the Man* is not a conventional stage soldier. He suffers from want of food and sleep; his nerves go to pieces after three days under fire, ending in the horrors of a rout and pursuit; he has found by experience that it is more important to have a few bits of chocolate to eat in the field than cartridges for his revolver.³⁹⁵

In his essay called *Chocolate Cream Soldier*, Satran says: “His first priority is to discredit the notion that Bluntschli has in any way behaved cowardly by fleeing the scene of the cavalry charge”.³⁹⁶ Because Shaw thinks that Bluntschli is a real soldier unlike what Raina thinks about him in the beginning.

On the one hand, there is a soldier who has a lot of brutal experiences of battles and is unable to view them from romantic perspectives; on the other hand there is a dreamer girl who is unaware of knowing what a battle means. Bluntschli’s extensive knowledge of war conflicts with Raina’s evident unawareness. Therefore, she wants to learn more from Bluntschli in order to prove the authenticity of her ideals of war and find out whether they are the same in a real war. Therefore, she impatiently asks him to describe the great cavalry charge. He explains:

MAN: Well, it’s a funny sight. It’s like slinging a handful of peas against a window pane: first one comes; and then two or three close behind him; and then all the rest in a lump.

RAINA [*her eyes dilating as she raises her clasped hands ecstatically*]:
Yes, first One!- the bravest of the brave!³⁹⁷

Lenker finds Bluntschli’s description the most effective one that deflates Raina’s ideals about Sergius who “has captured the romantic imagination of the Bulgarians.”³⁹⁸ What Bluntschli has just said about the cavalry charge is completely

³⁹⁵ Ibid.

³⁹⁶ Satran, David. **op. cit.**, p.22

³⁹⁷ Shaw, *Arms and The Man*, **op. cit.**, p.15

³⁹⁸ Lagretta Tallent Lenker, «Make War on War: A Shavian Conundrum» Ed. Harold Bloom,. *Bloom's Modern Critical Views: George Bernard Shaw New Editio*, 2011, Infobase Publishing,. New York: p.114

opposite of what Raina imagines. The first scene of the play shows that all the heroic dreams of Raina and her mother come true.³⁹⁹ However, Shaw defends that “the representation of the reality of a cavalry charge is truer than Raina’s romantic ideals”⁴⁰⁰ with Bluntschli’s description of cavalry charge. Raina reacts to Bluntschli’s words: “Ugh! But I don’t believe the first man is a coward. I believe he is a hero”.⁴⁰¹

She becomes so excited when her fiancé who is in her words ‘the bravest of the brave’ is mentioned.⁴⁰² Furthermore, she forgets his negative words about her hero and insists on hearing more. Bluntschli makes another eccentric description of Sergius:

He did it like an operatic tenor – a regular handsome fellow, with flashing eyes and lovely moustache, shouting his war-cry and charging like Don Quixote at the windmills. We nearly burst with laughter at him; but when the sergeant ran up as white as a sheet, and told us they’d sent us the wrong cartridges, and that we couldn’t fire a shot for the next ten minutes, we laughed at the other side of our mouths. I never felt so sick in my life.⁴⁰³

Bluntschli compares Sergius to “Don Quixote at the windmills”.⁴⁰⁴ Raina is pleased with what she has heard until she realizes that Bluntschli does not praise for Sergius and even laugh at his silliness.⁴⁰⁵ With this comparison, Shaw clearly indicates that he does not accept the conventional ideals.⁴⁰⁶ He explains how he opposes with conventional drama: “It is doctrinaire to the uttermost extreme of dogmatism that the dramatist is so straight jacketed in theories of conduct that he cannot even state his conventional solution clearly, but leaves it to be vaguely understood, and so for the life of him cannot write a decent last act.”⁴⁰⁷

³⁹⁹ Grene, **loc. cit.**,

⁴⁰⁰ Ibid. p.28

⁴⁰¹ Shaw, *Arms and The Man*, **loc. cit.**,

⁴⁰² Ibid.

⁴⁰³ Ibid. p.16

⁴⁰⁴ Ibid. p.15

⁴⁰⁵ Dukore, *Shaw's Theatre*, **op. cit.**, p.168

⁴⁰⁶ Holroyd, **op. cit.**, p.304

⁴⁰⁷ Ibid. p.298

The relationship between Bluntschli and Raina is just like a relationship between a girl and her smart parent who enlightens the girl who does not know anything about the realities of life. But later his exhaustion grows and when Raina decides to help him, “their roles are to a considerable degree reversed”.⁴⁰⁸ Their conversations reveal that Bluntschli becomes weaker and more childlike through the end of the first act. He states: “Forgive me: I’m too tired to think; and the change of subject was too much for me. Don’t scold me.” Raina replies: “I forgot. It might make you cry.”⁴⁰⁹

When Raina’s mother, Catherine comes into her room and sees Bluntschli who is too tired and falls fast asleep on Raina’s bed, shakes him to wake up however, Raina catches her arm and says: “Don’t, mamma: the poor dear is worn out. Let him sleep.”⁴¹⁰

Catherine is amazed with her daughter’s words ‘the poor dear’ referring to the fugitive soldier. Raina who scorns Bluntschli in the beginning of the play since he is afraid of death and is not as brave as her fiancé, now protects him as if he were a little boy. What is more important here is that “Bluntschli and Raina play as their relationship alters during the act.”⁴¹¹

Bluntschli emphasizes the difference between Raina’s show off and real behavior.⁴¹² He says: “When you strike that noble attitude and speak in that thrilling voice, I admire you; but I find it impossible to believe a single word you say.”⁴¹³ Raina is so surprised and keeps pretending however, she could not succeed because Bluntschli has already unmasked Raina. In other words, in spite of all her posturing he is the one who is able to see her beneath her mask. It is no use to pretend before Bluntschli. She suddenly stops her posturing and changes her noble manner into a babyish familiar⁴¹⁴ and asks:

⁴⁰⁸ Ibid.

⁴⁰⁹ Shaw, *Arms and The Man*, **op. cit.**, p.19

⁴¹⁰ Ibid. p.22

⁴¹¹ Ganz, **op. cit.**, 101

⁴¹² Dukore, *Shaw's Theatre*, **op. cit.**, p.169

⁴¹³ Shaw, *Arms and The Man*, p.53

⁴¹⁴ Ibid.

RAINA: How did you find me out?

BLUNTSCHLI: Instinct, dear young lady. Instinct and experience of the world.

RAINA: Do you know you are the first man I ever met who did not take me seriously?

BLUNTSCHLI: You mean, don't you, that I am the first man that has ever taken you quite seriously?⁴¹⁵

That Bluntschli pricks the bubble of Raina makes her bewildered. Her performance captivates Bluntschli but he knows that she is only acting and what he is attracted by her is what she keeps hidden. Bluntschli in real manner successfully represents Shaw who completely refuses features like "love, romance, sentiment, enjoyment, hyperergy, class and respectability"⁴¹⁶ because he believes that their existence makes us away from real goal; moreover they are not authentic but only a "a pretence and a pose".⁴¹⁷

From very beginning of the play, Bluntschli who realizes that Raina is full of romantic ideas deflates them. This contrast, as the play comes to the end, unites them and leads mutual attraction. In fact, Raina accepts Bluntschli's accusation about her pretending. She cannot hide her astonishment against Bluntschli and unburdens that she has never been in such an honest conversation with anyone else before. Raina says: "How strange it is to be talked to in such a way! You know, I've always gone on like that – I mean the noble attitude and the thrilling voice. I did it when I was a tiny child to my nurse. She believed in it. I do it before my parents. They believe in it. I do it before Sergius. He believes in it."⁴¹⁸

Since she was a little girl she has behaved affectedly before her nurse, her parents and finally Sergius. She has achieved to make them believe up to this time

⁴¹⁵ Shaw, *Arms and The Man*, p.54

⁴¹⁶ Valakya, **op. cit.**, p.93

⁴¹⁷ Ibid.

⁴¹⁸ Shaw, *Arms and The Man*, **loc. cit.**,

but now she admits she has always attitudinized before Bluntschli. With her self-discovery Raina begins to question her ideal notions about love and war.



3.2 ROMANTIC IDEALS

3.2.1 Ideal Soldiering

Just like his other plays on war, in *Arms and the Man* Shaw questions his society's love and hate relationship with war and in doing so he "creates multifaceted, complex heroes".⁴¹⁹ The play contains military figures especially associated with the hero. However, unlike the conventional values of the period, Shaw describes the characters in such a way that they reveal the weaknesses and humanity of the very military figure or idea throughout the play. Such attitudes question the benefit of the war as well as the reputation of the hero.⁴²⁰ In other words, the play shows that Shaw sets his face against the well-made play which supports heroism and romance in soldiering. *Arms and the Man* ridicules both of them.

Throughout his life, Shaw hates war because it only helps the capitalists create a market for their military equipments and make a living from selling them out. He believes that the very first goal of human being is to live, not to be killed or to kill others. In *Quintessence of Ibsenism*, Shaw asserts that "Had the gospel of Ibsen been understood and heeded, these fifteen millions have been alive now; for the war was a war of ideals, Liberal ideals, Feudal ideals, National ideals, Dynastic ideals, Republican ideals, State ideals and class ideals"⁴²¹

In his plays, there is a significant debunking of the hero; therefore he was regarded as the pioneer of antiheroic literature. Indeed, he has made the hero a realist saving him from fairy tales and many romantic deeds around him. Shaw says, as Richard Dietrich quotes, "We want credible heroes."⁴²² This improves that Shaw does not want to wipe the romantic heroes out in spite of all their romantic nonsense about soldiering or love but to make them more credible by making them notice the realities of these notions.

⁴¹⁹ Lenker, **op. cit.**, p.112

⁴²⁰ Ibid. p.113

⁴²¹ Mishra, **op. cit.**, p.110

⁴²² Lenker, **op. cit.**, p.113

In a dialogue with her mother, Catherine, Raina conveys her opinions that she sometimes begins to suspect her heroic ideals about her fiancé, Sergius for a second but then she immediately considers her thoughts as betrayal and tells her mother to promise her not to share her silly thoughts with anyone else. She states:

Our ideas of what Sergius would do – our patriotism – our heroic ideals. I sometimes used to doubt whether they were anything but dreams. Oh, what faithless little creatures girls are! When I buckled on Sergius's sword he looked so noble: it was treason to think of disillusionment or humiliation or failure.⁴²³

The idealistic characters, Sergius and Raina have “enormous superegos,”⁴²⁴ says Crompton. The significant ideal that the play indicates to denigrate is “the romantic dream of military glory.”⁴²⁵ Sergius's victory of cavalry charge assures the traditional views of bravery and heroism. Although Raina acts as if she has strong belief on her ideals about soldiering and love without questioning, she has serious doubts about the reality of them. Towards the end of the play, she reveals her real features which are always within her but only hidden.

As mentioned before, Shaw objects the conventional heroic and noble attitudes of soldiering throughout his life and reflects his objection in his plays which supports his antiwar thoughts. For ages, the heroic fighter had been viewed as honored in a gleam of romantic faith in his bravery by other playwrights. Equipped with conspicuous and scary arms and magnificent uniforms, he had showed off at the hot battlefield of Europe; however he did not know how to use this outfit and how to fight at the attack time, so he got into a panic and just ran away at the wrong time.

In the first act, they play especially focuses on the military theme with its “reality underlying romantic dreams of military glory.”⁴²⁶ Sergius is the symbol of honor; additionally he is quixotic in his addiction to the military romance.⁴²⁷ Shaw presents Sergius as old-fashioned as Don Quixote in order to reveal the hollowness

⁴²³ Shaw, *Arms and The Man*, **op. cit.**, p.5

⁴²⁴ Crompton, **op. cit.**, p.13

⁴²⁵ Ganz, **op. cit.**, p. 99

⁴²⁶ Rodelle Weintraub and Stanley Weintraub, **op. cit.**, p.x

⁴²⁷ M. M. Morgan, *Writers & Their Works: Bernard Shaw I: 1856-1907*, **op. cit.**, p.24

of military ideals. In return to Sergius, so-called hero who is full of imaginary notions, he displays a Swiss mercenary, Bluntschli who is clever enough to consider fighting as an evil from which should be kept away and aware of himself to be only a tool.⁴²⁸ Notwithstanding, he complies with the world around him since he earns his keep by soldiering.

The military experience of the twentieth century demonstrates that fighting is not a splendid game of the warriors who dress up like a superhero and behave like an idle at the time of fighting, but “a practical affair in which brains, logic and business organization win the day”.⁴²⁹ These qualities belong to professional Swiss soldier, Bluntschli, not Sergius who wins the battle disobeying his superiors.

When Raina is informed about the reality of war by the help of Bluntschli, she begins to renew her beliefs, too. She starts to realize the falsity of all her beliefs and thoughts about war. The conversation between Raina and Bluntschli in her bedchamber is disrupted by the noise downstairs. Louka, Raina’s servant is heard at the door and says that there is a search party downstairs and unless Raina lets them in, they will break down the door. At this moment, Raina decides to hide Bluntschli behind the curtain and we see him cowardly acting:

RAINA [*impulsively*]: I'll help you. Hide yourself, oh, hide yourself, quick behind the curtain. [*She seizes him by a torn strip of his sleeve, and pulls him towards the window.*]

MAN [*yielding to her*]: There’s just half a chance, if you keep head. Remember: nine soldiers out of ten are born fools. [*He hides behind the curtain...*]⁴³⁰

Throughout the first act of the play, Bluntschli keeps teaching Raina the real side of soldiering and militarism. As Grene asserts, *Arms and the Man* tends to humble “romantic illusions about war and replace them with reality”.⁴³¹ So it is

⁴²⁸ Ibid.

⁴²⁹ A. E. Morgan, **op. cit.**, p.51

⁴³⁰ Shaw, **op. cit.**, p.11

⁴³¹ Grene, **op. cit.**, p. 26

obvious that the realism in the play is represented with Bluntschli while Raina is the representative of romanticism.

When Raina finds out Bluntschli's boyish attitudes in her bed chamber, she gets confused since Bluntschli does not act like a hero as in her dreams, so she rigorously asserts:

RAINA: You must excuse me: our soldiers are not like that.

BLUNTSCHLI: Oh, yes they are. There are only two sorts of soldiers: old ones and young ones. I've served fourteen years: half of your fellows never smelt powder before. Why? How is that you've just beaten us? Sheer ignorance of the art of war, nothing else. I never saw anything so unprofessional.⁴³²

As mentioned in the quote above, Bluntschli classifies soldiers as old and young ones. Old soldiers just like himself carry food instead of bullets and try not to fight as far as possible. On the other hand, young ones carry cartridges and pistols and try to use them at the first occasion. Contrary to him, Raina's classification of soldiers sounds less practical. She classifies them as brave and cowardly. According to Raina, Bulgarian soldiers are brave whereas the Serbs are cowardly.⁴³³ In other words, Raina's heroic values exactly conflict with Bluntschli's practical values.

A professional soldier, Bluntschli hesitates to convince Raina to believe the unromantic features of war and soldiering and he says "It's no use, dear lady: I can't make you see it from the professional point of view"⁴³⁴. When he sees Raina's fantastic ideas about war and particularly Sergius's cavalry charge, he thinks for a moment that it seems impossible for him to make Raina see the real side of war. However, as their conversation progresses, all his explanations make sense to Raina.

⁴³² Shaw, *Arms and The Man*, **op. cit.**, p.14

⁴³³ Ganz, **op. cit.**, p. 101

⁴³⁴ Shaw, *Arms and The Man*, **op. cit.**, p.17

3.2.2 Ideal Love

The lovers in Shaw's plays are far removed from each other's hearts; on the contrast they regard and test their wills.⁴³⁵ As Lee asserts, Shaw, in *Arms and the Man*, represents a world of people who are operated with desire but who need more than its satisfaction.⁴³⁶ In doing so, he "pricks the bubble of false romanticism by the sword of realism he further laughs at the snobbery of the high class people."⁴³⁷ Shaw does not have any admiration for "romance of life which is to him a sham and lie."⁴³⁸ In this respect, he sarcastically criticizes the fake romanticism of love in his play. Dukore states that Shaw jokily satirizes romantic love; fondly dramatizes realistic love.⁴³⁹

In the first scenes of the play, we witness that the love between Sergius and Raina is so artificial and away from realistic values. They affectedly behave towards each other even when they are on their own. "My hero! My king!" Raina enthusiastically shouts "placing her hands on his shoulders as she looks up at him with admiration and worship"⁴⁴⁰ and Sergius responds "My queen!" blowing a kiss on her forehead.⁴⁴¹

If one sees only the first act of the play, he can easily consider it as a well-made play. On the contrary, as mentioned before, Shaw does not accept the notion of well-made plays. As the play progresses, the difference between *Arms and the Man* and a well-made play can be obviously seen. As a plot, it seems like a well-made play since the play is the story of two engaged couples who decide to marry someone else at the end of the play. Sergius who comes from an aristocratic family wants to marry a servant girl while Raina wants to marry a mercenary from an enemy country. As the play goes on, we encounter several clumsiness and so many comic elements

⁴³⁵V. S. Pritchett, «G.B.S: 1856-1950», Ed. Louis Kronenberger, *George Bernard Shaw: A Critical Survey*, The World Publishing Company, New York 1950, p.243

⁴³⁶Scott J. Lee, «Comic Unity in Arms and The Man» Ed. Stanley Weintraub, *The Annual of Bernard Shaw Studies Volume 6*, The Pennsylvania State UP, USA 1986, p.120

⁴³⁷ Valakya, **op. cit.**, p.60

⁴³⁸ A. E. Morgan, **loc. cit.**,

⁴³⁹ Dukore, *Shaw's Theatre*, **loc. cit.**,

⁴⁴⁰ Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.105

⁴⁴¹ Ibid.

reminds us of a well-made play. These features exactly belong to a well-made play; however the play is “more than its plot – which itself marks a major difference from the well-made play”⁴⁴²

A plot based on a secret which is at least shared by one of the characters with the audience is one of the basic features of the well-made plays. In *Arms and the Man* the fugitive, Bluntschli climbs through Raina’s bedroom window to escape from Bulgarian army. Raina helps him to hide when Bulgarian soldiers come to Major Petkoff’s house to look for him. This secret is only noticed by the servant of the house, Louka who secretly flirts with Sergius. This is not realized by any character until Sergius and Louka announce themselves. In the second act which takes place four months later when Sergius and Major Petkoff has returned from the battlefield, Bluntschli unexpectedly comes back to Petkoff’s house in order to return Major’s coat that Raina has lent him for his escape. Raina remembers her photograph she has secretly put in the coat’s pocket with a note ‘Chocolate Cream Soldier’. The photograph and the identity of the chocolate cream soldier are also secrets of the play in the second act. In the well-made play, the disclosure of such secrets usually pricks the bubbles of the villains and enhances the conditions of the heroes; yet there are “no villains to be unmasked, no heroes to be reimbursed”⁴⁴³ in *Arms and the Man*. Moreover, the photograph left in the coat pocket of Raina’s father can be considered as a well-made play device; but Shaw uses it in a different way. The discovery of the photograph in the third act does not affect the course of events; instead of running upside down it as in the well-made play. The discovery of the identity of Bluntschli, ‘chocolate cream soldier’ only speeds up the action. As Dukore states “in *Arms and the Man*, character and character interaction are more important than plot”⁴⁴⁴ since the development of plot is determined by the development of the characters. Unlike stable and undeveloped characters in the well-made play, at the third act of the play, especially the discussion between Raina and Bluntschli about his heritage or their love affair initially causes to develop the characters and then creates the action.⁴⁴⁵

⁴⁴² Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.157

⁴⁴³ Ibid. p.158

⁴⁴⁴ Ibid.

⁴⁴⁵ Ibid.

To get back the pretentious attitude and behaviour of Raina and Sergius, they are in Major Petkoff's garden after a peace treaty between Serbs and Bulgarian has just been signed. They keep performing "as if they were hero and heroine of a romantic melodrama".⁴⁴⁶ Throughout the play, their noble posturing on the stage proves that "they really know that life is different and that they are not what they pretend to be".⁴⁴⁷ But nonetheless, their affectation goes on until the last scenes of the play. Raina explains how much she missed him when he was away from her at the battlefield:

RAINA: And you have never been absent from my thoughts for a moment. [*Very solemnly*] Sergius: I think we two have found the higher love. When I think of you, I feel that I could never do a base deed, or think an ignoble thought.

SERGIUS: My lady, and my saint! [*He clasps her reverently*].

RAINA [*returning his embrace*]: My lord and my

SERGIUS: Sh – sh! Let me be the worshipper, dear. You little know how unworthy even the best man is of a girl's pure passion!⁴⁴⁸

Since they always exaggerate their love, it becomes so tiresome after a while. Sergius is fed up with pretending and bares his heart to Louka. He asks Louka whether she knows what higher love is. Louka has no knowledge about it so Sergius informs her about it: "Very fatiguing thing to keep up for any length of time, Louka. One feels the need of some relief after it".⁴⁴⁹ He is so exhausted with his romantic posturing in his relationship with Raina. His romanticism scatters him. He finds out that his previous ideals about love are achievable so accepts to fail against the romantic ideals. There is a huge difference between his actions and ideas about what a romantic relation should be. Actually, Shaw uses a technique of anticlimax in a

⁴⁴⁶ Dukore, *Shaw's Theatre*, op. cit., p.169

⁴⁴⁷ Ibid.

⁴⁴⁸ Shaw, *Arms and The Man*, op. cit., p.34

⁴⁴⁹ Ibid. p.35

playful way in order to mock Sergius and “to expose the false attitudes of the heroine, already bored with her own make – believe romance.”⁴⁵⁰

Sergius finds Louka more rational and through Louka he gets rid of the pressures of his engagement with Raina. In the same manner, Raina becomes tired of pretending a romantic lover. Disillusioned with the facts Bluntschli reveals, Raina gets closer to her chocolate cream soldier. Both Sergius and Raina, finally, find real happiness and comfort as soon as they leave their pretentious attitudes for higher love. Louka for Sergius and Bluntschli for Raina are more utilitarian people who put them in more pragmatic relationships than before.

From very beginning of the play, both Raina and Sergius, in their relationship, conceal their doubts about their own artificial and noble attitudes. When it comes to the relationship between Louka and Sergius, as obviously seen, it is qualified with “passion, jealousy, quarrelsomeness and struggles for sexual power.”⁴⁵¹ In fact, when these two love affairs are compared, the one between Raina and Bluntschli seems “to be qualified less by erotic attraction”.⁴⁵² Raina who accepts her chocolate cream soldier at the end and Bluntschli who wins her heart by his boyishness and retentive memory lead to a more practical relationship. This is succeeded mostly by Bluntschli. “That boyishness brought him back to Raina”⁴⁵³ states Lee.

Actually, as Dukore asserts, it might lose validity in time to divide the characters into two groups; either realistic or romantic. According to Eric Bentley, mentions Dukore, in regarding Shaw it will be more productive to take the formula “both/and” rather than “either/or” into consideration.⁴⁵⁴ *Arms and the Man* defends this formula. It is obvious to consider Bluntschli and the servant, Louka as realistic when we think of their world-views; but they can be romantic in their own ways. Likewise, Sergius and Raina are romantic characters, but can be regarded as realistic. Indeed, unless the play gave the readers a few clues of realism at the beginning, the

⁴⁵⁰ M. M. Morgan, *Writers & Their Works: Bernard Shaw I: 1856-1907*, **loc. cit.**,

⁴⁵¹ Ganz, **op. cit.**, p.102

⁴⁵² Ibid.

⁴⁵³ Lee, **op. cit.**, p.120

⁴⁵⁴ Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.162

rapid transformation of Raina and Sergius from romantic to realist would be unbelievable.⁴⁵⁵

To put it more explicitly we need to have a look at the opening scene of the play: It opens with Raina conceitedly sitting on the balcony of her bed chamber and looking at the sky. She is “intensely conscious of the romantic beauty of the night, and of the fact that her own youth and beauty are part of it.”⁴⁵⁶ When we first see Sergius on stage in the first act, he is described as “a tall romantically handsome man”⁴⁵⁷ by Shaw. These descriptions prove that they suit each other very well since they both see the life from their romantic ideals. But Raina seems to have some doubts: “Well, it came into my head just as he was holding me in his arms and looking into my eyes, that perhaps we only had our heroic ideas because we are so fond of reading Byron and Pushkin, and because we were so delighted with the opera that season at Bucharest.”⁴⁵⁸ Raina thinks that Sergius is the one who supports her Byronism⁴⁵⁹ and makes her feel as if she was in a dream world. But she sometimes hesitates that her heroic ideals are nothing but dreams. “Real life is so seldom like that!- indeed never, as far as I knew it then,”⁴⁶⁰ she says. Although she knows that real life is not like that she keeps posturing. Raina regarded as the romantic idealist can be also characterized as being a “fleeting realist”.⁴⁶¹

Sergius is not different from Raina in this regard. He, as John Mills indicates, “not only behaves like the hero of a romantic novel but he talks like one.”⁴⁶² In his love affair with Raina, he pretends to have a higher love between them which becomes so fatiguing for him. Although he knows very well that this is not the truth about love, he keeps pretending. When Raina fetches her hat, Sergius says: “Be quick. If you are away five minutes, it will seem five hours.”⁴⁶³ When she is away from the scene, he immediately flirts with Louka.

⁴⁵⁵ Ibid.

⁴⁵⁶ Shaw, *Arms and The Man*, **op. cit.**, p.4

⁴⁵⁷ Ibid.p.28

⁴⁵⁸ Ibid.p.6

⁴⁵⁹ Gordon, **loc. cit.**,

⁴⁶⁰ Shaw, *Arms and The Man*, **op. cit.**, p.6

⁴⁶¹ James K. Lowers and Marilyn O. Harper *Cliffnotes on Shaw's Pygmalion and Arms and the Man*. Cliff Notes, USA 1982.p.61

⁴⁶² Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.163

⁴⁶³ Shaw, *Arms and The Man*, **op. cit.**, p.35

Although Louka debunks Sergius's romantic ideals about love and war and has a more realistic viewpoint than him, it may not be correct to consider her as merely realistic. Louka is the first character in the play who knows the love affair between Raina and Bluntschli and tells Sergius about Bluntschli. Moreover, her prediction about Raina is very real. She tells Sergius that if Bluntschli comes back, Raina will certainly marry him since she is aware of the manner of Sergius and Raina towards each other. Sergius who is as mad as hell after he has heard about Bluntschli and Raina calls Louka a "clod of common clay with the soul of a servant". Her response proves her realism: "Whatever clay I am made of, you're made of the same."⁴⁶⁴ However, such a realistic girl from a lower class has ambition to marry an aristocrat. It is much more romantic than realistic. Dukore describes her ambition like "a Cinderella-bred dream that happens to come true".⁴⁶⁵

⁴⁶⁴ Ibid.p.38

⁴⁶⁵ Dukore, *Aspects of Shavian Drama*, **op. cit.**, p.162

3.3 DISILLUSIONMENT OF IDEALISTS

As explicitly mentioned in the prefaces of pleasant plays, Shaw uses comic elements to attack idealism. His powerful discussions over his comedy especially in *Arms and the Man* might cause some to hesitate whether it is as controversial as Ibsen's *Ghosts* or as harshly satiric as Wilde's *Weavers*.⁴⁶⁶ In order to make it clear, he speaks out that he cannot be tolerable for the fake glory on war, starvation, crime and so on. According to McCollom, "satire rarely exorcises the evils it uncovers, but in *Arms and the Man*, Raina and Sergius see through their romantic sins long before the play is over."⁴⁶⁷ In the beginning of their awakening from romantic ideals they feel disillusioned but later they happily adapt their new environment and new vision. Actually, Shaw aims to "revolutionize the mind and imagination by disintegrating conventional ideals and making attractive and unilluded imaginative realism"⁴⁶⁸ with his *Plays Pleasant*.

The comic energy in the play is generated by the contrast between Raina and Bluntschli who "removes Raina's false idealism".⁴⁶⁹ In his comedies, Shaw ridicules, in his words, "the romantic follies"⁴⁷⁰ of human being. He proves that the conscious can be a disaster as well as a grace. For the sake of reaching our utopian world, we can face the risk of false idealism. According to Shaw, laughter is the best remedy keeping us away from this danger because when we laugh our superego melts away, as Crompton mentions. In *Arms and the Man* and his other pleasant plays, he "makes war, partly on law and custom, but more especially on our own self-fears and lack of self-respect."⁴⁷¹

Sergius confesses how he wins the battle:

I won the battle the wrong way when our worthy Russian generals were losing it the right way. In short, I upset their plans, and wounded their self-esteem. Two Cossack colonels had their regiments routed on the

⁴⁶⁶ McCollom, **op. cit.**, p.34

⁴⁶⁷ Ibid.

⁴⁶⁸ Meisel, **op. cit.**, p.100-1

⁴⁶⁹ Gordon, **loc. cit.**,

⁴⁷⁰ Crompton, **loc. cit.**,

⁴⁷¹ Ibid.

most correct principles of scientific warfare. Two major-generals got killed strictly according to military etiquette. The two colonels are now major-generals; and I am still a simple major.⁴⁷²

Filled with so many noble ideals concerning war, soldiering and chivalry, Sergius Saranoff leads a successful cavalry charge disobeying his superiors. However, later, he discovers that wars are not conducted by bravery and courage; they are won better by efficient and practical planning than by glorious and chivalric deeds. Under these circumstances, he realizes that his previous noble values about soldiering are all trashy. From now on, he regards the war as something so “ridiculous” and “the dream of patriots and heroes.”⁴⁷³ Idle Don Quixotes just like in former role of Sergius in a charming uniform believe that the duty of a soldier is “to shout a war-cry and charge at the windmills”⁴⁷⁴. But even Sergius in the end comes to understand the fact that fighting does not need such men as him but more practical ones who use their brains just like Bluntschli. Furthermore, he now sights war in a very sarcastic attitude; he thinks that there is neither heroic nor romantic about war. We see Sergius in a total disillusionment about the concepts of war and soldiering.

Disillusioned Sergius accepts the realism in war and pulls out of soldiering. He tells Catherine that he is no longer a soldier. After he has a lot of military experiences which shatter his romantic ideals he realizes the real meaning of soldiering. It is “the coward’s art of attacking mercilessly when you are strong and keeping out of harm’s way when you are weak. This is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms.”⁴⁷⁵ These lines show that the real side of war demolishes his romantic ideals about soldiering and bravery. He finally finds out that his conventional thoughts of soldiering were about to cause unnecessary death of both himself and his troop. So, he comes to realize the real face of soldiering and then he decides to resign

⁴⁷² Shaw, *The Complete Plays of Bernard Shaw*, **op. cit.**, p.104

⁴⁷³ Ibid. p.118

⁴⁷⁴ A. E. Morgan, **op. cit.**, p.52

⁴⁷⁵ Shaw, *Arms and The Man*, **op. cit.**, p.31

from his position. His decision foreshadows that Raina and Sergius will be able to unmask romanticism and take the first step for a more practical and a happy life.

When Louka tells Sergius what she knows about the relationship between Bluntschli and Raina, Sergius finds out Raina's love towards him is only a noble game. Finding out reality about love doubles his disillusionment. Moreover, he is aware of the fact that his romance does not match with his conduct clearly realized by Louka. In the circumstances, he thinks Louka fits for himself and shouts out: "Damnation! Oh, damnation! Mockery, mockery everywhere: everything I think is mocked by everything I do. Coward, liar, fool! Shall I kill myself like a man, or live and pretend to laugh at myself? Louka! Remember: you belong to me."⁴⁷⁶ It is explicitly said that Sergius is no longer a romantic idealist. His new perspective on love prepares the audience for a remarkable change in his perspective on life.⁴⁷⁷ With this confession, sentimental notions of love are refuted. This transition in Sergius from idealistic to realistic makes him a brave man. Now, he believes that he is a better man than Bluntschli since he is engaged to Louka by a touch of her hand. As a consequence of his discoveries, he proves his bravery not by fighting or superiority over Louka or others but by being equal with her.⁴⁷⁸

Bluntschli plays a big role in Sergius's disillusionment. Shaw indicates "an almost grudging admiration for the practical fellow who performs well in battle."⁴⁷⁹ The disillusionment of Sergius also makes Captain Bluntschli being a practical realist, a Shavian hero. In Sergius's dialogues with Bluntschli it becomes obvious that Sergius admires him in the matter of soldiering and says he is "a soldier: every inch a soldier."⁴⁸⁰ He becomes disillusioned about soldiering by Bluntschli's practical viewpoint. Bluntschli says: "I'm a professional soldier! I fight when I have to and am very glad to get out of it when I haven't to. You're an amateur: you think fighting's an amusement".⁴⁸¹ Herein, Bluntschli boorishly explains that his viewpoint of fighting differs from Sergius'. He thinks that how he behaves towards fighting is

⁴⁷⁶ Shaw, *Arms and The Man*, **op. cit.**, p.62

⁴⁷⁷ Lowers and Harper, **op. cit.**, p.67

⁴⁷⁸ Lee, J. Scott, **op. cit.**, p.120

⁴⁷⁹ Lenker, **op. cit.**, p.111-130.

⁴⁸⁰ Shaw, *Arms and The Man*, **op. cit.**, p.31

⁴⁸¹ Ibid. p.65-6

very professional while Sergius unprofessionally approaches fighting. We witness Bluntschli's practical approach one more time in the duel with Sergius.

Actually, there is no romance in fighting according to Bluntschli. It is only a brutal business for him. He is not reluctant or unable to fight. By contrast, Sergius regards his unwillingness as a sign of moral defect. While Sergius is unaware of the meaning and results of violence, Bluntschli knows the destruction that a battle can cause very well.

Through the last act of the play, Raina changes her mind and realizes such a love affair with Sergius is not what she really wants. Swiss mercenary, Bluntschli is the main reason for Raina to think so. As a professional soldier who carries chocolates in his holster instead of bullets, appeals Raina. Shaw persuades the reader and the audiences that romance, no matter how desirable it can be, is temporary and it is a far cry from marriage. As the hero of the play, Bluntschli finally persuades Raina that marriage is only a formal contract not a romantic union of two young people.⁴⁸²

Raina also makes a change in her views of soldiering through the end of the play by the help of Bluntschli for sure. She understands that soldiering is not about dressing up with gorgeous uniforms which make a soldier so noble and brave. She exclaims in the third act: "Grief: A man who has been doing nothing but killing people for years."⁴⁸³ This alteration in Raina's perspective supports Shaw's opposition to the well-made play in which the romantic woman falls in love with a soldier since he is heroic; but in this play Raina, at the beginning falls in love with heroism and recites many romantic illusions about war and love, then as Chesterton states, "admires this mercenary soldier not because he faces guns, but because he faces facts."⁴⁸⁴

Louka who is conceived as a strong willed woman by Shaw has already discovered about the fugitive in Raina's bedchamber at night, she thinks that if Bluntschli comes back, Raina will marry him. So, she lets Sergius know that Bluntschli is his rival, he gets angry and immediately challenges him to a duel.

⁴⁸² Valakya, *op. cit.*, p.91

⁴⁸³ Shaw, *Arms and The Man*, *op. cit.*, p.57

⁴⁸⁴ Dukore, *Aspects of Shavian Drama*, *op. cit.*, p.158

However, Raina evokes Sergius that she saw him and Louka arm in arm. Sergius understands that his engagement with Raina is over now; thereon he calls off the duel with Bluntschli who is so glad to get rid of it as he hates to fight in the first place.⁴⁸⁵

In the last scene, Bluntschli asks for permission in order to get married to Raina. However, Raina's father reminds him of Sergius who comes from a well-established family keeping at least twenty horses. In other words, Petkoff claims that who becomes a suitor for his daughter should be a wealthy person just like Sergius. When Bluntschli starts to count out the possessions he owns – two hundred horses, seventy carriages, nine thousand six hundred pairs of sheets and blankets, four medals, three native languages and so on, the father is so amazed and asks: "Are you Emperor of Switzerland?"⁴⁸⁶

Unlike her father, Raina is not contented with Bluntschli's wealth and she reminds that she is not there "to be sold to the highest bidder."⁴⁸⁷ She informs that the man with whom she falls in love is not Bluntschli who pretends to be the emperor of Switzerland with his practical fortune, but rather, the one she affectionately calls "chocolate cream soldier". In the beginning of the play we laugh at Bluntschli who has a pragmatist view of life and carries chocolate instead of bullets; however now this is what steals Raina's heart in Bluntschli. The earlier romance of Raina with Sergius "turns into a new form based on very different assumptions about male-female relationships"⁴⁸⁸ the one with Bluntschli.

At the end of *Arms and the Man*, "the characters learn so much of the truth about themselves and the world that they cannot conduct their lives as they did at the beginning of the plays".⁴⁸⁹ "Life is lived in transformation"⁴⁹⁰ states Yildiz. There are significant changes in main character through the play. Raina and Sergius comes

⁴⁸⁵ Lowers, and Harper, **op. cit.**, p.71

⁴⁸⁶ Shaw, *Arms and The Man*, **op. cit.**, p.75

⁴⁸⁷ Ibid.p.76

⁴⁸⁸ Gibbs, «G.B.S and Law of Change», *The Annual of Bernard Shaw Studies*, Eds. MaryyAnn K.. Crawford and Michel W. Pharand, The Pennsylvania State UP, USA 2007, p.38

⁴⁸⁹ Dukore, *Shaw's Theatre*, **op. cit.**, p.172

⁴⁹⁰ Firat Yildiz, «The Back Mutation in Amitav Ghosh's *The Hungry Tide*», *Journal of Selcuk University Institute of Social Sciences*, Issue: 31, 2014, p.197.

to understand that “the world is not such an innocent place as we used to think”⁴⁹¹ with Sergius’s words. When they realize the complexity of the world their relationship alters.⁴⁹²



⁴⁹¹ Shaw, *Arms and The Man*, **op. cit.**, p.70

⁴⁹² Dukore, *Aspects of Shavian Drama*, **loc. cit.**,

CONCLUSION

George Bernard Shaw who has a distinctive place in the history of Modern British Drama is one of the creative writers who deal with the problems of the twentieth century. He raises concern about socio-political issues of his time and conveys his opinions through his plays. He especially focuses on the conflicts between the ideas and attitudes of society. He believes that drama means nothing without conflicts. The conflict between the man's environment and his will creates a modern reality. He believes that it is an inevitable fact for drama. Furthermore, he always supports the principles of justice, equality and brotherhood. Therefore, he uses drama as a mean of reforming society in order to achieve his goal. He enlightens the dark side of his period by adopting a realistic attitude in his plays. Widely discussed and provocative playwright, Shaw reflects his social philosophy and personality through his works.

In the foregoing chapters of my thesis, I have made a comprehensive study of two plays, *Major Barbara* and *Arms and the Man* by Shaw, emphasizing on shifting from idealism to realism. In the light of gathered information, this study concludes that Shaw successfully uncovers the masks which are put on by society in his plays. These masks are ideals of people, as Shaw call them. Moreover, his plays bring out that society suffers from false honesty, outmoded culture, useless ideals, unfounded superstitious beliefs, hollow romanticism and traditional and useless approach to education and culture. The members of such a society would be away from reality as long as they put on their masks. However, the Shavian characters dare to pull their masks off before the play comes to an end that is a significant feature making Shaw's plays unique and completely different from well-made plays in his period. A well-made play defends art for art's sake; on the contrary, Shaw favors art for the sake of solving social problems. "This is the main reason why he has been criticized vehemently."⁴⁹³

In contrast to what I support, Shaw praises an idealist character, Joan, who has spiritual power in one of his plays, *Saint Joan*. Being uneducated and a simple

⁴⁹³ Valakya, **op. cit.**, p.174

country girl, Joan is able to analyze a situation so clearly that her knowledge certainly comes from her intelligence and imagination tempered by her practical management of military affairs, and her own personal courage and dedication which are the qualities for a saint. Shaw sees Joan as the first Protestant to be martyred by the Catholic Church and as a forerunner of equality for women. However, Shaw sides with realism not idealism in *Major Barbara* and *Arms and the Man*.

The characters in Shaw's plays always improve themselves and happily adopt their new identities at the end. A writer, says Shaw,

“should, first have an idea for the dramatic situation. Secondly, he should introduce some sort of misunderstanding in it and the consequences thereof, and the culmination or resolution of the crisis or misunderstanding at the end. Characters introduced in the first act should get involved in any kind of misunderstanding which should be cleared up in the last act.”⁴⁹⁴

Arms and the Man shows us that Shaw does not have any appreciation for the conventional romance of life. In this play, he gives pragmatism prominence against idealism. He overthrows all the traditional beliefs about war, soldiering, heroism and love. Soldiers such as Sergius in eye-brightening uniforms reciting heroic verses do not help to win the war; rather a practical soldier, Bluntschli who never finds romance in war and rationalizes life and militarism wins the day. This is completely opposite to value judgment of the society who has hold heroic warriors up to honour in a glow of romanticism in their bravery. By contrast, with the traditional approach, he glorifies the soldier who carries chocolate in his pocket versus the noble warrior who carries arms but does not know how to use it. The play also debunks false romanticism. The artificial love between Raina and Sergius in the beginning of the play which makes idealist protagonists so exhausted turns to more practical and less romantic one which makes them happier and stronger against real life which is full of lies and tricks. The realist characters, Bluntschli and Louka have an essential effect on their changing perception of love.

⁴⁹⁴ Mishra, **op. cit.**, p.82

Major Barbara demonstrates that one of Shaw's main concerns is to attack Capitalism and uncovers its horrible effects on morality and religion. He considers poverty as the root of all social evils and immorality. Money is the sole and exclusive remedy for poverty. It has a unique control over religious institutions one of which is Salvation Army. Barbara who dedicates herself to the Army discovers that her loyalty and religion of the Army is hollow when she faces poverty in her establishment. She acknowledges that it is useless to talk about religion with a hungry Salvationist because he first needs to fill his belly, and then fill his soul. Superiority of capitalism over religion and morality is explicitly mentioned by the actions of millionaire Undershaft, Barbara's father. He purchases Salvation Army and saves it, and thereby succeeds to win Barbara by using his power of money on religion. She makes up her decision that she will be more helpful for her father's workers whose bellies are full but souls are starving. Full of religious ideals, Barbara finally turns into a realist who accepts the champion of Capitalism.

The most significant conclusion to be drawn as a result of this study is that in *Major Barbara* and *Arms and the Man*, having experienced a series of conflicts through the plays, the characters realize the falsity of their idealistic approach and stop following their unreal, tiring and miserable goals. In the end, they embrace the realities of life instead of the romantic illusions. Awakening to reality makes them more confident and stronger within the boundaries of realism.

BIBLIOGRAPHY

Abbotson, Susan C. W. *Thematic Guide to Modern Drama*. London: Greenwood Press, 2003.

Abrams, M. H. *A Glossary of Literary Terms Fifth Edition*. San Francisco: Rinehart & Winston, 1988.

Albert, Sidney P. «"In More Ways Than One": Major Barbara's Debt to Gilbert Murray.» Ed. Warren Sylvester Smith. *Bernard Shaw's Plays*. New York: W. W. Norton & Company, 1970. 375-398.

—. "The Lord's Prayer and Major Barbara." Ed. Charles A. Berst. *The Annual of Bernard Shaw Studies Volume One: Shaw and Religion*. USA: The Pennsylvania State UP, 1981. 107-125.

Alexander, James. *Shaw's Controversial Socialism*. Florida: Florida UP, 2009.

Baker, Stuart E. *Bernard Shaw's Remarkable Religion: A Faith that Fits the Facts*. Gainesville: Florida UP, 2002.

—. "Major Barbara." Ed. Harold Bloom. *Bloom's Modern Critical Views: George Bernard Shaw New Edition*. New York: Infobase Publishing, 2011. 87-110.

Bentley, Eric. «The Theory and Practice of Shavian Drama.» Ed. Elsie B. Adams. *Critical Essays on George Bernard Shaw*. New York: Macmillan Publishing Company, 1991. 44-58.

Berg, Fredric. «Structure and Philosophy in Man and Superman and Major Barbara.» Ed. Christopher Innes. *George Bernard Shaw*. New York: Cambridge UP, 1998. 144-159.

Bloom, Harold. «Introduction.» *Bloom's Modern Critical Views: George Bernard Shaw*. New York: Infobase Publishing, 2011. 1-24.

Boynukara, Hasan. *Modern Eleştiri Terimleri*. Bogazici Publishing. Istanbul 1997.

Britain, Ian. *Fabianism and Culture: A Study in British Socialism and The Arts 1884-1918*. Cambridge: Cambridge UP, 1981.

Burton, Richard. *The Man and The Mask*. New York: Henry Holt and Company, 1916.

Chesterton, G. K. «A 1909 View of Major Barbara.» Ed. Warren Sylvester Smith. *Bernard Shaw's Plays*. New York: W. W. Norton & Company, 1970. 357-358.

Chothia, Jean. *English Drama of the Early Modern Period, 1890-1940*. New York: Longman, 1996.

Crompton, Louis. "Shaw The Dramatist." 28 02 2008. *Questia Media America*. <file:///C:/Export/NEW/1/www.questia.com/reader/action/next/98648839.htm>.06 June 2012

Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. London: Penguin Books, 1999.

Davis, Tracy C. *George Bernard Shaw and The Socialist Theatre*. London: Greenwood Press, 1994.

Dukore, Bernard F. *Bernard Shaw, Playwright: Aspects of Shavian Drama*. Columbia: Missouri UP, 1973.

—. *Shaw's Theatre*. Florida: Florida UP, 2000.

Ganz, Arthur. *Modern Dramatists: George Bernard Shaw*. Hong Kong: Macmillan, 1983.

Gibbs, A. M. *The Art and Mind of Shaw*. Dublin: The Macmillan Press, 1983.

—. "G.B.S and Law of Change." *The Annual of Bernard Shaw Studies Volume 27*. Ed. MaryyAnn K. Crawford and Michel W. Pharand. USA: The Pennsylvania State UP, 2007. 28-41.

Gokaj, Regjina. "Some Problematics of Bernard Shaw's Drama ." *European Scientific Journal/Special Edition/ Vol 12*. 06 June 2011: 35-41.

Gordon, David J. «Shavian Comedy and The Shadow of Wilde.» Ed. Christopher Innes. *George Bernard Shaw*. New York: Cambridge UP, 1998. 124-143.

Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. London: W.W.Norton, 2005.

Greene, Nicholas. *Bernard Shaw: A Critical View*. Hong Kong: The Macmillan Press, 1984.

Griffith, Gareth. *Socialism and Superior Brains*. London: Routledge, 1993.

Hadfield, Dorothy A. «What Runs The Family.» *The Annual of Bernard Shaw Studies Volume 26*. New York: The Pennsylvania State UP, 2006. 58-78.

Hardwick, Michael and Mollie Hardwick. *The Bernard Shaw Companion*. London: J. Murray, 1973.

Hassari, Anna. March 2008. *bookreviews.nabou.com*. 5 January 2016 <<http://bookreviews.nabou.com/reviews/majorbarbara.html>>.

Holroyd, Michael. *Bernard Shaw*. New York: Penguin Books, 1988.

Hubbard, Bela. *Political and Economic Structures*. Idaho: Caxton Printers, 1956.

Innes, Christopher. *Modern British Drama: The Twentieth Century*. Cambridge: Cambridge UP, 2002.

Iqbal, Muhammad and Amjad Ali. *Shaw as an Evolutionist in Arms and the Man*. Pakistan: The Dialogue Vol 8 Number 2, June 2011.

Jang, Keum-Hee. "George Bernard Shaw's Religion of Creative Evolution: A Study of Shavian Dramatic Works." 8 August 2014. University of Leicester. 16 November 2015 <<http://hdl.handle.net/2381/29326>>.

Karimi, Zahra. *Characterization in George Bernard Shaw's Major Barbara*. Islamic Azad University of Karaj, July 2008.

Kern, Stephen. *The Culture of Time and Space 1880-1918*. Cambridge: Harvard UP, 1983.

Khan, Asfia. «A Study of Theatre Techniques in Modern Drama with Particular Reference to Pirandello Brecht and Albee.» 23 July 2014. *Shodh Ganga: A Reservoir of Indian Theses*. 5 December 2015 <<http://hdl.handle.net/10603/21103>>.

Krasner, David. *A History of Modern Drama*. West Sussex: Wiley-Blackwell, 2012.

Lalbahsh, Pedram, et al. "Major Barbara: A Conflict of Idealism and Realism." *International Journal of Management and Humanity Sciences Vol 4 (1)* (2015): 4526-4540.

Lee, J. Scott. «Comic Unity in Arms and The Man.» Ed. Stanley Weintraub. *The Annual of Bernard Shaw Studies Volume 6*. USA: The Pennsylvania State UP, 1986. 101-121.

Lenker, Lagretta Tallent. «Make War on War: A Shavian Conundrum.» Ed. Harold Bloom. *Bloom's Modern Critical Views: George Bernard Shaw New Edition*. New York: Infobase Publishing, 2011. 111-130.

Lowers, James K. and Marilynn O. Harper. *Cliffnotes on Shaw's Pygmalion and Arms and the Man*. USA: Cliff Notes, 1982.

Lyons, Charles R. *Critical Essays on Henrik Insen*. Boston: G. K. Hall & Co., 1987.

Majeed, May Ahmed. «Social and Political Views in Selected Plays of George Bernard Shaw.» *Journal of Anhar University for Language and Literature Vol 2*. (2010): 431-453.

McCollom, William G. «Shaw's Comedy and Major Barbara.» Ed. Harold Bloom. *George Bernard Shaw's Major Barbara*. New York: Chelsea House Publishers, 1988. 33-47.

Meisel, Martin. «Shaw and Revolution: The Politics of the Plays.» Ed. Harold Bloom. *Modern Critical Views: George Bernard Shaw*. New York: Chelsea House Publishers, 1987. 99-120.

Merriam-Webster. «Idealism.» *Meriam-Webster.com*. 14 November 2015 <<http://www.merriam-webster.com/dictionary/idealism>>.

Mills, Carl Henry. «Shaw's Theory of Creative Evolution.» *The Shaw Review Vol. 12.* (1973): 129.

Mishra, M. N. *George Bernard Shaw: A Study in his Dramatic Criticism.* New Delhi: Radha Publications, 1990.

Mondal, Arup Kumar. «The Conflict between Realism and Idealism and the Rise of the New Realistic Drama: A Critical Study of G.B.Shaw's *Arms and the Man*.» *Global Academic Research Journal Vol 3 (1)* (2015): 5-9.

Morgan, Arthur Eustage. *Tendencies of Modern Drama.* New York: Books for Libraries Press, 1969.

Morgan, Margery M. «Skeptical Faith.» Ed. Harold Bloom. *George Bernard Shaw's Major Barbara.* New York: Chelsea House Publishers, 1988. 49-74.

—. *Writers & Their Works: Bernard Shaw I: 1856-1907.* England: Profile Books, 1982.

—. *Writers & Their Works: Bernard Shaw II: 1907-1950.* England: Profile Books, 1982.

Morrison, Harry. *The Socialism of Bernard Shaw.* North Carolina: McFarland & Company Publishers, 1989.

Nath, Shanjendu. «Is Plato a Perfect Idealist?» March 2014. *IOSR Journal of Humanities and Social Science Vol 19 (3).* 23 September 2015 <www.iosrjournals.org>.

Nicoll, Allardyce. *English Drama: A Modern Viewpoint.* London: George G. Harrap, 1968.

Ortiz, Javier. «Bernard Shaw's Ibsenism.» *Revista Alicantina de Estudios Ingleses Vol 7.* (1994): 151-158.

Oxford University Press. *The Oxford English Dictionary.* Oxford: Clarendon Press, 1989.

Pearson, Hesketh. *George Bernard Shaw: A Full Length Portrait*. New York: Harper & Brothers, 1942.

Pritchett, V. S. «G.B.S: 1856-1950.» Ed. Louis Kronenberger. *George Bernard Shaw: A Critical Survey*. New York: The World Publishing Company, 1950. 240-246.

Salter, William Mackintire. *International Journal of Ethics*, Vol. 18, No. 4 . 07 1908. 04 November 2010 <<http://www.jstor.org/stable/2376799>>.

Satran, David. «The Chocolate Cream Soldier and The Failure of Arms and The Man.» *The Annual of Bernard Shaw Studies Volume 28*. New York: The Pennsylvania State UP, 2008. 11-33.

Sawyer, Paul. «The Last Line of Arms and The Man.» Ed. Stanley Weintraub. *The Annual of Bernard Shaw Studies Volume Six*. USA: The Pennsylvania State UP, 1986. 123-125.

Shaw, George Bernard. *Preface to Major Barbara*. Ed. Rob Burkey. Indiana: Project Gutenberg, 2003. 1-68.

—. «An Unsocial Socialist.» *Bookrags*. 23 September 2015 <www.bookrags.com/ebooks/1654/97.html>.

—. *Arms and The Man*. London: Constable and Company, 1920.

—. *Intelligent Woman's Guide to Socialism and Capitalism*. New York: Brentano's, 1928.

—. *Major Barbara*. Ed. Rob Burkey. Indiana: Project Gutenberg, 2003.

—. «Our Theatres in the Nineties.» *Saturday Review* (1896): 10-11.

—. *Plays Pleasant and Unpleasant*. London: Cox & Wyman, 1898.

—. *The Bodley Head Bernard Shaw: Collected Plays with Their Prefaces Vol 7*. Ed. Dan H. Laurance. London: Max Reinhardt, 1970.

—. *The Complete Plays of Bernard Shaw*. London: Odhams Press, 1937.

—. «The Quintessence of Ibsenism.» Ed. Michael Holroyd. *Major Critical Essays: The Quintessence of Ibsenism, The Perfect Wagnerite, The Sanity of Art*. New York: Penguin Books, 1931. 25-53.

Shmoop Editorial Team. «Major Barbara Morality Quotes.» 11 November 2008. 24 January 2016 <<http://www.shmoop.com/major-barbara/morality-quotes.html>>.

Siddiqui, Shahzad Ahmad and Syed Asad Raza. "Realism in Arms and the Man: A Comparative Study - Realism and Idealism." *International Journal of Humanities and Social Science Vol 2 (12)*. (2012): 44-49.

Sidhu, C. D. *The Pattern of Tragicomedy in Bernard Shaw*. Delhi: Bahri Publications, 1989.

Smart, John. *Twentieth Century British Drama*. Cambridge: Cambridge UP, 2001.

Spender, Stephen. «The Riddle of Shaw.» Ed. Louis Kronenberger. *George Bernard Shaw: A Critical Survey*. New York: The World Publishing Company, 1949. 236-239.

Stevens, Andrea. «Major Barbara.» 18 January 2006. *The New York Times*. 16December2015.

<<<http://theater2.nytimes.com/2006/01/18/theater/reviews/18majo.html>>>.

Strauss, Erich. «Masks and Characters.» Elsie B. Adams. *Critical Essays on George Bernard Shaw*. New York: Macmillan Publishing Company, 1991. 36-43.

Turco, Alfred. «Shaw's Moral Vision.» Bloom, Harold. *George Bernard Shaw's Major Barbara*. New York: Chelsea House Publishers, 1988. 103-131.

Valakya, A. C. Singh. *Social and Political Ideas of George Bernard Shaw*. New Delhi: Radha Publications, 1993.

Yildiz, Firat. «The Back Mutation in Amitav Ghosh's *The Hungry Tide*.» *Journal of Selcuk University Institute of Social Scinces*. Issue: 31, 2014. p.197

Watson, Barbara Bellow. «Sainthood for Millionaires.» Ed. Warren Sylvester Smith. *Bernard Shaw's Plays*. New York: W. W. Norton & Company, 1970. 358-375.

Weintraub, Rodelle and Stanley Weintraub. *Arms and The Man and John Bull's Other Island*. New York: Bantam Books, 1993.

Weintraub, Stanley. «Bernard Shaw In Darkest England: G.B.S. and The Salvation Army's General Booth.» Eds. Stanley Weintraub and Fred D. Crawford. *The Annual of Bernard Shaw Studies Volume Ten*. USA: The Pennsylvania State UP, 1990. 45-58.

—. «Hibernian School: Oscar Wilde and Bernard Shaw.» Ed. John A. Bertolini. *The Annual of Bernard Shaw Studies Volume Thirteen: Shaw and Other Playwrights*. USA: The Pennsylvania State UP, 1993. 25-49.

Weiss, Samuel A. «Shaw, Arms and the Man, and the Bulgarians.» Eds. Stanley Weintraub and Fred D. Crawford. *The Annual of Bernard Shaw Studies*. USA: The Pennsylvania State UP, 1990. 27-42.

Wilson, Edmund. «The Themes of Bernard Shaw.» Ed. Elsie B. Adams. *Critical Essays on George Bernard Shaw*. New York: Macmillan Publishing Company, 1991. 26-35.

Wisenthal, J. L. «The Marriage of Contraries.» Ed. Harold Bloom. *George Bernard Shaw's Major Barbara*. New York: Chelsea House Publishers, 1988. 75-102.