

**T. C.
ISTANBUL AYDIN UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES**



**LOVE AND WAR FROM (BOTH ARMS AND THE MAN) AND MAJÖR
BARBARA**

**THESIS
Sahdulla Ramadhan Azız AZİZ**

**Department of English Language and Literature
English Language and Literature Program**

Thesis Advisor: Assist. Prof. Dr. Timuçin Buğra Edman

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AŞK VE SAVAŞ İKİ KOL VE İNSAN VE BÜYÜK BARBARA'DA

ÖZET

İrlandalı komik oyun yazarı, edebi eleştirmen ve bir Fabian sosyalist düşünür olan George Bernard Shaw (1856-1950), genel olarak modern İngilizce düşüncesinde ve İngiliz dramasında özelliklerde belirgin bir konuma sahiptir. Bunun nedeni, oyunlarındaki geleneksel konularda ya da fikirlerde alışılmadık muamelelerinden kaynaklanmaktadır. Shaw, ömrü boyunca topluluğunda yaygın olan toplumsal hastalıkları şiddetle eleştiren tüm komediler olmak üzere altmış üç oyun yazdı. Shaw'un oyunları fikirlerin dramalarıdır. Ahlak, refah , yoksulluk, toplum ve sınıf, ikiyüzlülük, iktidar, din, kahramanlık, şiddet, savaş ve sevgi gibi oyunlarında bir çok temayı ele alıyor.

Bu araştırma, iki iyi bilinen "Silahlar ve Adam" (1894) ve Binbaşı Barbara (1905) adlı iki aşk ve savaş temasını analiz etmektedir. Çalışmada, sevginin ve savaşın karmaşık anlamları, yazarın geleneksel sevgi ve savaş kavramları konvansiyonel olmayan bakış açısına özel odaklanılarak ele alınacaktır.

Araştırmanın amacı, Bernard Shaw'ın Silahları ve Adam ile Binbaşı Barbara'daki aşk ve savaş karışımını doğrulamaktır. Araştırmanın araştırmacısı tarafından seçilen yaklaşım, kültürel materyalizm olacaktır; genel olarak yeni tarihselcilik olarak bilinir. Bu yaklaşım, Shaw'ın yaşamı boyunca yaşanan sosyal, politik ve kültürel olaylara ve bu olayların incelenen dramatik eserlerde nasıl yansıtıldığına ve ele alındığına odaklanacaktır.

Anahtar Kelimeler: *Düşünce Draması, Aşk, Savaş, İdealizm, Gerçekçilik*

**LOVE AND WAR FROM (BOTH ARMS AND THE MAN) AND MAJÖR
BARBARA**

ABSTRACT

George Bernard Shaw (1856-1950), the Irish comic playwright, literary critic, and a Fabian socialist thinker occupies a prominent position in the history of modern English thought in general and English drama in specifics. This is mainly due to his unconventional treatment of the conventional topics or ideas in his plays. Shaw wrote sixty-three plays which are all comedies that criticize wittily the social diseases prevalent in his society during his lifetime. Shaw's plays are dramas of ideas. He deals with many themes in his plays such as morality, wealth/poverty, society and class, hypocrisy, power, religion, heroism, violence, war and love.

This research analyzes two themes of love and war in his two well-known plays *Arms and the Man* (1894) and *Major Barbara* (1905). In the study, the complex meanings of love and war will be tackled with special focus on the unconventional outlook of the writer about the traditional concepts of love and war.

The aim of the study is to confirm the intermingle of love and war in Bernard Shaw's *Arms and the Man* as well as *Major Barbara*. The approach chosen by the researcher of the study will be cultural materialism, as it is broadly known as new historicism. This approach will focus on the social, political, and cultural events that happened during the period of Shaw's lifetime and how those events are reflected and have been dealt with in the mentioned dramatic works under study.

Keywords: *Drama of ideas, Love, War, Idealism, Realism.*

1. INTRODUCTION

1.1. The Historical and Cultural Background: A Cultural Materialism Perspective.

This section studies the historical and culture background of the second end of the 19th century until 1905, in which Shaw's play *Major Barbara* was written. This part will also include the main impact of this period on Shaw's play *Arms and the Man* (1894). It focuses on the cultural events, social activities, and the formation of the political organizations, which appeared during the period of the 19th century. In this chapter, the important development of the author's work during the early 19th century with the beginning of the 20th century will be dealt with. This study presents the background of philosophy, science, political, social, cultural and literary movement, which influenced the author's work.

The thesis consists of four chapters and a bibliography. Chapter one is an introduction that provides necessary information about the cultural and historical background of the period and the biography of the author. It is divided into four sections. Section one is the historical and cultural background from a cultural materialism perspective. Section two is the author's background. Section three is about the Balkan war. Section four is about the Salvation Army.

Chapter two is about Social and Political in *Arms and the Man* and *Major Barbara*. This chapter is also divided into two sections. Section one is the social and political criticism in *Arms and the Man*. Section two focuses on the upper class morality in *Major Barbara*.

Chapter three is the analysis of Shaw's unconventional outlook regarding love and war, it is divided into seven section. Section one and two discuss the themes of war and love in *Arms and the Man*. Section three and four deal with the themes of war and love in *Major Barbara*. Section five tackles idealism versus realism in *Major Barbara*. Section

six analyzes religion versus capitalism in *Major Barbara*. Whereas section seven deals with idealism versus realism in *Arms and the Man*.

Chapter four is the conclusion of the study and is dedicated for the main findings of the research. It is followed by a bibliography.

The research question inquires and analyzes different aspects of the cultural, social, and political events reflected through love and war as represented in these plays in general, and particularly in the above-mentioned plays, since Shaw considered himself as a social reformer. Thus, such issues were vital for the points he tackled in his plays.

At the beginning of the 20th century, literary works especially drama marked a high measure and a high point. Because, at this time, many great writers appeared and they were able to attack the negative behaviors of the society, and this is due to the fact that before this date all the industries were owned by the capitalists, they needed workers to work hard to gain more money. The government depended on the industrial capitalist man. The relation between the employers with the workers was under stress. Moreover, the prices of the goods rose, but the worker wages stayed as they were. This was the background of establishing the Labor Party in 1900. However, this is not the only reason to face the crisis; in Ireland the nationalists started to make a plan for rebel and demanded freedom. In England, the Labor Party was prepared and helped by big thinkers such as George Bernard Shaw, Oscar Wilde, and Granville Barker to protest against the sufferings of the workers, social class, religion, and capitalism. Granville Barker shared Bernard Shaw's social ideas and explained the corruption of the family business in *The Voysey Inheritance* (1905). The Norwegian playwright Henrik Ibsen (1828_1906) was one of the famous writers, who had a big effect on Shaw's work; sometimes Shaw considered himself as Ibsen's mouthpiece on the British theater, especially, showing the reality of the woman situation at this time (Smart, 2001).

An important theory during the 20th century was the appearance of the psychoanalysis in Austro-Hungary by Sigmund Freud (1856-1939), who was considered as the "founder of Psychoanalysis" (The New Encyclopedia, 2003 p.566). Freud's theory was rejected at the beginning but with the advent of the 20th century, his theories were rising and got more approval from the people. His theories focused on knowing the psychology of

human kind such as dream, sexuality, conscious and unconscious. Also, Freud recognized the significance of emotional events in childhood. Freud had a good relation with Shaw, and they influenced each other's works. Both of them used methodological material to explain the psychological evolution of species. Freud calls collective mind the same as Shaw's common heritage of racial memory and belief, it is based on Shaw's tradition memory. Both Freud and Shaw agree on Lamarck's assertion that human beings inherit various habits from their forefathers (Leary, 1979). They believe that this is inherited memory. However, Freud's scientific view of myth of the primal father, and his thoughts of reading Oedipus events has a fear of what will happen to the society. So, Leary states on this views:

As Freud explains his mythic tale of the primal horde, the group killing of the father, the communal, sacrificial feast_ it becomes as daring and imaginative as Shaw's reworking of biblical materials. Both myths convey details of a tradition that has been assimilated into the unconscious as repressed material. Total denial of that material leads to psychic disease (Leary, p 61).

Bernard Shaw found places for this myth and unconsciousness in his play of *Man and Superman* connected with the events in the play. The rest has content layers much as portrayed in Freud's *The Interpretation of Dreams*. This level has been drawn from the conscious universe of the play that includes and encompasses it and forms the model legend or myth, which on a preconscious level, manages the confining story. The vision utilizes what has stayed unfinished in preconscious waking action (Leary, p. 62).

Friedrich Nietzsche (1844–1900), a famous German philosopher and writer in the 19th century, focused on the death of god in modern society and the concept of “overman” had big effect on the individual minds, some of his philosophical works are *Twilight of the Idols* and *Thus Spoke Zarathustra*. In addition, there is a strong relation between Bernard Shaw and Friedrich Nietzsche regarding the idea of ‘overman’. Shaw wrote his comedy *Man and Superman* (1903) which is a philosophical play. Critics like William Archer, G. K. Chesterton thought that this play was written do support Nietzsche's ideas. Because Shaw in the preface of the play referred to Nietzsche many times. The aim of Shaw was to show that the British culture needed to look at Nietzsche's philosophy. Also, Shaw avoided connecting with those who disagreed with Nietzsche's ideas in life. Another image in the play Shaw used word “Superman” which is translated from

Nietzsche's philosophy word "Übermensch" from *Thus Spake Zarathustra*. Bernard Shaw thought that it is fine to use superman as a title of his play *Man and Superman*. At this time people became familiar with both great thinkers, they read Nietzsche's work to get more philosophy, and they read Shaw's play because it was full of comedy and fun. As such, in the arrangement of *Man and Superman* Shaw noticed Nietzsche found himself in hell. The Devil, who speaks to Shaw's concealed negativity and talks in Shavian farces, trusts Nietzsche's loss of "mind" in his last years on earth had been unavoidable. His vocation turned into a wakeup call. Shaw was led into pessimism in his lifetime of seeking optimistic philosophy. In short, the Devil character that is about Nietzsche in the vision part was deleted from the late version of *Man and Superman* at the National Theater. Nietzsche lived "Beyond Space, Beyond Time", and a long way from Shaw's reality (Aravind and Dwivedi, 2016).

In modern political life, Shaw was a dedicated socialist who, in 1912, started with the *New Statesman*, getting to be distinctly one of its unique proprietors and chiefs. In any case, he could not help himself and soon turned into a productive benefactor to the paper – in none of whose articles and surveys is there any specification of Nietzsche. *The Quintessence of Ibsenism*, is the essay of Bernard Shaw; they influenced by Nietzsche. This essay was written in 1890; this date goes back to that time Shaw did not read anything about Nietzsche; so, the influence must have come through Ibsen. Shaw thought that there is no benefit from war and tried to protect man and woman from gun and power. On the contrary, Nietzsche considered war or conflict necessary for all the country, and stated, "Men shall be trained for war". Friedrich Nietzsche supposed conviction was prison and Shaw's thought was opposite of that and he believed in his conviction and considered that there should be equality in matters concerned with income (Aravind and Dwivedi, p. 26).

The influence of materialistic philosophy was great on Shaw. One of the most significant materialistic thinkers of the late 19th century and the 20th century was Karl Marx. Karl Marx (1818_1883) was a German philosopher, writer, socialist, thinker, journalist, and politician. He was expelled from both France and Germany because of his works. He published *The Communist Manifesto* in 1848. He was exiled and moved to London, where he published first volume of *Das Kapital* in (1867). This is the first

volume of the revolutionary book. The aim is to change the working-class life to a better life. In this volume, Marx began to comment on government system and industrial owners, especially the capitalist men. Marxists consider this volume as an accumulation of thirty-three years of Karl Marx life in London. *Das Kapital* looks at the nature of the poor people in Europe, especially London workers. When Shaw read this volume of *Das Kapital*, he thought that he had become a Marxist and agreed with almost all the ideas of this book. But he rejects or has different ideas concerning the conflict between workers and capitalists and changing government system. Shaw supposed that it is possible to change Marx's pessimistic ideas to optimistic ones (McLellan, 1995).

The impact of Marx's thoughts on Shaw has been great. Marx's masterwork *Das Kapital* the Bible of the regular workers, as it was formally portrayed in a resolution of the *International Working Men's Association*, was distributed in 1867 in Berlin and published for the second time in 1873. By the passage of time, the laborers that were abused would gain class-consciousness. At this point, there will appear class struggle and in this contention, the low class will ascend against the bourgeoisie and set up a socialist society. Marx thought about the workers as the people with work control, and the bourgeoisie as the individuals who claim the method for creation in a materialist society. In this society, all private properties would be annulled, and the means of production would be owned collectively. In the socialist development, a prominent slogan expressed that everybody should be offered a job according to their abilities, and provided for by their requirements. Along these lines, the requirements of a public would be put past the needs of a person (Bevir, 1992).

Charles Darwin (1809-1882) is the famous naturalist, scientist, and modern thinker. Darwin first shocked religious Victorian culture by stating that creatures and people shared a typical heritage. However, his nonreligious science addressed the rising class of expert researchers. Darwin, as a freethinker, had tremendous impact on all the intellectuals of his age. In the literary works, he had a strong reaction from Bernard Shaw. Shaw paints himself as a solitary fighter against Neo-Darwinism by asserting that all the people were unsatisfied with Darwinian evolution theory and stressing his own view of development. Shaw unmistakably draws a line joining his 1903 play *Man and Superman* with his project to *Methuselah* so as to build up his ideas as transformative

theories writing and lecturing about progress since the turn of the century, instead of a newcomer to a genuinely old amusement. Shaw's request that in 1906 "The Neo-Darwinians were commanding natural science". Darwinism and Lamarckism were in violent struggle in the late 19th century. By disregarding this reality and rather depicting himself as both anachronistic and prophetic, Shaw gains by his already recognized common person as unusual "slaughterously" assaulted his critics into a goal to build up his own evolutionary theory as radical one, like John Tanner in *Man and Superman* (Tracy, 2009).

The heredity of the developmental hypothesis that Shaw later calls Creative Evolution is, as per Shaw, one that advances from Butler to Shaw to Henri Bergson (1859-1941), whose "*Evolution Creative*" was distributed in 1907 and translated into English in 1911. According to Hannahra Tracy, Bergson's terms "*elan vital*" is strikingly like the "*Life Force*" that supports Shaw's own Creative Evolution (Tracy, p. 88).

Till the beginning of the 20th century, there were some issues like: political events, social protests, cultural, and establishment of political organizations activity. The most popular of them is the emergence of *Fabian Society*. The last quarter of the 19th century in Britain witnessed a new outlook towards economy that supported *laissez-faire* capitalism and an upsurge of enthusiasm for communist thoughts. The British communist development became especially strong in the period between 1880 and 1914 and included Christian and libertarian communists, Fabians, and Marxists. The *Fabian Society*, set up in London in 1884, meant to advance an ethical reproduction of British society as indicated by communist standards and bridge the gap between the rich and poor people. Fabians, not at all like Marxists, upheld a progressive, non-revolutionary move to communism in light of humanist establishments. Frank Podmore (1856-1910) who is one of the intellectual members of the Fabian movement suggested taking the name *Fabian Society*. *Fabian society* aims to change the social situation in the British culture by giving lectures, seminars and avoided revolutionary change (McKernan, 2014).

The Fabians work to eliminate or erase social faults in the British culture such as child labor, crime, starvation, prostitution, and poverty. The *Fabian Society* was established

by great thinkers such as Graham Wallas, Sidney Webb, Bernard Shaw, Bertrand Russell, H.G. Wells, and other Fabians members. The Fabians published *New Statesman*; these aggregate substantial establishments are largely a solid legacy better than that left by Karl Marx. In various ways Shaw impacted the choice to build up the *London School of Economics (LSE)* as well as affected its validity in later years through his work in local London politics.

One of the most significant accomplishments of the early Fabians was the establishment of the *London School of Economics (LSE)* in 1894. It was a powerful attempt to challenge with old colleges of Oxford and Cambridge. The choice was to make an instructive foundation that would research the social and economic issues in late Victorian Britain and engender the thoughts of the *Fabian Society* made by Beatrice and Sidney Webb, Graham Wallas and George Bernard Shaw at a breakfast party at the Webbs' late spring house (Borough Farm) close to Milford, Surrey, on 4 August 1894. In 1895, the *Fabian Society* got a large funding from Henry Hunt Hutchison, a Derby specialist, that helped them fulfill this project. *The London School of Economics and Political Science* grew quickly through private awards and gifts. It turned into a vital focus of impact of Fabian communism. In 1900, the *London School of Economics* connected with the University of London, and in 1903, the LSE opened the primary branch of human science and social financial aspects in Britain (McKernan, p. 228).

George Bernard Shaw in *The Quintessence of Ibsenism* claimed that it is difficult to predict critics, or it is impossible to understand fully the philosophical terms of Idealism and Realism. However, if they could turn head and recognize their mechanics of the show, they would never go to the knowledge of reality, since the reality of the thing lives outside the cave. This theory of learning represents Shaw's creative evolution. He called the philosophical characters of his dramatization, realists and the illusionists, idealists. Additionally, he had a comparative symbol for idealism and realism (Nforbin, 2010). Furthermore, Shaw is not afraid of history as it normally occurred, but he has fear in the history memorial in his play; especially in *Arms and the Man*.

1.2 Summary of *Arms and the Man*

The time with the setting of the play goes back to the brief Serbian and Bulgarian war in 1885. Shaw's friend Sidney Webb arrived with the news of the war as the model of the situation. At that time Shaw was at the reading room in British Museum when he selected Serbia and Bulgarian war as the setting for his play *Arms and the Man*. The main character of the play is a Swiss Professional soldier named captain Bluntschli, The title of the play is derived from the ancient epic poem Virgil. Shaw chose the first line of the poem Aeneid: "Of arms and the man I sing" (Virgil, 2007). The title of the play is ironic and it is contrary to that of Aeneid, because Aeneid in the epic is proud and glorified the hero, but Shaw in the play used the anti-hero or runaway soldiers or known as a "chocolate-cream soldier" in the play (Shaw, 1946. Act I p. 29).

Arms and the Man depicts the historical events of the war between two-neighboring countries. The war happened in Slivnitza near the Bulgarian capital in 1885. Bulgaria and Eastern Rumelia, which was commonly Bulgarian, declared their unification in 1885, against the will of the Great European Powers, particularly Austria. Serbia utilized the misrepresentation of a border to attack Bulgaria. The Serbians had advanced weapons however as in Shaw's form, they had trouble with their gun. They also underestimated the Bulgarians and used mostly young staff. Bernard Shaw demonstrates them fleeing as Bluntschli did. The Russian officers permitted the Bulgarian officers like Sergius and Petkoff to direct the war. They were not as experienced as the Russians, but rather they had strong patriotism and morale. Shaw marks Petkoff's opinion that without the involvement of the Great Powers, the Serbs and Bulgarians would not know how to battle. In the past, the Serbs and Bulgarians struggled on the same side against their enemies, but the Serbian fighters were deceived into fighting against former partners. Austria interfered after Slivnitza, forbidding more battle. The Bulgarian victory established the unification question and increased the respect of Bulgaria, since the Serbs had not before known defeat. Bernard Shaw used Bulgaria as a symbol of the backward state desire to connect with the family of the modern European nations. Shaw does, in any case, draw out the political difficulty of such a nation as Bulgaria, battling for its personality among the greater, modernized countries. Petkoffs and Sarnoff, needing to be thought progressed, embrace the way of life of remote nations that do not

legitimately instruct the general population. Saranoff wastes his time attempting to be Byronic, and Catherine concentrates on having an electric bell. This same marvel is still seen today when poorer countries imitate what is prominent in wealthier nations. (Stafford, 2013).

The time and the plot of the play is attractive and easy to follow. The drama is in three Acts which all are located in Raina's house. The first movements are in Raina's bedchamber between her and the man, Bluntschli. Their conversation shows their opposite ideals about war. Bluntschli has different thoughts about war between countries; his own ideal is that each country and the army in the battle will fight for their powers. Raina soon knows that her ideal is wrong about war and moved to her fugitive soldier. Because before seeing the fugitive soldier she thought that her fiancée 'Sergius' was born with courage, especially her father Petkoff, who served his country and connected with the issue of nationalism. The time setting in the play is in good situation for gaining result to the viewer or readers. Shaw's *Arms and the Man* is a comedy about behavior and other Victorian traditions. *Arms and the Man* is the best example of Victorian literature. The play was presented to the British people in 1894. It is one of the *Plays Pleasant Volume* with other Shaw's plays, such as *You Never Can Tell*, *Arms and the Man*, *Candida*, *The Man of Devils*. The most fascinating thing about *Arms and the Man* are the comic elements; it manages a few political and social issues privately. The class conflict is the top idea of *Arms and the Man*, however as opposed to making the reader or audience aware of them, he presents interesting things and makes one think about these issues after the laughing. Not like different plays of the time, *Arms and the Man* did not look to just engage a group of people with considerate cleverness. Instead, Shaw tried to uncover most problems of the day that are begging to be addressed in an attractive configuration in the comic drama. This is a symbol of Shaw's creativity as he mentioned, What is the utilization of script plays, or composing anything, if there is not a will which at long last forms bedlam itself into a race of divine beings (Sally Peters, 1996). Last point, is the play *Arms and the Man* shows the high standard of living between two idealistic couple in the bright time of the Bulgarian war. Raina acts as a queen, noble-woman, from the high class. However, Sergius appears as a brave, chivalric soldier in the battlefield (Hasim, 2015).

1.3 (Author's Background) George Bernard Shaw.

1.3.1 The Early Years and the Family:

Shaw was born on 26 July 1856 in Dublin, to an Irish family. His father George Carr was unsuccessful in his grain business, and his mother Lucinda Elizabeth was an educated woman and professional singer of opera. Shaw had two sisters 'Elinor Agnes and Lucinda Frances. George Carr Shaw was not a good father, when he failed in the trade he moved to drink alcohol and announced as an alcoholic man. After that, Lucinda Elizabeth Shaw's mother left them and moved to London. After ten years Shaw himself moved to London and joined his mother, who was a musician. (Luebering, 2010).

During the 19th century, Shaw's work made a revolution in the British Theater, because all his works were full of human problems. He tried to show them in the comic way with a purpose behind them. He makes his audience think deeply about their social situations. During this period of living in London, he becomes interested in readings that were related to Karl Marx's theory. Shaw's social works let him be recognized as a great thinker of the human mind. In 1884, he joined *Fabian society*. Consequently, he became an active member of the *Fabian Society* by presenting his lectures about political, social, religion, and the social issues. Shaw's life was completely occupied with writing more than sixty plays, five novels, music feedback, pamphlets and essays. In 1895, Shaw and Sidney Webb with the other members at the *Fabian Society* established the *Economic and Political School* in London; also, he helped others to found a wing magazine in 1913 (Mckernan, 2014).

1.3.2 Shaw's Dramatic Works

In 1885, Shaw was recognized as a famous intellectual critic of the British theater, especially while he connected with the reviewing staff in the *Pall Mall Gazette*. Shaw started working there under the pseudonym '*Corno di Bassetto*' which was an Italian name and no one knew the meaning of the word. From 1885 until 1886, Shaw published some of his works for instance a (*Dramatic Review, Our Corner, Pall Mall Gazette*). Shaw became a notable critic and dramatist when he worked with Frank Harris in the *Saturday Review*. He was recognized as a second Shakespeare in British Theater. Shaw,

naturally, loved his friends and he advised them before going to the stage. Last but not least, Shaw's name in writing plays was a brilliant name in the world, especially in the British Theater. The first play of Bernard Shaw is *Widower's House* written in 1885, William Archer supported. After one-year delay of writing *Widower's House*, Shaw again started to write the play. It was considered as a realistic play. A second play is *the Devil's Disciple* written in 1897, with this play Shaw's finance raised, because the American production Richard Mansfield supported the play. This play was published in Shaw's collection of *Three Plays for Puritans*. It is quite clear all of Shaw's plays are normally successful in Germany and USA instead of London Theater. The reason behind not being successful in British Theater was related to the background of the plays, because they thought that their plays convey a message to the audience. For instance, the play *Arms and the Man* was written in 1894 but first published in the Avenue Theater in 1898. It is one of the Shaw's *Plays Pleasant*. In this play, Shaw attacked both war and love by presenting the various faces of the hypocrisy. Another play named *Candida* was written in 1894. He failed to present this play in London Theater. Later in 1903, the play was presented in the New York Theater, after that in the Royal Court Theater in London in 1904. The central character was a clergyman and his wife Candida with the youthful man. Their aim was to affect Candida. In this play, the author questioned the Victorian notion of marriage and the love (Encyclopedia Britannica, 2003).

All the above-mentioned plays are comedies. This reason made Bernard Shaw as a different author in the Victorian age. Which consider as a social reform in the Britain Theater. His works concentrated on issues like society, politics, economic, morality, class, religion, and capitalism. Shaw's professional knowledge became popular for plays and prefaces, because his plays convey a message to the reader. The aims of these messages are to make a reform in social situations. These works commented in a high tone on the social reforms, such as *Doctor's Dilemma*, *Man and Superman*, *Major Barbara*, and *Caesar and Cleopatra*. From, 1904 to late 1907, many of Shaw's plays were performed on the Court Theater, which were achieved by (J. E. Vedrenne and Harley Barker). The first play presented in the Court Theater was *John Bull's Other Island* was written in 1904. This play was not obviously well-known, but it was presented many times on the theater. King VII laughed so hard at this play that he broke

his chair. In 1912, Shaw wrote *Pygmalion*, the title of the play was taken from the description of sculptor in Cyprus who fell in love with his statue. Some of Shaw's plays were adopted to be musicals such as *My Fair Lady*, from *Pygmalion*. Shaw spent all his life with literary work and in 1925 he was awarded the Nobel Prize for his continuous and various contributions to different fields of literature (Encyclopedia, 2003, pp. 706, 707, 708).

1.2.3 Shaw's Concept of War, Class, Religion

In 1914, Shaw wrote a pamphlet in the *New Statement* magazine under the title 'Common Sense' about war. In his booklet, he intensely opposed the war and blamed Britain with their allies for making war with Germany. Shaw saw socialism as a resolution of the peace and he criticized Capitalism as the problematic issue of the European countries. During the war between Britain and German people, Shaw disagrees with them, and opposed them. He was shocked because of the killing of Roger Casement, who was a volunteer of the Irish movement. Roger Casement asked Germans to help the Irish for independence, but in his return to London in 1916, he was captured and hanged. (Majeed, 2010).

About the terms of the class distinction Shaw criticized the representative system observed that life forces laborers to work for the greedy owner. He supposed that, and thought that the problem of laborers, as a working-class will be solved by the intelligence of laborers with the experience of government. Shaw was influenced by Henry George's vision in 1882, when he said that the price of the land fits for all. However, Shaw decided that the fee of the private land is like a process of theft. The income of the poor people comes from selling their own labor. This view affected Shaw to join the *Social Democratic Federation (SDF)*. This organization was founded by the politician and writer Henry Hyndman (1842-1921). Hyndman recommended Shaw to read and analyze Karl Marx's theory. Nevertheless, Shaw disagreed with the SDF organization, because they believed that social reforms need force for a change (Young, 2003).

However, Shaw is not satisfied with the political government in the country. He says "Ireland religion is not faith, it is a part of the politics group, different from classes, and

a group of a people who believing in Catholics” (Henderson, 1911). It is seen that through Shaw’s mind religions aims are to place ones to the social standing above others not separate them from each other’s. Stuart E. Baker in his book *Bernard Shaw’s Remarkable Religion* (2002), starts to analyze Shaw’s play *Major Barbara*, he says that it is Shaw’s first step in his journey from hell to the heaven, and in his journey he supports the reader to find the way for starting a new life. In the book Stuart E. Baker states: “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” (Baker, 2002).

This entire situation helped Shaw to join *Fabian Society*, because the concepts of the *Fabian Society* are close to his concept. Their aims are to make a reform in the society. Shaw as a liberal thinker and active member in the *Fabian Society* wrote many pamphlets and lectures. His lecture concentrated on women condition; because of that, he was considered as a famous socialist writer. His plays *Pygmalion*, *Major Barbara* and *Mrs. Warren’s Profession* were the brilliant plays of that time, because they are the mirrors showing the women situation in the British culture (Dekker, 2007).

1.4 The Balkan War

Balkan is a term related to the modern Greece. During the 19th century, more than four hundred years of the governing southern of European countries, which, include (Spain, Middle East, Africa), and at that time when the Ottoman powers showed signs of weakness. Because of the weakness of the Ottoman Empire, many Empires such a (Germany, Russia, Austria) planned to dismantle and partition those countries. The aim of this plan was not helping and supporting people. Neither was to help nations in the war but their intention was to make nations to become a part of their Empire. The Ottoman Empire ruled the Bulgarian nation for more than four hundred years. The war with Russian empire in 1877, and differences in religion, together with all these reasons mentioned above divided Bulgaria into two parts. A part of the Bulgarian nation went to liberation and development. The Second part stayed under the rule of Ottoman Empire (Stafford, 2013).

Therefore, the people in the Balkan country mixed with the multi-culture, adopting the some national, religious ideas, and using the same language. They are separated randomly on the surface of the land. In the late 19th century, they developed their country. Therefore, G. B. Shaw wrote *Arms and the Man*, and mentioned that the setting of the play goes back to the four-month war between Bulgaria and Serbia in 1885. Both countries are neighbors in the Balkan; they blamed each other for willing to develop their country on their lands. At the time when Russian Empire made the Bulgarian army come back and be the rival, the great power of Hungary made the Serbians leave the battlefield. The Russian Empire supported the Bulgarian army, Hungary helped Serbian military forces by offering them professional soldiers. But, when the Serbians made the invasion, Russia refused to help the Serbians. Hence, Russia called back all the officers from Serbia and left the Serbian army alone. Subsequently, in this situation, the Serbian military got confused for the untrained soldiers and the lack of the munitions, and lack of knowledge of war. In this case, Bulgarian Army won the battle and won the victories in the town near Slivnitsa in Bulgaria. Shaw used this war between both countries's to be the time setting of his famous play *Arms and the Man* (Hasim, 2015).

1:5 The Salvation Army

From the early time, William Booth and his wife Catherine founded the Salvation Army. The aims of establishing are to help the poor, by offering food and shelter. At first, they started to ask churches to help the poor who sleep in the streets. In this way, they can establish the shelters for them named Salvation. Both William and Catherine are considered as the parents of the Salvation Army. The place was positioned in the West Hamm shelter. It is the place of poverty for those suffering in the lack of the places and do not have enough money for food. Moreover, shelter is considered as a branch of Christianity, and they named the Salvation in the church body. For more than one hundred years, Salvation Army was active and gave help to the poor. Because they thought that, God will help them to stand in front of charity support. Therefore, people thought salvation through this assistance would create a military force for the Church. George Bernard Shaw was anti-Christian and he did not agree with that and attacked them. He wrote *Major Barbara* in 1905, he preferred to select his protagonist from the

heart of the people in the salvation. Here, he presents social issues and marked them as the main idea of the play. One of them is the strong conflict between realism and idealism; which is shown between father and daughter. Second, he was satisfied with the capitalist and showing as a savior of the souls or the society. He created a woman character in the places of the officer. In which at these times, woman cannot work outside their house, and they had no right to vote. Therefore, the second act of the play focused on the Salvation Army, and the purpose of that was to show the starvation of the people there. When, the capitalist (Andrew Undershaft) visited the place and saw them in that situation, he said, “We there must stand together above all the common people” (Act II, p. 107). Nevertheless, Undershaft’s aims are different from his speech; he wants to destroy Salvation Army, because he believes that it is the symbol of the Christian Church. In the other discussion he claimed that, he did not belong to any religion, money was his best religion. Bernard Shaw as an anti-Christian writer in his play dramatically attacks religion, showing weakness of salvation, and noticed that the religion cannot be successful without supporting capitalism (Gibbs, 2001).

2. SOCIAL AND POLITICAL CRITICISM IN *ARMS AND THE MAN* AND *MAJOR BARBARA*

2.1. Satire of the Upper Class Mentality in *Arms and the Man*

Arms and the Man is a brilliant ironic play; it belongs to the group of Pleasant Plays. It is one of the most successful plays of Shaw and was presented for the first time in the London Avenue Theater; in the same year it was produced in the New York, *Herald Theater* by Richard Mans. Also, it was showed in Berlin Deutsches Theater under the title Helden. The success of the play *Arms and the Man* made Shaw a strong thinker and dramatist of the 19th century. This play is fraught with the important events related to the social culture of that time especially Bulgarian culture. In the play, Shaw rejected the notion and glorification of war and he satirized the notions of love and war in his play *Arms and the Man*. The notion of war portrayed through the idealistic character of Sergius Saranoff with his fiancé Raina, and the notion of love and marriage is conveyed by Louka, the maidservant of the house. Shaw's vision in the play is to explain the false thinking about the social conditions. The author's criticism of the social pretense is to make people avoid unacceptable ideas. Shaw used a funny style in the character, dialogue, and events, rather than following the traditional style of writing. The play can be compared to Ibsen's *Little Eyolf* written in 1894. In the opening of each act, one can see that the play was wrote in a comedy way and full of laugh. The structure, character, dialogue, and events of the play are the best examples of Shaw's style in the drama (Burton, 1916).

In *Arms and the Man*, both two themes are the key points of the play. The playwright tries to present the romance among the character and presents the affects them. In the play, there is a strong conflict among the character, and this conflicts changed the characters' thoughts at the end. Bernard Shaw showed the struggle in terms of the social

and political issues. During the Victorian age (in which the play was written), most of the plays were comedies and dramas in the vein of the *Importance of Being Earnest* (1895), by Oscar Wilde. However, some of the themes in Bernard Shaw's play *Arms and the Man* are the best examples of the literature in the Victorian age. *Arms and the Man*, satirizes many social issues such as class prejudice, political issue, religion, idealism, realism. In the play, Bernard Shaw amazingly satirizes both ideas of realism and idealism. He presented idealism as the amusing ideas behind war and attacks the romanticism of love (Suleiman, 2010).

Arms and the Man is the play where Shaw dramatically deals with the social issues and helps the audience to think deeply after seeing the play. The play is different from other plays of 1894. Shaw tries to present some social issues but in a funny way. This is the key point of Shaw's play when he said, "What is benefit from writing plays, and what is benefit from writing anything"(Peters,1996). In other speeches, Bernard Shaw postulates that there is no sense in composing something for pleasure, his aim is to give benefit to the people in the world, and advice the audience to think rather than to sit and laugh. Shaw chooses the title of the play *Arms and the Man* from the first line of *The Aeneid*, the epic poem by the Roman poet Virgil in 19 B.C. The poem started with "Of arms and the man I sing" (Virgil, 2007). In this poem Virgil glorifies the concept of war. Bernard Shaw, contrary to Virgil uses this line in his play to attack romantic notion of love and war (Suleiman, p. 59).

The time and the place in the setting of the *Arms and the Man* are derived from the brief war between Serbia and Bulgaria. Both neighbors were in conflict for their land in the Balkan war in 1880. Historically, the Balkans were responsible for the region. In this war, Russian Empire was backing the Bulgarian army, and Hungarian Empire was backing Serbia. Both Empires supported then two neighboring countries with war commodities and heavy-trained soldiers. Switzerland offered a large number of the experienced generals to help the Serbian army. In brief, when Serbia made war with Bulgaria, Russia called all the soldiers back and left the Serbia army alone in the battlefield. At the end, Bulgarian army won the battle and Serbian army lost the war. (Iwuchukwu and Yesufu, 2008).

Arms and the Man is a satire play, which does not cover the actual meaning of war, and it is covered with comic emotions within war. Both male characters in the play, Bluntschli and Sergius are Swiss hired fighters and Bulgarian officers respectively. In addition, the female character, Raina Petkoff, from a high class is a character full of the glorification of war and love. It should be noted that Bernard Shaw is a pacifist and against war. For that reason, he is very critical of the term of war in his play. In the play, the author attacks and ridicules both themes of love and war. The play contained both opposing ideas and beliefs. Raina, the Bulgarian hero, is preoccupied with the romantic perspectives of love and war. Contrary, Bluntschli is drawn by the realistic picture of love and war. Raina's maidservant Louka is presented to show the practical side of marriage in the play. Hence, both the concept of fun and thought are presented. The play makes the audience or the reader laugh and think. The play strongly affects the stage and people; because it is the first play to contain a lot of laughter and amusing dialogues (Siddiqui, 2012).

Bernard Shaw starts to show the amusing conversation from the beginning of the play. First, the fugitive soldier (Captian Bluntschli) comes from the window asking for help with a pistol in hand. However, this situation does not take longer time: it is soon reversed, because the fugitive soldier tries to explain to the house lady about his reality. Furthermore, in Act II, and Act III, there are a number of absurd objects such as the chocolate cream soldier, Raina's picture, and the old coat of Major Petkoff (Act II, II, pp. 58, 78). However, the amusing dialogues among the characters and the intentions of the playwright are mostly comic and amusing, which have been presented through the nations of love and war (Siddiqui, 2012).

Arms and the Man makes the spectators laugh and feel joy by letting the viewer be aware of what has happened around him. The play presents various surprising and wonderful events. In the beginning of Act I, Shaw amazingly presents the fugitive soldier. The Bulgarian and the Russian searchers, do not see the pistol were laid in front of their eyes. The fugitive soldier falls in deep sleep directly after leaving troops of searchers and the play moves to Act II. Raina's mother Catherine removes the fugitive soldier from her husband's eyes. Moreover, Major Petkoff tries to find his favorite coat but could not find it, and in other scenes searching to find the script of Raina. All these

and other unexpected events in the play make the readers or audiences be shocked at the first time when they see the play. Furthermore, Shaw in Act I tries to present the nations at war in a short term; when the fugitive soldier attains his goal with the girl, he directly drops to sleep. The fugitive soldier dramatically describes himself as “poor darling” (Act I, p. 34). It is viewed that war gives a chance to warriors to demonstrate their bravery. Bernard Shaw as an anti-war writer rejects the ideas believing that, the terms of war covers or contains both the principles of love and marriage. In the play *Arms and the Man*, a fugitive soldier or Captain Bluntschli, a hired professional fighter always remembers that carefulness is the better part of the courage. However, he breaks the entire statue of war and warrior in battlefield. Shaw trusts that a fighter loves and ought to love just life and he battles most courageously when he has the best motivation to fear his enemy. Raina’s fiancé Sergius Saranoff is one of the Bulgarian officers who is ranked as a Major in the army. He is qualified as a courageous hero, in the battlefield. Sergius’ idea with his darling ‘Raina’ about war is likewise hopeful; Sergius joins the army force as a teacher, not as a hired fighter like Captain Bluntschli. Sergius drives a rangers charge in a fight at Slivnitsa in a noble manner at daytime. Accepting this news, Raina and her mother ‘Catherine’ become happy and tightly hold each other. Because war to them is to prove bravery in the battlefield, or it is the love and support for the country. In addition, Raina considers Sergius as divine and she loves him like priest (Yadav, 2013).

Raina's love is based on Byron and Pushkin's romantic poetry, as one can see her admiring and reading the love poems of these two poets in the play, she mentions: “...we are so fond of reading Byron and Pushkin” (Act I, p. 17). This announcement clears the fantasy of love and war in her mind. She always goes to musical shows, pursuing Byron’s, and Pushkin’s poetry. That is the reason that her thoughts collect all her sentimentality. Presently, she has confidence that the man she weds will be brave, energetic, past common regular places, and wrapped in self-regard. Sergius is reported as: “hero of the hour, the idol of the regiment ” (Act I, p. 16).

Bernard Shaw, in any case, soon breaks the sentimental thought about war. Now in the play, authenticity enters fit as a fiddle of the runaway Serb officer, Captain Bluntschli. Unlike the tall impractically good looking, Sergius, regular stature and ordinary entrance

and have a huge dull nose. Shaw intentionally differentiates between sharp and basic things, between Sergius and Bluntschli, in this comic show. Bluntschli has been followed by the Bulgarian officers, and to save his life he climbs to Raina's room. He speaks about Raina's romantic perspective of everything. He tells Raina that it is one's obligation to live as long as he can. Bluntschli presents himself as if he is in starvation, and unwilling to die. Raina resumes to her illusions of war and scornfully tells him:

Raina: Some soldiers, I know, are afraid to die.

The man: All of them, dear lady all of them, believe me (Act I, p. 21).

In *Arms and the Man*, Shaw gives an all-inclusive setting and environment in his play as though he had tended to all individuals worldwide and warned them of wrong thoughts and dangers. At the point when comprising the play, Shaw was completely aware of past tragic wars from European, especially the English people. They, likewise, experienced the injury of losing fathers, mothers and the youngsters; also, unemployment, starvation, prostitution, and neediness. The most interesting point in *Arms and the Man* is that it deals with serious of political society situation. Topics such as the idealism and romanticism of war are satirized and even more importantly, issues of class are brought to the forefront. The play is not the ideal of heroism and heroic battles. At the time of the play British culture was experiencing a number of significant changes in social and a political issues of class; so the class problems were coming to the forefront of national debates (Ibrahim, 2011).

The class distinction, which is one of themes that Shaw examines, is also a difficult issue in the play. Such as Raina's room, it is full of expensive things like: table, curtain, chair, picture, and mirror; especially her house has electric bell, and a library. Her balcony is viewed as queen rooms overlooking the mountain with the snow; Shaw gives a specific description of her room at night in this way:

The interior of the room is not like anything to be seen in the west of Europe. It is half rich Bulgarian, half cheap Viennese (Act I, p. 15).

In addition to Raina's room, there are other items such as a chairs, paper, image, box of chocolate, curtain, expensive Ottoman carpet, and balcony. All this is the symbol of high class. The ideal marriage for Raina is to marry a wealthy man such as Sergius. Bernard Shaw presents the hypocrisy of Major Sergius' towards Rians when they meeting each other's for the supper, Shaw describes:

She wears an underdress of pale green silk, draped with an overdress of thin ecru canvas embroidered with gold. She is crowned with a dainty eastern cap of gold tinsel. Sergius goes impulsively to meet her. Posing regally, she presents her hand: he drops chivalrously on one knee and kisses it (Act II, p. 42).

2.2 Criticism of the Upper Class Morality in *Major Barbara*

The second play *Major Barbara* is a socio-cultural play. Shaw presents what is wrong and what is right. In the play, he attacks religion and criticizes people who lived in a shelter called Salvation Army and the people there were supported by church. Salvation Army is a place, which is established, by William Booth and his wife in 1878. The poor people think that they are protected from starvation and dangers. Salvation Army is the place for those people who do not have money to buy food, and a place like a shelter for rest. It is called army because it is an organization of the military. In the shelter, they have a flag with a number 129 which means blood and fire. The term blood refers to the strong power of the Christ, and the Fire terms represent the flame of hell. The lady from the aristocratic family Barbara was ranked as major in the army. The play *Major Barbara* is categorized as a gun story, it was written and shown in 1905. The play is a long debate about ideas in British culture. The aim of the play is promoting the ideas to support readers in learning basic nature of reality. The goal of *Major Barbara* is to teach the audience to change their idealistic thoughts and move towards reality. Bernard Shaw believes that idealism takes us away from reality. Idealism diverts the mind of the audience from facts and possibilities. He also notices that in the idealism, if the individual falls in love, as a result he puts her/his life in the hell of ignorance and ugliness, because people think, idealism may help them know the beauty of life. Previously, idealism has taken humankind's place as the explanation and experimentation of life. Idealism has controlled humans' lives. This is supposed to be the main goal of the play. All in all, Shaw rejects these thoughts and struggles with

idealism. To understand the true meaning of the idealistic issue, the individual must stop flying in the empty sky of empty idealism. It is also so important to stand on the ground of reality to learn the actual social problems. Through Shaw's philosophy, idealism makes common people unaware of their daily life. In Shaw's mind, realistic people are the best for authors to understand the nature of the individual's problems (Albert, 2012).

The play has focused on the self-assured girl, Barbara, who is working in the Salvation Army in London. Barbara with her mother and sister have been irritated by Undershaft, the father. Andrew Undershaft now arrives and is shown as a rich man with a successful gun factory. Undershaft desires to purchase salvation and offers cash to Barbara. In this way, he wants to attack Barbara, because Barbara hates her father and does not want to get polluted with her father's money. Furthermore, her father asserts that poverty is a more frightful issue than weapons. Undershaft is more confident to support people by offering work, occupations and wages, more than her daughter in the shelter is offering soup and bread. This play was written before starting the social reform in Britain, also was published before World Wars I and II (Albert, 124).

Barbara's mother, Britomart, the noblewoman from the British era, and Stephen her son are discussing how to find a source to pay for her two daughter's wedding. Sarah, engaged to Charles Lomax, Barbara, engaged to Adolphus Cusins (Greek teacher). Lady Britomart talks with Stephen to ask her alienated man, Andrew, for money. Andrew as an effective and specific man has collected a million pounds from his weapon factory. He creates the widely used weapons named torpedoes, firearms, submarines, and aeronautical boats. Actually, when the kids are small: their father leaves them, now they grow up, have never seen their father's face before. Andrew Undershaft suggests that he will visit Barbara's shelter, and Barbara will visit his factory. Andrew Undershaft is frightened in the Shelter, because he sees that his daughter Barbara works with different people who search for social organizations in the Salvation Army; Barbara treats them with resilience, strength, and seriousness. Undershaft with Barbara's fiancé 'Cusins' discusses Barbara's position in the salvation. He asserts that he has a plan to buy Salvation Army. He offers a huge amount of money with the whisky distiller's company who makes alcohol. Barbara considers her organization as a charity place more than her

father's factory. Contrary to that, her bosses declare that she has betrayed Salvation Army. Barbara poorly leaves their shelter in disappointment (Albert, 116).

Later, Lady Britomart asks her irritated husband to find a business for her son Stephen:

Lady Britomart: I want to talk to you about Stephen.

Undershaft: Don't, my dear. Stephen doesn't interest me

(Act III, p. 132).

After that, Britomart with her kids go to Undershafts factory. They are shocked by the size and the staff. Cusins declares that he is discovering, along these lines qualified to obtain the commercial. Undershaft at last beats Cusins' ethical questions about the method of the business. Cusins' knowledge makes Barbara more attractive to wed him. Lady Britomart has requested her son, Stephen, to be the keeper of the family's sources of life, because her sisters has been connected and desired much money. *Major Barbara* can be considered as the finest play of Bernard Shaw. Shaw offers to call Profession to his character Undershaft, for his knowledge of joining honesty and work in life. For example, in *Mrs. Warren Profession* (1902) and *Major Barbara*, Shaw mentions routine of the occupation is allowed by society while official moral quality dislikes. The play focuses on charity in Barbara's salvation and Undershaft's factory. The second act begins in Walton Crescent house especially at Lady Britomart library with their children. They are collecting and waiting for Undershaft. Barbara clarifies how she can gain her goals in the salvation with the people. In the shelter, she treats people by giving them food with place to rest and avoids hatred of each other. In this point, the writer explains the bravery of a girl working in the religious organization but her father is an atheist. The important point of the play is the themes, which concern showing the struggle between morals and situations. Barbara's aim in the play is to change her father's mind and control his soul for producing gun power. Opposite to that, Undershaft trusts that poverty is a wrongdoing act especially in her shelter, because the people there are proud of their hungry stomach. He argues that if the person does not have much money to buy his/her daily needs, how can he/she focus on his/her intelligent behaviors. He also believes that it is all right to collect money from making and offering firearms: it is more correct than to be a cheat, than perish as a poor person (Fisher, 1983).

However, Undershaft rejects the idea of believing poverty and neediness as a gift from God, and thinks that this must be avoided for making cowardice in religion. He trusts that it is more normal to be a criminal than a person asking for money, he also prefers to be a murderer than a slave. He also mentions:

Undershaft: I had rather be a thief than a pauper. I had rather be a murderer than a slave. I don't want to be either (Act III. p, 163).

Barbara trusts that if the wealthy man deals with charity and generosity, it will be great for changing the individual minds and to control their souls. Because at first mission in the salvation she thinks that it is easy to replace poor soul. In the play she mentions:

Barbara: I know he has a soul to be saved... I'll do my best to help him (Act III. p, 119).

Soon, Barbara gets disappointed with her vision. She finds out that the salvation needs sources for the businesses such as merchants in death and destruction. Undershaft who is the owner of his factory gives life substances to workers and prevents them from poverty. He realizes that a starved man cannot expect a human life. For example Margary Mary Morgan in her book *Shavian Playground* explains that in *Major Barbara* Shaw examines the connection between business and the specialist, and the morals of interest in murder. She also mentions that the acknowledgment of humankind must correct all the rebellion or promote evolution in society. Also, she observes that Shaw does not fail to notice the control of cash, which is a crucial tool of force in genuine culture. Undershaft with his companion Lazarus will exchange power of armament in the fighting, an honest to goodness with consequence of work in culture (Morgan, 1972).

In the play, Barbara attempts to find another supporter for the shelter. She opens the dialogue with both Bill Walker and Jerk. Furthermore, Greek philosopher Adolphus Cusins joins their conversation and states that:

Cusins: I gave the intellectual man weapons against the common man. I now want to give the common man against the intellectual man. I love the common people. I want to arm them against the lawyer, doctor, the priest (Act III, p. 172).

Both couple in the play *Cusins* and *Barbara*, announce that they cannot change the social background in the shelter, because their knowledge is a part of the social organization. Then, the pair try to find a good method to fit the facts. So, they return and accept Undershaft's advice:

Undershaft: Come, come, my daughter! Don't make too much of your little tinpot tragedy (Act III, p.160).

The key point of the play *Charity* and *capitalism* are examined through the dialogue and activity of Andrew's family with his son Stephen and the poor people in the Salvation Army. Both Lady Britomart and her son are unsatisfied with Undershaft's manner of collecting money and doing business. Lady Britomart refuses to join her husband 'Andrew' because of his commercial-training gun power with arms business. Stephen does not realize his mother's problem with Undershaft. Lady Britomart asks her son to discuss the family financial support especially about his two sisters' marriage. Lady Britomart states that she cannot stand in her husband's way in morality: "... I couldn't forgive Andrew for preaching immorality, while he practiced morality"(Act I, p.59). However, Undershaft as an alienated husband financially supports his family. Undershaft, impolitely laughs when they ask him about his view on life. Lady Britomart with sad feelings says that her daughter Barbara has desire to join the army. Also, Britomart notices her daughter wants to get in touch with Adolphus Cusins. Stephen notices that he is "kowtowed to everywhere"(Act I, p.55), especially for his fathers' because Undershaft collected a million pound from selling guns. In addition, Stephen unemotionally asks about his father's thoughts about morality. Nevertheless, Stephen's question does not stop Undershaft from his philosophy and thoughts: he wisely answers his son and said:

Undershaft: For me 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 (Act I, p.74).

It is seen in the above that, Undershaft is also proud of his skills and knowledge about right and wrong. In Undershaft's philosophical answer to his son Stephen, the latter accepts that his father is above everything in the country, especially the law, because his money and power enable him to pay tax to the government politicians. Stephen reminds

his sister Barbara about her father's thoughts of the shelter. However, against that, Barbara defends her father and believes that her father has to help the poor people in the shelter. Because Barbara is confident with their work in the Salvation Army, and believes that she is able to change their father's ideas about life. Yet, when the family visits factory all of them are shocked, especially Stephen who accepts that earning too much money from selling guns can support and bolster communities. On the other hand, Cusins Barbara's fiancé, has joined Barbara's shelter as a volunteer, because he appreciates Barbara's vision of the charity work. Cusins has not suffered starvation and poverty before, but he is so fascinated by their knowledge about life. It is clear that Cusins' ideology in many ways is related to Undershaft's philosophy, because he is stubborn just as Undershaft, and tries to gain all his desires. Cusins claims that Barbara's love makes him stay in their shelter and work, he mentions that no one can stop him from the marriage process with Barbara. Andrew Undershaft attains his goals to win Barbara's love with his gun, money, and power. He mentions: "Religion is our business at present, because it is through religion alone that we can win Barbara" (Act I. p,105). He also helps and asks Cusins to work as a head of the staff in his factory. However, it is clear that Cusins is a mirror of Undershaft's realism. Moreover, Cusins accepts Undershaft's thoughts about Salvation Army, because he knows Undershaft's wishes to earn his daughter's love, and required to add all the poor people in the shelter for working on his factory. It is noticed that Cusins never votes for any one in the election process, he also agrees with Undershaft's ideas that voting for someone means only to change the name of the person of the cabinet. Andrew Undershaft believes that through weapons such as explosives, people can change history. Cusins accepts Undershaft, because he understands that he does not get motivated by mere greed to any realistic hope of defeating crime of the poverty; he believes that poverty must deal with the economic reality of human. Undershaft's second daughter Sarah is placed with Charles Lomax; she is considered to be the best example of moralities of peace on earth and goodwill among men, because Salvation Army displayed her. Sarah's husband Lomax has different ideas on the meeting; he believes all things that happen are tosh (rubbish) in the army; he is also working with them as a musical instrument. In the Salvation

Army, the poor man and woman are discussing the morality of giving bread and soup. Snobby Price similar to Charles Lomax has some ideas about the Army (Stafford, 2013).

Snobby Price states that he himself needs the Salvation Army as a places to obtain the daily meal. To give the best example of the neediness Price has taken Bill's sovereign only few moments after the shelter improves him. Peter Shirley, a man over 46 years, and newly unemployed, believes that receiving support from handout to shelter means shame. Shirley is proud of his opposite ideas through Undershaft's religion and money, and asks Undershaft about this matter:

Shirley: Who made your millions for you? Me and my like. What's kep us poor? Keeping you rich. I wouldn't have your conscience, not for all your income (Act II, p. 96).

Shirley realizes that Undershaft's power and money come from the workers' hand in the factory. Bill Walker is another salvation member in the shelter and this proves that sometime shelter does not convert people. He thinks of Mog Abbijam as an evidence of Undershaft's reasoning, when Undershaft says:

Undershaft: There are millions of poor people, object people, dirty people, ill fed, ill clothed people. They poison us morally and physically: they kill the happiness of society (Act III, p. 162).

Side by side with Undershaft's philanthropy, Bill gives the shelter a small amount of money, yet this suggests Barbara's reaction that the Army needs his spirit and nothing less, despite the fact that the shelter is at the risk of being shut because of the financial problems. When it is reported that Bodger the distiller and Undershaft the weapons manufacturer's money help the shelter not to be closed, the poor people in the shelter become overjoyed and happy. They are not aware of where the cash has come. From this turns Barbara to feel disappointment: she leaves the shelter sadly and says: "... Perhaps I shall never pray again" (Act II, p. 123). Bill insults Barbara by his speeches, he says its quite clear for the poor at the Salvation Army—they require to find a solution for their problems and should work in the factories to earn some money to buy food and places to rest. Barbara's Christian views of 'poverty and salvation' contrasts with thinking about Undershaft's good news of 'money and gunpowder'. This is an addition to the moral discussion on Undershaft's family, his son Stephen, and the Salvation Army. By combining idealism with realism, Major Barbara proves that neither one of the extremes

is suitable, for romantics often do not achieve anything, and realists are too concerned with the practical (Stafford, 2013).

In general, Barbara believes that the poor people morality could be suitable through the Christian religion, like tolerance (broad mindedness), truthfulness, feeling of sacrifice and humbleness. She believes that the neediness is the result of the spiritual ignorance. Therefore, she obtains profound learning (the poverty of man/woman experience). In the shelter center of the Salvation Army, Barbara tries to find a job to save poor souls through the agency of Christianity. It appears that she sets out on the risky experience of instructing the empty stomach about the price of salvation. Barbara does not care about the poor people in the shelter, they appreciate her spiritually moving preaching or not. She is gladly persuaded that the empty stomach can better handle the conflicting otherworldly matters. This traditional example of Christian vision, symbolized by Barbara, is extremely assaulted by Bernard Shaw. Barbara hates evil. Undershaft opposes that, because he believes that evil can show different kinds of goodness. Andrew's opinion of the evil is not to be hated but rather to be learned. Barbara fears crimes like murder, assault, theft, and so on. However, Andrew Undershaft takes every one of those alleged wrongdoings as straightforward turbulences in the set up requested of the society. To Andrew, neediness is the best wrongdoing, it is the best evil. In Undershaft's eyes, the citizen's duty is to reject the poverty or kill the monster of the poverty, which will destroy the world. Barbara needs to take care of the issue of neediness by profound learning, and by spreading the light of Christian vision. Andrew needs to take care of the issue of neediness by giving the business and employment to the jobless. Through the ideas of *Major Barbara*, Bernard Shaw needs to build up the way that neediness is the best wrongdoing, that acquiring cash or money can solve it. Otherworldly idealism cannot be a practically productive response to the crime of poverty. Money is a definitive reaction to the subject of poverty. Undershaft is the kind of man who can accept any violence and bloodshed if such acts convey satisfactory cash to kill the monster of poverty. In the fever pitch of his contention, Andrew explains his industry for allowing him to slay the giant of miserable poverty, which once nearly swallowed him. Along these lines, this play has ideas on the religion of money, Moloch

and materialism as beneficial, more helpful, and better than the religion of God (Ollevier, 2012).

Barbara is the character who gives the best definition to the word idealism in the play. Barbara is a central idealistic character in the play. She is from the aristocratic family in the British society. When the play starts, Barbara has some information about her wealthy father, but she does not desire to connect with the polluted money. Barbara as an officer works at the Salvation Army to support poor people because she loves her jobs and loves those people stay in the shelter. She is totally recognizing herself that God created her to be the saviour of the innocent people, especially those who suffer from lack of food and have no place to rest. She works hard and cheers with the poor people in the shelter; she can gain the rank of major in the salvation. Barbara's behavior with poor people and her open-mindedness will help to solve the problems in the Salvation Army and she makes Cusins stay and work as a volunteer in the shelter. Adolphus Cusins and Barbara decide to get married, because both couples love each other's. Barbara in the shelter shows a good example of the woman's love in the shelter. She has plans to help poor people to present a good image in the world, except that they loves their religion and they are in touch with Christianity. So, this situation of in the Salvation Army return to the ideas that believes salvation was the charity branch of the Christianity. Barbara's dream about the profound probability of the salvation shelter gives way when she recognizes the chief of the shelter taking gift from an alcohol organization and her own dad, a weapons producer. Barbara does not love her fathers and did not agree with his ideas about loving shelter. In the end, Andrew Undershaft as a realistic man has given money to the shelter and saves the poor souls in the shelter. However, this is opposite to Barbara's ideas towards her fathers thought. Because Barbara believes that her father did not love the shelter, but later Barbara accepts that's she is wrong for her thoughts. She asked a position in her father gun manufactory to helps poor people and to find for them a job in her father's factory. Barbara does not (Ollevier, 48).

The mouthpiece of Bernard Shaw is the capitalist man Andrew Undershaft. Undershaft is the realistic character who stands for realism. He loved his works and throuhg his works he had a desire to help and love those poor people. In the play, Undershaft is the

best example in terms of realism. Undershaft is the person grown from poverty to prosperity (wealthy) for that he loved to help poverty and to save them. Andrew Undershaft is the best dealer of the weapons, and gets much money from this trade. As Undershaft is a great and lovely capitalist, he is also so clever, reasonable, honest, and fluent. Undershaft collects money from selling weapons; he actually uses them to support workers in his industry. He is opposed to other wealthy people; he is a truthful man and great thinker of the problematic issue in the social situation. He believes that neediness is the greatest crime in the world. Concerning his ideas about religion, he frankly states that he does not belong to any religion and the best religion for him is money. Contrary to his ideas he is considering being the lovely person in he shelter of the Salvation Army. Thus, money and weapons for Undershaft are the best religion. Bernard Shaw selects Undershaft as his mouthpiece, because he is the means of conveying Shaw's message by attacking both against political and Christian charity organizations. Shaw criticizes the hypocrisy of moralists, the intelligentsia and the politicians of the British society, when they are proud of poverty. In the play, Shaw also assaulted those who do not practice poverty in life. Andrew Undershaft as a true man in the play claims that it is an honor to practice theft than poverty. Undershaft's power and money support him to be on the socialist reforms of the British society. Undershaft focuses more to find a job and places to workers, rather than his daughter to give poor people bread and soup. Undershafts daughter Barbara believes that poverty is a gift from God. Also, she prefers to teach Christianity to the poor who are with empty stomach. In Barbara's mind, if the poor people wish to be satisfied with their lives, they must earn virtue through religion and belief in God. Contrary to that, Undershaft rejects these ideas and notices that neediness is the greatest crime; he also believes that it is impossible for the people to learn something new about religion with empty stomach. In addition to that, he says that the poor may come to listen to the gospel, but they never understand the meaning of religion. The best thing for the poor to understand the true meaning of the religion is to be satisfied in their lives. Undershaft's aim in the play is to gain his daughter's love and to be realistic woman. He says: "Barbara must belong to us, not to the Salvation Army" (Act II, p. 107). Bernard Shaw as a social dramatist and critic

assaults idealism in the play, he isolates his ideas of realism through Undershafts behavior. This becomes quite clear by the end of the play. (Bloom, 2011).



3. THEMES OF WAR, LOVE, REALISM AND IDEALISM IN *ARMS AND THE MAN* AND *MAJOR BARBARA*

3.1 The Theme of War in *Arms and the Man*

Shaw's aim behind writing *Arms and the Man* is to examine the concept of war, which is connected with human nature in Victorian period (1837-1901). During that period, there were various plays that had the same ideas of *Arms and the Man* but Shaw's philosophy in the play is different from all the other plays. In the play, Shaw presents famous themes of love and war and explains them in a different way. Here, war is presented in a funny way and this seems to be an explosion in the British Theater. In the preface of the *Plays Pleasant* Shaw states that: "Drama, in England at least, was a figment of the revolutionary imagination"(Shaw, 1964). Shaw presents war in a witty way to give the audience an approach for applying it in their daily lives. However, Shaw's attempt in the play is not to show the good or the bad sides of war, but his intension is to present how it has affected humans nature. For instance, in the preface of the *Heartbreak House* (1919), Shaw states that war destroys the pretenses of civilization and breaks humans life (Griffith, 2003).

Through *Arms and the Man*, Bernard Shaw as a social writer delivers a number of messages to the viewers to be aware of what is happening around them. This play can be considered as a military play, because Shaw in the preface of *Plays Pleasant* states that the purpose of his plays is to deal with romantic follies of society. In the play the ideas of the war returns to the brave man or fighter that able to overcome all the danger in the battlefield. However contrary to that, Shaw believes that war damages the society and brings starvation, poverty, prostitution, and homelessness. He also conveys a message in the play to audience to recognize the true reality of the warrior in the war. Shaw attacks war in general and scorns the romantic notion of the warrior in a specific way; as such,

he deals with war in an anti-epic style (Mahdi, 2011).

Bluntschli is a realistic man and hero soldier in the play, because his entering Raina's bedchamber changes all the illusions and traditional notion of war. Through his coming to Raina's room, he explains the entire images of war and the warrior in the battlefield. Bluntschli's vision about soldiers is not to make the difference between a hero and a coward. He believes that there are two types of soldiers in the battlefield, he says: "The young ones carry pistols and cartridges: the old ones, grub" (Act I, p.26). In this quotation, Bluntschli mentions that the young soldier has ammunition, guns but the old soldier has skill in war and they do not care about death one day. Bluntschli is the best example of the experienced soldier, and describes him as the mouthpiece of the author. Because Bluntschli shows the soldier's life in the battlefield, suffering from lack of food, sleep, and filled with fear. Bluntschli uses his ammunition pockets to carry chocolates rather than cartridges for his pistol, and he thinks that it is important to be a professional soldier carrying a box of chocolate to eat instead of bullets for his pistol. Because in the battlefield, it is very hard to find food to eat, and with empty stomach, they cannot fight, for that the best thing for the soldier is to eat chocolate. He explains to Raina: "I've no ammunition. What use are cartridges in battle? I always carry chocolate instead; and I finished the last cake of that hours ago" (Act I, p. 25).

Raina's father is one of the officers in the Bulgarian army, he joins army so as to get the rank of major. Raina describes her father to the man in her bedroom and says: "I must tell you that my father holds the highest command of any Bulgarian in our army. He is a Major" (Act I, p. 31). Major Petkoff is a major and a business-man in the Bulgarian army; in the war he makes a trade of horses and his talk with Sergius explains this. He says: "I suppose soldiering has to be a trade like any other trade" (Act II, p. 43).

Another idea in the play is that Sergius notices that the war for the warrior is the dream of showing himself as a brave soldier in the battlefields. Also Bluntschli describes himself as tradesman soldier, whoever comes first, he will contact him. Bernard Shaw as a pacifist writer is against the glorification of war and his aim of writing *Arms and the Man* is to serve people to know more about war and warrior in the battlefield. Because Shaw depicts two-neighboring countries Serbia-Bulgaria who fight against each other

and start to make war without knowing any rules of war. In Bernard Shaw's mind, heroism must help humanity by directing people to a peaceful life. He does not agree with the military heroism in war, because people become poor, orphan, and hungry (Mahdi, 2011).

3.2 The Theme of Love in *Arms and the Man*

Arms and the Man is a witty play; describing wrong notions of both two themes. Especially, themes of love towards Raina, appears as a romantic girl right from the opening Act. In the first Act, when she stands on her balcony looking at the sky and admiring the brilliant stars around her country. She is joyful because of the hero Sergius and waiting him to return from battlefield to marry him, she describes Sergius: "Oh, I shall never be unworthy of you any more, my soul's hero: never, never, never" (Act I, p.19). On Sergius' return to Raina's house, they called each other my hero and my queen, because Raina is an attractive Bulgarian woman, full of notions of love. When Raina hears about Sergius' bravery in the battlefield she is joyful and happy. She is confused by the news she hears, she describes her fiancé as knight, and hero, and she keeps his photo and kisses him. She imagines that she is fit to marry him. Because at that time bravery is considered as a simple thing that a soldier can get in the battle. Sergius explains his love for her and says: "If you are away five minutes, it will seem five hours" (Act II, p.46). The characteristic of Raina towards love shows love in a great situations of society (Rao, 2004).

Arms and the Man is ironic play that attacks individuals who are proud cowards boasting about war. For that Raina's thoughts towards love and war went to change after the arrival of Capitan Bluntschli. Before coming Bluntschli, Raina believes that soldiering is the duty of killing and fighting in battlefield and they do not have any fear of death. However, Bluntschli explains the situation that happened in war field, he tells that all soldiers have fear of death and there is nothing about cowards in the war, and its bravery to save your life as long as you can. He presents a negative image of soldiers in war: "nine soldiers out of ten are born fools"(Act I, p.22). Bluntschli escapes from the war and enters Raina's bedchamber through the window, and helps Raina to have a realistic picture of love and war. At the end of the play, Sergius' relation with Raina moves to

Louka, because he knows that his relationship is not built on realistic manners, he also thinks that Raina does not accept him as her hero, and now she is not looking at him as her future husband. Petkoff as the master of house thinks that there is a love between Louka and Nicola, but Nicola refuses to have any relationship with Louka. In the play, Shaw explains the realistic notion of love and marriage between Louka and Nicola. So, it is right to say that all of Shaw's work is inspired by Ibsen's work especially in struggle between reality and love (Singh and Arjun, 2013).

3.3 The Theme of War in *Major Barbara*

Major Barbara is considered to be one of Shaw's common plays about gunpowder and money. The play is a discussion between daughter and father for saving poor souls. The play shows the hypocrisy of the religious people who trust in God on one hand, and collecting a great amount of money from the gun sales on the other. It contains dialogues between Barbara a poor girl from the hell with the multi-millionaire Andrew Undershaft, the owner of the gun factory. Both of them discuss about changing the poor condition in their shelter of Salvation Army, because people think that the shelter is the place to live, and have a daily food with places to rest. The people of the shelter are proud of their poverty and think that this is a gift from God. They agree to ask for food on one hand, and on the other hand they think that God is all forgiveness. Andrew Undershaft as a wealthy and owner of the gun factory hates poverty especially a jobless man. He believes that his work is far much better than Barbara's work in the shelter, because he uses his money in the profitable business of war to save people from poverty. He discusses with Barbara and Cusins says:

Undershaft: ...I will drag his soul back again to salvation for you. Not by words and dreams; but by thirty-eight shillings a week, a sound house in a handsome street, and a permanent job (Act III, p.162).

Andrew Undershaft thinks that the poverty is worse than a crime. He believes that it is better for a man to work in his gun factory than sitting in the shelter waiting for soup and bread. Undershaft's famous speech is that man must have enough money to be the master of himself in life, because he believes that money brings power and freedom to people (Act III, p.158). Andrew knows that his work was not acceptable in Barbara's

view, but he prefers that it is better for Barbara to ask him than others to help the shelter. This issue is presented in other discussions of the play. Barbara with her mother Britomart thought that Undershafts' work is immoral, violent and brings death to the innocent people. They believe Undershafts' money was dirty, because he earns billions of dollars from selling weapon to any one who wants to buy. However, at the end of the play Undershaft can attain his goals by telling them his work in producing weapons is something moral and money is needed to save the people's souls (Stafford, 2013).

Bernard Shaw in the play shows the conflict between two sides: Undershaft as a capitalist and owner of the gun factory who loves war and collects much money from it, and Barbara with her fiancé Adolphus Cusins are more important voice because they represent peace in the world especially in their shelter. Both sides in the play intend to change the problematic issues such as poverty, starvation, homelessness, and joblessness that British culture suffered form in the 19th century. Nevertheless, their intentions are different from each other's, because Undershaft appears as a realistic person, but Barbara is the opposite, she is an idealistic character. Barbara's vision of the people in the shelter is to change their souls to good people. Barbara fails to save the souls of poor people because she announces that the shelter is closed, due to financial problems, they wanted to find a supporter. In any case, Undershaft notices that he can save the shelter by giving money as he benefits from weapon. But the source of Undershafts' money has come in this way:

Undershaft: To give arms to all men who offer an honest price for them, without respect of persons or principles: to aristocratic and republican, to Nihilist and Tsar, to Capitalist and Socialist, to Protestant and Catholic, to burglar and policeman, to black man white man and yellow man, to all sorts and conditions, all nationalities, all faiths, all follies, all cause and all crimes (Act III, p.157-158).

Undershaft thinks that gun is power and life force needs this job. Because this is the reason why he leaves his family soon, since every day his wife asks him about the source of his money. Undershaft asks his daughter Barbara to mention the meaning of power especially gunpowder to her mother because she does not want to understand (Burton, 1916).

3.4 The Theme of Love in *Major Barbara*

Major Barbara is a social play discussing the social identity through lovely girl working in organization. Barbara as a heroic character from an aristocratic family working in Salvation Army with the rank of major. She is an emotional girl and a merciful officer. She loves poor people in the shelter and desire to them. Barbara is considered to be the mouthpiece of Christianity in the shelter. Barbara's language with people in the shelter is different from others, because her idea of working in the shelter is to spread her loves to everyone. Barbara grows from her mother's hand without being supported by any others; her father leaves them and goes to collecting money, this is mean that her fathers does not loves them. Barbara in the play represents the authors' speech for supporting and defending woman, because when Shaw wrote the play, woman in British society could not vote in election or working outside their homes. Shaw broke this rule by creating a lovely woman from the shelter, and raising her to get the rank of major in the army. At the shelter when Bill Walker drags Jenny hill's hair, and told her, you want to tell your major. Barbara scorns him and said: man must be love woman, because woman needs man's love. Shaw makes Barbara responsible for all faults in the shelter such as poverty, homelessness, and starvation. All the characters ask Barbara to find a solution for the problems they have. At the time when the Greek teacher Adolphus Gusins comes to the shelter and sees Barbara who is alone with her voice in the shelter and asks help for poor people. He is attracted by her behavior and tells her father that he has been accepted in the helter, as a "poor professor of Greek"(Act II, p.102). Cusins notices that, before coming to the shelter, he does not desire to marry or make love with woman, but when he sees Barbara's performance he is shocked and at once asks her to love and marry him. Cusins defines his love to Barbara and says: "She bought my soul like a flower at a street corner, but she bought it for herself"(Act III, p.153). He mentions that no one is able to take me away from Barbara's hand (Fisher, 1983).

In his professional speeches, Cusins can gain his goals in Undershaft's heart to love him and find a place for him in his factory. Undershsft mentions that: "Professor Cusins: you are a young man after my own heart" (Act II, p.104). In the play, the debate between

Barbara and Undershaft starts when Barbara loves her father and desires to help him in his work (Baker, 2002).

3.5 Idealism Versus Realism in *Major Barbara*

Throughout history, many writers and philosopher attempted to use theater for making social reform to make people aware of what is happening in the world. The great Irish thinker and dramatist Bernard Shaw is considered one of those writers. From his childhood, hypocrisy annoys him, and his works are fraught with this social ills. Before making social reforms especially in Britain, people suffered much from bad government and capitalism. At the time when Lady Britomart invite her husband to come home and see their child, Undershaft comes as a strong powerful man and owner of a big gun factory in the world not as a father of the child. Undershaft proudly says: “Well here I am. Now what can I do for you all” (Act I, p.70). Undershaft discusses with his son Stephen about business and trade, and scorns him by saying: “You can’t become prime minister all at once” (Act III, p.137). Undershaft talks with Stephen about the government and he mentioned government is in capitalist hands, when Undershaft says: “ The government of your country! I am the government of your country” (Act III, p.139). However, lower class always suffered much because they were exploited by upper classes, by giving less food and wages. Then, all the crimes have been accepted by the lower class because the upper class brain wash them by telling them that they can find a solution for lower classes problems. However, *Major Barbara* was written about the struggle between these two types. In the play, Shaw tries to present them in the form of the realism and idealism in the religions. Best friend of Bernard Shaw Archibald Henderson (1877-1963) an American professor who has a variety of works such as history and drama. In his book *George Bernard Shaw: Critical Biography of his Life and Works* (1911), describes Shaw in his childhood as a child who does not accept the process of learning Christian religion in church. Also, he mentions that Shaw works mirror the hypocrisy of the social system especially the British culture and the Christian religion. (Baker, 2002).

In the first Act of the play, Shaw starts to present the conflict between Undershaft and his wife Lady Britomart who are separated. Lady Britomart defines Undershaft as a selfish man who wants to disinherit his son. She says:

Lady Britomart: Yes, because he was not content with being a foundling himself: he wanted to disinherit you for another foundling. That was what I couldn't stand" (Act I, p.56).

Another conflict is between the owner of the manufactory and Barbara through trusting each other's for the concept of idealism and realism. Both of them want to convert each other's ideas and beliefs. As Barbara mentioned, her father was a secularist and does not believe in any idealistic manner. However, Undershaft as a secularist and capitalism discusses with Barbara about the reality of her places in the shelter and rejects her thoughts to convert him to her ideas, he says:

Undershaft: Well, you have made for yourself something that you call a morality or a religion or what not. It doesn't fit the facts (Act III, p 160).

Certainly, Shaw's philosophy in the play is to make a contrast between realism and idealism. He tries to portray idealism thoughts through Adolphus Cusins, who is a professor of dialectic. Shaw defines idealism through Cusins ideas because he sees things as they happen not as he wants it to happen. He also believes that reality emerges with the daily humans' life. In the preface of his book, Stuart E. Baker states that: "For Shaw, as for others of his time, realism meant the courage to see things as they are, not as one might wish them to be" (Baker, p. xi). Hence, both Cusins and Andrew Undershaft in Bernard Shaw's mind symbolize the realistic character in the play (Baker, 143).

Shaw's philosophy contains some principles about idealism and realism. He sees idealism as disillusionment from the faith in something outside. Also, he looks at realism as a mirror to the daily life. The last point in the play the reader can see is that, Shaw considers the sufferings of the poor people is the outcome of their idealistic thoughts. For instance, in *Major Barbara* Shaw prevented the reader/audience from using idealism for committing a crime. Shaw brings Andrew Undershaft from gun factory to the charity places to save people from poverty and get rid of their suffering in life. Undershaft says: "In your Salvation shelter I saw poverty, misery, cold and hunger. You give them bread and treacle and dreams of heaven" (Act III, p. 161). Undershaft's idea does not have any

effect on some members in the Salvation Army, because they are proud of their poverty. This is seen when Barbara introduces Shirley as a poor man and not as a millionaire like Undershaft:

Shirley: No; and proud of it

Undershaft: Poverty, my friend, is not a thing to be proud

(Act II, p. 96).

In this conversation the reader knows that, Undershaft's aim is to kill poor people, especially who does not want to change their life (Berst, 1982).

Finally, the reader is familiar with something great in his life. The play shows idealistic thoughts towards Barbara and how she is converted to be a realistic character, and accepts to live and work in Perivale St. Andrew Undershaft. Bernard Shaw's play *Major Barbara* has impact on the social situation through using those concepts in the play such as idealism, realism, religion, capitalism and class prejudice (Baker, 76).

3.6 Idealism Versus Realism in *Arms and the Man*

Arms and the Man depicts the conflict between realism and idealism. In the play, Shaw as a realistic writer tries to present realism through realistic characters such as Bluntschli and Nicola, because realism or realistic characters aim to show things as they are in their daily life. Realism is opposed to romanticism or idealism. All of Shaw's works are influenced by Henrik Ibsen, who is considered as a modern realistic writer of the 19th century. In the play, Shaw conveys idealistic thoughts from notions such as love and war towards Bulgarian Lady Raina. The realistic thoughts of war are related to Swiss soldier Bluntschli. In the first act of the play, readers will know that Raina is betrothed to Major Sergius, who is a hero and a brave soldier in war; Raina defines Sergius: "Yes, first one! the bravest of the brave!" (Act I, p. 27). However, Raina's mother Catherine is so proud of Sergius and waits to see him again and gain her purpose is to arrange his marriage with Raina, because she fears to lose Sergius. In the first act she mentions: "A great battle at Slivnitza! A victory! And it was won by Sergius" (Act I, p.16). Catherine is proud of her idealistic son-in-law, she says: "Sergius everybody here is mad about you" (Act II, p.41). It is quite clear that Raina's mother does not have any idea about war

and soldiering in the battlefield. Also, Sergius as a Major in the battlefield does not have any knowledge of fighting, but his name is brilliant in the Bulgarian army; he describes himself: “Everyone that knew me. But enough of my self and my affairs” (Act II, p. 42). Bernard Shaw does not make longer discussion between Catherin and Raina, because he wants to change them, he brings in a fugitive soldier and presents him as a realistic man. Bluntschli comes to Raina’s room without any permission and asks for help. He is covered with the mud, blood, snow, fear, hungry, thirsty, and with an empty pistol. He comes for three reasons, to save his life from the troop of Bulgarian and Russian searchers, and to save Raina’s life from her idealistic thoughts, and to bring the realistic news of what happens in the battlefield. Shaw’s philosophy starts with the basic conception of realism. Bluntschli talks with Raina, he says: “If I’m caught I shall be killed” (Act I, p.20), also he says: “A lot of your cavalry will burst into this pretty room of yours and slaughter me here like a pig” (Act I, p.21). This scene perfectly brings elements of realism in the play, because no one wants to be killed, and every one loves life. This scene hurts human’s mind, but tempts to bring a positive change in the society (Siddiqui, 2012).

Captain Bluntschli is able to gain Raina’s heart by word and he draws her attention to himself forever. Sergius opposed Bluntschli, yet controls Raina’s heart by showing himself as a hero and courageous soldier in the battlefield. In the play, the scene between Sergius and Raina with the dialogues between Bluntschli is the best example of changing thoughts from idealism to realism. Shaw presents Captain Bluntschli carrying chocolate instead of ammunitions, which is not fit with the principles of the war; but this is Shaw’s philosophy to present the actual meaning of reality about war. Bernard Shaw through the notion of love and war attempts to expose their thoughts as a realistic writer. For Shaw war only brings killing, orphan, starvation, poverty, and prostitution to the society, but chocolate symbolizes a delicious type of food everyone wants to eat. Captain Bluntschli clarifies that he is a professional soldier and Serbs army comes first on Switzerland road for that he joins them. In the play, Raina is presented as a worshipper, a priestess instead of being a lady, Bluntschli comes as a fugitive soldier but her position as a savior of Raina’s illusion towards war and warrior in battlefield. Raina

starts to change her idealistic thoughts at the first act when Bluntschli asks her to help, she replies: "I'll help you. I'll save you"(Act I, p.22).

The two servants in Petkoff's house, Nicola and Louka, are totally opposed to each other. Nicola as a servant in Petkoff's house is a realistic man devoid of any idealistic thoughts. Nicola's discussion with Louka, the maidservant of the house clarifies that, he desires to prevent her from any bad behaviors with the masters of house. In the play, Nicola appears as a clergyman who gives suggestion to Louka about her ideas of masters, marriage, dressing clothes, face make-up, respects, and class prejudice:

Nicola: Discharge you for untruthfulness. Who would believe any stories you told after that? Who would give you another situation? Who in this house would dare be seen speaking to you ever again? How long would your father be left on his little farm? Child, you don't know the power such high people have over the like of you and me when we try to rise out of our poverty against them (Act II, p. 36).

Arms and the Man is not only a conflict play, but it is also a play of Anti-Romantic comedy in three acts. It is a comedy because it reveals the emptiness of romantic love and the heroic ideals of the war. Shaw does not present the relationship as they are, but his aim is to show as must be, such as Raina she shifts by Bluntschli instead of Sergius; and Louka shifts by Sergius instead of Nicola. It is an anti-romantic play because the romantic heroine Raina is the best example who gained her glorified notions about love and war by reading poems. Shaw breaks this notion and glorification by presenting realistic notions of marriage by Louka (Mondal, 2015).

Arms and the Man is categorized as a revolutionary play in the British culture, Bernard Shaw is considered as the leader of this revolution. In the play, Shaw shatters all the idealistic thoughts which are commonly believable in the 19th century. In the 19th century, British culture especially aristocratic family, were satisfied with their idealistic thoughts and they were proud of them. At that time aristocratic family symbolized all British culture. Raina's speeches with Bluntschli clarify that: "...but among civilized people. We go to Bucharest every year for the opera season"(Act I, p.31). However, Shaw satirizes idealistic thoughts of love and war and shatters them by realistic thoughts, because Shaw focuses on the things that appear in the daily life. Shaw believes that war is not a romantic term, to be proud of, but war is a terrible term and the black

reality of life. Shaw's aim is to destroy all illusions and thoughts, and change them to real facts. Shaw makes the audience/reader to laugh at the character faults and gives the result at the end. Lastly, Shaw broke the entire class prejudice: he raises Louka's position to her masters position in the society, because Shaw believes that all the humanity are the same and they are made of clay. However, Sergius from the high class falls down to marry a servant from the lower classes. Raina's idealism of higher love and war was also shattered to marry a chocolate cream soldier (Khatun and Sibasis, 2016).

Finlay, *Arms and the Man* is the best example and successful play which contains elements of realism. The play gives an intellectual lesson and happy resolution at the end. Shaw destroys all the idealistic thoughts, which at that time people suffered from in British culture especially that of the 19th century. In *Arms and the Man* Shaw criticizes the idealistic thoughts, presented on the stage, and asks the audience/readers to find a realistic manner to their problems. In the preface to *Plays Pleasant* Shaw mentions: "all I had to do was to brain them, so to speak" (Shaw, 11). Shaw aims to break the idealistic thoughts which damages humans' life and suggests that they move to realistic thoughts. Shaw refuses to accept romanticism in order to welcome realism. Obviously, Shaw is successful in his attempt towards realism.

4. CONCLUSION

Bernard Shaw's aim in writing plays is to make a deep reform in private and public life. Shaw started to read at reading room to establish himself and become an effective member and public speaker on the variety of social issues and finally he finds himself as a strong and successful playwright in the British Theater. Shaw becomes an active member in the Fabian Society, which was the powerful group of British social theorists during the period of 1880s to 1920s. Shaw uses theater in the 19th century to be a place for correcting the social faults because he believes that all his works especially drama should deal with the major social problems.

All of Shaw's literary works in British culture are considered as a new movement in the 19th century, because all of them contain ideas about human's freedom. Shaw's plays are called drama of ideas, because his aim was usually not to tell a story but to convey ideas to people. *Arms and the Man* examines the faults of the society. Shaw from the first act tries to combine all the humanity problems and show them to the audience/readers. He starts to present a conflict between the ideas and outlooks of his characters. Shaw used Balkan terms as a new model of war that happens between two neighbors; also, he chooses a modern European family from the upper class. In the play, one can see that both majors in Bulgarian army joined the army only to gain the rank and make horses trade, without having any knowledge of war. Sergius represents the image of the Byronic hero to Raina without giving any realistic action, and that is the reason of losing Raina. Contrary to that, Shaw gives the chance to the professional soldier, captain Bluntschli to run away from the war and bring realistic picture of war.

Shaw in the play turns Raina's thought upside down and changes her thoughts to chocolate cream soldier not to a brave man. Shaw makes Sergius mention that he wins the battle in a wrong way. In addition, Shaw breaks their loves to each other by changing

both characters and making them fall in love of their people, because their relationship is not built on love and trust, but their love is built on romance and idealistic thoughts.

In his plays Shaw attacks the class prejudice in England, especially when it is used against the lower class. The lower class tries hard to get a position in the society, but the upper-class stands against them and prevents them from changing their class. Here Bernard Shaw destroys all these prejudices and starts to make reforms in human's mind. He advocates for the equality between the upper and lower classes.

The major aims in *Major Barbara* are to show the faults in society. It is a play full of debate and dialogue between capitalism, poverty on one hand and socialism on the other. So, through this conversation Bernard Shaw aims to show which one of these aspects can help the poor people. Shaw portrayed these conflicts among characters that believe in idealism and realism. Shaw through Undershaft's character rejects ideas related to poverty. However, Shaw presents that paradise is the gunpowder factory, instead of the shelter, because they do not agree or accept the principles of life in a realistic manner.

Bernard Shaw never supports capitalism, but in *Major Barbara*, he presents capitalism and gives it a new definition. Shaw presented this in the play about capitalistic ideas, which is the reason behind poverty in England. Shaw in his plays deals with ideas that occupy the modern man's mind. *Major Barbara* was written in the time when the capitalism had controlled everything. During the time when Shaw has written the play, there were other attempts to save people from starvation. Undershaft as the owner of gunpowder's factory tries to save people from the shelter, because the shelter does not have power to support its members. Undershaft as a capitalist appears as a savior of those people by giving them work and wages.

Shaw's idea is that all the social ills in the British culture are due to the misunderstanding of the meaning of life. The shelter gives poor people daily food but does not protect them from starvation. On the other hand, at that time the government was under the influence of capitalism. Shaw tries to change capitalistic ideas in life and gives them a chance to join with poor people in the shelter. Contrary to the other dramatists, Shaw selects a capitalist to be his mouthpiece. Shaw has no fear of being

accused as the supporter of capitalism because for him the survival of a group of people is more significant than fake and hackneyed ideas accepted by people for a long period of time.



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