

Bernard Shaw: His View of Religion in his Plays

By

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Requirements for the Degree of
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DECLARATION

This dissertation – submitted to the Department of English, Dhaka University, Dhaka – is in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

I hereby declare that this dissertation is my own work except where otherwise stated. It has not been submitted previously anywhere for any reward.

Signature:

Date:

CERTIFICATE OF APPROVAL

In my capacity as supervisor of the candidate's dissertation, I certify this dissertation is the student's own work and to the best of my knowledge all sources of information used have been acknowledged. This thesis has been submitted with my approval.

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Abstract

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Prior to the advent of science and philosophy in late nineteenth century and early twentieth century, religion took a new shape in the mind of creative people like George Bernard Shaw. His extensive reading capacity and profound knowledge about his contemporary world allowed him to ponder over existing theological practices and made him take a different view about them.

Shaw expressed his dissatisfaction with existing institutional religious practices that affected and reflected his time in his works. He was very vocal and at the same time ambivalent in the presentation of his thoughts. He was a self-proclaimed atheist and at the same time expressed his deep concern about religion with conviction. Shaw's religiosity was neither connected to any particular theological practices; nor did he profess any religion. Focusing on the intellectual world, he felt that religion should be given a shape which would fit the modern mind. With this mission in view, he decided to depend on promoting the freedom of consciousness that it could ultimately lead to a world free from the superstitious, malpractices of religion. As Christopher Hollis observes in his essay "...there is clearly an end of all thought and of all argument. For there is an end of standards. It is to Mr. Shaw's credit that he is one of the few men who has made a real attempt to set Free Thought free. He fell into a world in which the fashionable and daring thing was to challenge accepted belief after accepted belief" (1982, 157).

In this dissertation I examine the Shavian world view and his plays, prefaces and letters that highlight his deep concern about religion. Besides discussing Shaw's extraordinary concept about religion, I show that Shaw's religious views never remained the same. Rather, with the passage of time he encountered different situation that helped him develop his ideas about religion continuously. His development of thought ultimately led humanity towards a new concept of religion which he felt would be more convenient and beneficial.

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Introduction

Bernard Shaw's Quest for a New Religion

There was not a single established religion in the world in which an intelligent or educated man could believe....I want to see whether there is any possibility of our arriving at a religion on which we can agree, because it is very important we should have a religion of some kind. (Shaw)

If your old religion broke down yesterday, get a newer and a better one for tomorrow.
(Shaw 498)

The opening quotation enunciates the speaker's radical views about existing religious systems; at the same time, it shows his earnest desire for having a religion that he could have faith in, while the second statement shows the evolutionary ideas of a speaker who recommends religious reformation. Both statements indicate Bernard Shaw's preoccupation with religion. This dissertation is centered on Shaw's religious views which though incongruous to any existing one, were intended to adjust to the needs of the times.

Born in a Protestant family and nourished and educated in a Roman Catholic environment, Shaw was confronted by religious afflictions throughout his life. In a number of plays, prefaces and letters he attacked and questioned the existing religious system. He belonged to the Irish Protestant Community, a minority in a country dominated by Catholics. His separation from the majority of the people of his country deeply affected his religious views. He felt that in the name of religion people were abusing its values. He found the misapplication of religion in several sectors.

In the biography *Bernard Shaw* Michael Holroyd comments on Shaw's upbringing which in his opinion, had a profound influence on his religious belief: "His heterodox upbringing had helped

to clear away the crushing lumber of ism and creeds.”(Holroyd 38). In addition, Shaw’s interest in socialism help him form a distinctive concept of religion. He was deeply inspired by Marxistbeliefs. The remarkable advancement of science in the 19th century laid the foundation of his theological disbelief. The publication of Darwin’s *Origin of Species* in 1850 was a milestone that challengedconventional beliefs. Shaw was profoundly affected by Darwin’s theory. Moreover, the controversial theological concepts propounded by Hegel, Schopenhauer, Nietzsche, Buchanan and even William Blake and Percy Bysshe Shelley left a deep impact on Shaw’s religion. About Shaw’s remarkable religion, Charles A. Berst opines in an essay as follows “His stance is a synthesis, combining modern thought from a Christian Socialist viewpoint and traditional theology from his position as an Anglo-Catholic” (Berst 81). Endowed with these enticing philosophical ideas, and helped by rhetorical devices in his writing, religion takes a new shape in Shaw’s plays.

Finding Shaw’s own interest in the topic and numerous scholarly and critical works published in books, journals and essays, Dr. Charles A. Carpenter, Professor of English at the State University of New York, published a systematic bibliography on Shaw’s religious works named *Shaw and Religion/ Philosophy: A Working Bibliography* (1981). This work includes Bernard Shaw’s own writings on religion and writings of various scholars in chronological order. Most of these works have been consulted in the writing of this dissertation.

My dissertation is designed to show the development of religious thoughts in some of his plays. Shaw discussed the issue of religion in many of his plays, speeches, prefaces and letters. Most of the time he criticized conventional religious practices. Besides being critical about religion, Shaw did not hesitate to develop his own religious thoughts as an alternative to practiced religion. He advocates a religious practice which would be more human friendly than God friendly. His plays and prefaces become a vehicle to convey his new religious beliefs.

In his quest for a new and sustainable religion, Shaw subverted traditional religious concepts such as good and evil, heaven and hell which he felt had lost their initial meaning with the passage of time. He rejected the fixed meaning of these terms and prescribed a variable meaning for them. According to him, Good and Evil are just different kinds of energies, but both are required to keep the world going. God-fearing religious people are actually afraid of the cruelty of the creator and worry of the consequences if they disobeyed Him. Shaw believed that such belief is no less abominable than fearing a devil. Shaw applied paradox—his habitual mode of expression—

in subverting orthodox religious views. False identities of moral values could misguide people instead of showing men the true path of religion. As Jude Hubert notes in “Upstaging in *The Devil’s Disciple*, “the shedding of false identities provide the best means to discover authenticity” (54). Shaw thus subverts traditional moral concepts which he thought were longer tenable.

In order to make religion more practicable, Shaw associated it with politics. “Here is a man who really has a thirst for God – who feels that the socialism for which he has lived cannot be accomplished without religion.” (Berst 860). Religion provides sufficient motive power for the triumph of socialism. Shaw rejected the materialistic and soul-destroying concept of Darwin’s *Origin of Species*. His Fabian Socialism made him feel that religion provided sufficient motive power for the triumph of socialism. Moreover, in Fabian Socialism there is a place for a higher being which is connected to Shaw’s idea of a superman. Eric Bentley perceptively comments that “The Superman is perhaps the main link between Shaw’s politics and his religion” (80). As a socialist, Shaw believed that a cooperative brotherhood of socialism could replace the anarchic competition of capitalism. As far as he was concerned, such a belief made him a better Christian than those who took no pains to provide food and shelter to the poor. Consequently, Shaw’s religious views took note of the economic condition and its impact on human beliefs.

Shaw also suggested that the economic condition of society formed the basis of its religious structures. The ethical and religious doctrines that shape the characters of his plays are illuminated by economic issues. In his plays Shaw showed that money, the basic economic term, is closely connected to morality. Shaw believed that religious concepts such as temptation, damnation, salvation etc. were motivated by economic condition, something he presents in some of his plays.

Shaw’s religious views were founded on the scientific development of the nineteenth century. His theory of creative evolution and Life Force was shaped by the theories of Buffon, Lamarck and Samuel Butler and were opposed to Darwin’s theory of survival of the fittest. While Darwin’s evolution took place through random mutations, Shaw believed in the development of genes. Shaw’s concept of evolution is basically religious in nature as biology does not influence the genetic factor. Shaw believed that it is a function of the Life Force that help improving human generations. In the course of this dissertation I discuss various opinions of different critics on Shaw’s treatment of religion in his plays and prefaces. Critically examining their views I have

noticed that Shaw's development of thought has been neglected. This dissertation aims at presenting Shaw's development of thought in his plays.

For example, St. John Ervine, one of the most important British biographers of Bernard Shaw, opines that Shaw believed in some "Supreme Spirit" but did not think that the Life Force was sufficient to explain that supreme power: "There is no assurance that the Life Force has a clear understanding of its intention or that it can perform what it wishes to do" (Ervine 391). Ervine does not examine the value Shaw imputed to the phrase the "Life Force". He has thrown light on Shaw's early life and his socialist connections in *Bernard Shaw- His Life, Work and Friends* (1956). Ervine finds that Shaw had to work in a chaotic socio-religious environment. But he says nothing specific about Shaw's religious ideas and is only able to come up with some casual remarks about Shaw's religious faith. Though he declares "Shaw was profoundly religious" (92) he does not dwell on the nature of Shaw's religion.

That the Life Force occupies a major part in Shavian philosophy is also recognized by Shaw's biographer, Michael Holroyd. He asserts that Shaw sees the Life Force as opposed to Darwin's Natural Selection and amounting to a different outlook on life in the post-Darwinian world. But Holroyd does not associate the Life Force with Shaw's religious thoughts.

In his book, *Bernard Shaw* (2002), Eric Bentley discusses only the dramatic aspects of Shavian plays. Bentley had every reason to turn to do so, but he more or less ignores Shaw's religious conviction. He is merely content to see that Shaw's sense of God is very different from the conventional view of God. Bentley notes that "Shaw's God is less personal and less perfect" (88). But he does not see that Shaw's search for God is a continuous process and that he ultimately tried to find an alternative to the idea of God.

Margery M. Morgan too does not dwell on the subject of Shaw's religion in her book, *The Shavian Playground*. In it, in any sustained fashion she traces the development of Shaw's art through the stages the plays represent. But Shaw's evolving ideas about religion is ignored.

In his book *George Bernard Shaw: His Religion and Values* D N Pathak focuses on Shaw's criticism of religion in his plays, prefaces and letters. Pathak offers his thoughts about Shaw's

religious values and the importance of religion in his works. But he does not reflect in any development of thought in Shaw regarding his religious beliefs.

In his book “*Bernard Shaw’s Remarkable Religion: A Faith That Fits the Facts*” Stuart Baker does take up the issue of Shaw’s religion. But Baker does so without discussing the development of religious beliefs and time, and he concentrates mainly on the increasing relevance of Shaw’s religious insights to our time. He tries to explain Shaw’s religion scientifically. But he does not show the reasons that influence Shaw to think so differently or the reasons behind his evolving views on religion. What is pertinent here is that Shaw was greatly motivated by the different philosophical views of the age. Though he was a self-proclaimed atheist, his growing interest in religion suggests that it played a vital role in his life.

In sum, this particular subject, which constitutes the very fabric of Shaw’s beliefs, has been more or less neglected by his critics, even though Shaw himself stressed the importance of religion, and talked about it at length and often in his lectures, plays, prefaces and other works. It was this lack of sustained attention to Shaw’s evolving attitude to religion that let the writer of this dissertation to undertake the study of this topic.

This dissertation will thus analyze the major plays and prefaces and letters of Shaw and discuss his treatment of religion in them. As Shaw was influenced by the socio-economic changes of nineteenth century Europe, the pages that follow will discuss these developments. Since Shaw was also inspired by different philosophical ideas of his time, they will also be discussed. Sometime different writers at different times in the previous century remarked on Shaw’s religion in many contexts. Their views will be analyzed in the context of the dissertation.

The dissertation is divided into four chapters, excluding the introduction. They will discuss his works on religion; at the same time they will try to depict the development in his thinking. Aiming to show the evolution in Shaw’s religious thought, this dissertation has selected four of his religious plays and prefaces. The plays are *The Devil’s Disciple*, *Man and Superman*, *Major Barbara* and *Saint Joan*. In all of these plays, Shaw reveals his evolving religious ideas and tries to give them new configurations through his plots and characters.

Chapter One, “*The Devil’s Disciple—Shaw’s Paradoxical Presentation of Good and Evil and Emergence of the Life Force*” shows that Shaw has unconventional religious notions that separate him from other writers of his time. His criticism of the erotic application of puritanism

evidence his resolve to reform existing religious practices which he felt were not human friendly. In order to uphold his unusual religious thought he subverted traditional concepts of good and evil. In the process he reveals that standing against conventional morality, one can be a truly religious man. The function of a powerful inner force instigates the devil worshipper of the play to stand against orthodox moral views.

Chapter Two “*Man and Superman*- the Religion of Creative Evolution” analyzes the play to show how Shaw uses it to define religion from the point of view of an evolutionist. However, the analysis shows that in this regard he differs diametrically from Charles Darwin. Unlike Darwin’s theory of the survival of the fittest, Shaw believes that superior beings would survive inferior beings not by virtue of superior physical strength but because of superior intelligence. Shaw believed that the vitality presents in the artist philosopher and in the mother-woman could work as a driving force to produce superior human being. Driven by the powerful Life Force, men and women are ready to sacrifice anything for the sake of creation. The chapter shows that the Life Force works as a driving principle to create a superior human being who could bring some positive changes in society.

In Chapter Three “*Major Barbara* – the Religion of Salvation” Shaw moves from a spiritual level to a material one. He presents his ‘superman’ for the first time as someone who is ready to govern the spiritual world with his extra prenominal talent. Andrew undershaft, the arms manufacturer, is capable of helping a religious institution like the Salvation Army. I have shown that Shaw focuses on the economic side of the traditional concepts of religion. He shows that money is an important source of inspiration for religious practices. This perspective is very important because it reveals that Shaw’s religion cannot have an existence outside the mainstream of people’s day-to-day economic problem. According to him, religion should cover every aspect of a man’s life. Besides controlling our spiritual life, religion should govern our economic, political and social life.

Chapter Four discusses another major religious and historical play of Shaw, *Saint Joan*. In this chapter it is shown that how being committed to her religious belief makes Joan an embodiment of potentiality and aspiration for human kind. Influenced by the Life Force, Joan becomes a symbol of the kind of human consciousness that could ultimately lead to a future religion.

The concluding chapter will attempt a brief summing-up of the main argument of the work. It will show how Shaw's views changed gradually and how in different stages of his life he got involved with religion in more intense and sustained ways. Every time he engaged with a religious issue, he came up with a new concept. The Conclusion will reinforce the belief underlying the dissertation that religion played a vital role in the life and philosophy of this self-proclaimed irreligious man and impacted on his plays in important ways.

Chapter One

***The Devil's Disciple*—Shaw's Paradoxical Presentation of Good and Evil and Emergence of the 'Life Force'**

As *The Devil's Disciple* is the first play centering on religion by Shaw, in this paper we will discuss Shaw's treatment of religious views in it. It belongs to his trilogy *Three Plays for the Puritans*. He wrote plays for "Puritans", especially with the intention of rescuing the theatre as well as the nation from "profaneness and immorality" (Shaw 743). He also identifies himself in the Preface as a Puritan in his attitude towards art, since he cannot tolerate any notion of voluptuousness and sensuality in it. His position against evil and bid to support and highlight whatever is good is at the heart of the play. To that end, this presentation will concentrate on Shaw's concept of good and evil in a society where the values of Puritanism were fading fast.

To convey his ideas about good and evil, Shaw uses paradox and ambiguity as techniques. Shaw mentions in the Preface that *The Devil's Disciple* is a religious melodrama presenting the conflict between good versus evil and is filled with dangerous and miraculous escapes, but ultimately upholds the value of goodness in the world (Shaw 746). Though the theme sounds quite melodramatic, Shaw applies paradox in his presentation of good and evil in *The Devil's Disciple* adroitly. The novelty of the play lies in the self-contradiction in the concept.

However, the originality of the play and its paradoxical presentation of good and evil did not spring from Shaw alone. As he declares in the Preface, "*The Devil's Disciple* has, in truth, a genuine novelty in it. Only that novelty is not an invention of my own, but simply the novelty of the advanced thought of my day" (746). Shaw acknowledges the contribution of the philosophical thought, scientific advancements and the socio-political conditions of his age, which had a profound influence in the formation of his religious views. He mentions in particular, the names of Nietzsche, Henry Bergson, John Bunyan, Karl Marx, Shelley, Buchanan, Charles Dickens and William Blake, who too had expressed their views on good and evil in anti-conventional ways. Shaw borrows preliminary ideas about *The Devil's Disciple* from their works and applies them through his dramatis personae.

Chapter One will also highlight the formation of Shaw's religious belief, called the "Life Force". As a revolutionary, as far as his ideas are concerned, Shaw discards the traditional concept of an omnipotent God and embraces the concept of evolution as put forward by Charles

Darwin. His theory of natural selection banished the idea of God from the universe. But at the same time it implied that the universe has no purpose and that it had come about by accident. However, Shaw differs from the evolutionist in this regard. He believes that the universe is not created without a purpose. Rather, it is created and driven by a force he preferred to call the "Life Force". This force also works inside men as 'will'. Shaw pays great attention to the individual will as the prime motor of human behavior.

The Devil's Disciple deals with a conflict between a self-proclaimed devil worshipper, Dick Dudgeon, who is rejected by his family and society and lives with the gypsies, and his environment. That environment is shaped by a crippled Puritanism personified by Dick's mother, Mrs. Dudgeon. She is a proud and bitter woman who rules her household with an iron hand. Dick revolts against his mother's joyless, demoralizing religious beliefs and turns into a diabolonian. Paradoxically, he possesses the true lessons of religion— self-sacrifice and sympathy towards fellow human beings. Shaw makes it clear to his readers that Dick, the devil worshipper, is the most magnanimous character in his community.

Though the protagonist is a devil worshipper, Shaw is not against religion. He has projected an anti-conventional but religious view through the play. Different critics have attempted to delineate Shaw's religion in different ways. In the case of Dick's transgression against his reputation as a devil's worshipper, John Ervin says that it is God who acts through the Holy Ghost to "perform good deeds against our will" (Ervin 353). Ervine suggests that it is an "inexplicable spirit" (353) that instigates men and women to do many things which are not at all relevant to them. Reason cannot always justify human nature. However, Ervine does not focus on the nature of Dick's transgression in any detail.

In his essay "The Devil on the Road to Damascus: Saint Paul in *The Devil's Disciple*" Christopher Gray compares Dick's transgression to that of Saint Paul (Gray 59). The picture of Saint Paul giving a sermon to his disciple, hanging on the wall of the house of Anthony Anderson, the Presbyterian Minister and the antagonist of the play, suggests to readers that like Saint Paul, Dick underwent an inner transformation. According to Gray, the homely and pious atmosphere of the house of the minister changes his mind and motivates him to sacrifice his life for the minister. But this explanation of Dick's sacrificial approach is quite insufficient because Dick's

humanitarian approach is in evidence from the beginning of the play, as he felt sympathy for the helpless Essie, his orphan cousin.

In defining Dick's anti-religious attitude, Norbert F. O'Donnell compares Shaw to Bunyan. In "Shaw, Bunyan, and Puritanism", O'Donnell focuses on Shaw's admiration for Bunyan. His reading of Bunyan inspired him to study the philosophy of Schopenhauer or Bergson, which apparently helped form Shaw's own religious belief. Shaw mentions in the *Preface* that he was deeply moved by Bunyan's philosophy. Shaw found spiritual kingship with Bunyan because according to Shaw he was "a moralist and had a vital, resolute, and, on the whole, optimistic view of life" (Stroke 43). Shaw called him an artist-philosopher and a revolutionary who had been able to throw new light on the conception of Good and Evil. Shaw was an avid reader of Bunyan's famous book *The Pilgrim's Progress*, and had recommended it to the people as proper reading for children, just as the *Book of Genesis* was. As children grow old, they discard old stories and adapt new ideas and concepts. Bergson had compared Shaw's plea for a new and happier era with Bunyan's character in *The Pilgrim's Progress*, Mr. Valiant. Both visualize "a new and happier era in which men, realizing this, would cast off the conventional, repressive ideas of duty imposed upon them by the corrupt society of the late nineteenth century" (O'Donnell 523). O'Donnell also notes that both Shaw and Bunyan express their hostility and bitterness towards conventional morality. But as I have been stressing, Shaw not only condemns conventional religion but also promotes a new type of religion.

That Shaw pays special attention to religion has been notified by numerous critics at different times. "Shaw and Religion/philosophy: A Working Bibliography" by Charles A. Carpenter shows how important the topic was to both Shaw and his critics. But Shaw's development of thought in religion is hardly discussed. Focusing on Shaw's concept of religion in *Shaw's Moral Vision*, Alfred Tarco labels Shaw as "Puritan of the Puritans"(98). Tarco also tries to resolve the question of Dick's identity crisis. He notes that Shaw calls Dick "the devil's disciple" in the play. Shaw resolves the paradoxical presentation of the character of Dick by focusing on Puritanism as the practiced religion of that time. Dick is brought up in a house where strict Puritanical views have made the atmosphere suffocating for him. In the name of Puritanism his mother, Mrs. Dudgeon, rules the house with loveless cruelty and envy. Living in such an environment, Dick is so aggravated that he tries to find a new religion. Instead of only feeling

hatred for the "poor" devil, like other religious men, he feels sympathy for him and ends up becoming his disciple. In fact, Dick turns into an outcast and decides to reject conventional religious practices followed by his mother. To highlight Dick's detestation of his mother Tarco observes:

...if his mother and her family represent God, he prefers Satan. That his anti-religion is, in fact, a manifestation of religion, he does not see because his instincts have not broken through to the surface of his conscious understanding.

(Tarco 98-99)

Dick is so irritated by his mother's behavior that he is attracted by anything which she opposes. His love for the devil is also the outcome of his mother's hatred for him. Tarco believes that Dick is too impulsive a man and this trait is the reason why he starts to follow the devil.

Reinforcing Tarco's assessment of Shaw's religious views, William Mackintire Salter comments in the essay "Bernard Shaw as a Social Critic", published in the *International Journal of Ethics* on the title of the play, *The Devil's Disciple*, and on Shaw's fascination for the subject matter: "Shaw has not a sneaking but an open fondness for devils and rebels generally" (Salter 453). Salter also focuses on the ironic reversal of ordinary religious practices in the play thus:

Dick Dudgeon [...] is a mocker, profane, loose, hates religion (*i.e.*, the Puritanic shadows of it), and he is satirical toward the law -but he can be sincere and genuine, and in various ways he shows that it is prudery, sanctimoniousness, cant that he really hates, not virtue. (Salter 453)

Salter finds a lack of seriousness in Dick. He also thinks that as an anarchist, Dick strikes "right and left at our current moral conceptions" (446). He rejects the idea of the presence of religion in Dick's consciousness. In the opinion of Tarco, there is some limitation in Shaw's religious thoughts, a view stressed by some other critics of Shaw as well which will be discussed next.

Rhoda B. Nathan, for example, observes in his essay "Bernard Shaw and the Inner Light" that though Shaw is sometimes labeled a puritan, he is puritan only in his denial of the senses and

commitment to duty. It is well known that Bernard Shaw was reluctant to have sex and his marriage was also sexless (Holroyd 151). Moreover, his commitment to duty was also remarkable. Not surprisingly, then, several times in the play, Shaw reveals his puritanical commitment to duty. Nathan also comments on the historical background of *The Devil's Disciple*. Its background constitutes a picture of a puritanical New World where puritan belief dominated America. He also underscores the type of puritanism practiced there. To Nathan:

In the play, *The Devil's Disciple* Shaw leaves no doubt about his opinion of the Puritan types who inhabit the colonies of the New World. They are a harsh and niggling lot. Their way of life is uncharitable and their judgment of their fellows punitive. (Nathan 108)

The very description of Mrs. Dudgeon's countenance as "grimly entranced by the channels in which the barren forms and observances of a dead Puritanism can pen a bitter temper and a fierce pride" (Shaw 213) matches perfectly the popular conception of puritanism. Shaw comments in the *Preface* on the puritanical views of that time in New England, which are entirely dissimilar to the doctrine of puritanism. Shaw also presents the beginning of a new type of religion which is not scriptural but to some extent humanitarian. The present chapter will focus on this aspect of Shavian religion.

In addition to presenting the contradictory aspects of good and evil, Shaw concentrates on presenting a new belief and his comments through Dick Dudgeon in particular and on human beings in general. Dick shows sympathy towards Essie, an orphan girl, and offers her shelter in his house and saves the life of Minister Anderson, who is introduced in the *Preface* as a "Puritan of the Puritans" living in a house where Puritanism perished due to its erotic exercises. How was it possible that living in such a pitiless place Dick could become so selfless and generous? Shaw himself tries to answer the question by comparing Dick to superheroes such as Prometheus and Siegfried.

Prometheus, the Greek mythological figure, had defied God to give fire to humanity. Thus Prometheus became a symbol of a superhuman being who had saved humanity even at the cost of disobeying the order of God. The defiant Prometheus is a favorite theme among Romantic Poets. In the poem *Prometheus Unbound*, Shelley depicts the rebellious Prometheus, who like

Nietzsche's Zarathustra, dares to "replace the Old God and take over the New World" (qtd. in Allison 127). People having such power are called superheroes by Nietzsche since they transcend the limits of humanity. Nietzsche dubs this power in his book *Thus Spake Zarathustra* as "sovereignty", something attributed only to the Gods. As an ardent admirer of both Shelley and Nietzsche, Shaw tries to modify his statement that Dick was a superhero by observing that it was because of "the law of his nature" (Shaw 746) that he became so sympathetic and generous towards his fellow human beings.

Shaw was influenced by the unorthodox views of his predecessors. He molded his personal thoughts with the philosophical currents of his time. His plays and prefaces thus become vehicles of his revolutionary views.

Though critics focused on Shaw's unconventional religious views in *The Devil's Disciple* they did not concentrate on its place in the nature of his religious beliefs that he developed over time. Shaw's revolutionary ideas are not simply to disapprove existing religious system but to give a new shape to it. However, a projection of his religious thoughts is observable in *The Devil's Disciple*, often considered as his first religious play. As the theme of this dissertation is to focus on the development of Shaw's religious thought, this chapter will thus consider Shaw's treatment of religion in *The Devil's Disciple*.

Chapter One is divided into six sections that first discusses the philosophical background and then presents the paradoxical exposition of Good and Evil in *The Devil's Disciple* and connects this exposition to the formation of Shaw's religious beliefs. These sections are: (i) Puritanism and American Nationalism; (ii) Philosophical ideas of the Late Nineteenth Century; (iii) Shaw's Subversion of Good and Evil; (iv) Shaw's Religious Views and "Inner Light"; (v) Emergence of the Concept of the 'Life Force' in Shaw.

(i) Puritanism and American Nationalism:

Since *The Devil's Disciple* is set against the background of the emergence of Puritanism in America in the late 18th century, it is quite pertinent to discuss at the outset what Puritanism is, its connections to the American War of Independence and its relationship to Shaw's concept of good and evil. Puritanism emerged as a new branch of Protestantism in America at the end of the 16th century and the beginning of the 17th century. Puritans originated in England but were

marginalized and treated poorly there during the reign of Queen Elizabeth. So they migrated to the New World (MINGIUC 212). Their migration helped shape the cultural identity of Americans. They went there with the intention of establishing a sacred city. In order to achieve their goals, they had to fight against what they dubbed as the Antichrist, to them the polar opposite and ultimate enemy of Christ, who would reign with the terrifying vigor in the period prior to the Last Judgment. Their spiritual leader was the English man, John Winthrop, who was destined to guide the chosen people to their rightful place in the new world.

American Puritans developed a concept called “exceptionalism”. The term denotes “a society of the elect, a community of godly people” (MINGIUC 213). The doctrine of exceptionalism is associated with “the idea of America and the American national identity”. (213) The Puritan community of *The Devil’s Disciple* revolted against the British Empire to be free from colonial slavery. The chief principle of this doctrine is marked by self- scrutiny and the search for signs of being one of the elect. Moreover, Puritans were supposed to lead a righteous life. They were always in fear of being tempted, even willingly or not. As a result, the need for self-scrutiny appeared at every stage of the life of Puritans. They were constantly possessed by the fear of being abandoned by God.

In addition, Puritans believed that no human being could achieve salvation due to “innate depravity” (MINGIUC 212), implying their belief that every human is associated with “corruption and perversity” (213), caused as a consequence of Adam and Eve’s sin. Being born sinners, human beings could not attain salvation on their own. They had to depend on God’s “unconditional election” (213) since God saved those He wished to. Such a belief was connected to the idea of predestination. In other words, to Puritans human beings could do nothing to achieve salvation on their own. Nobody would know whether he or she had been selected or not. What they could do is look for signs, the most important of them being material success (MINGIUC 214). If somebody experienced worldly success, it was a sign that he/she had been chosen by God. So they believed that material prosperity is a sign of salvation from the sins of corruption and perversity.

Not surprisingly, the concept of salvation for Puritans would appear to others as utterly ambiguous and paradoxical. If the ultimate sign of being elected by God was that of achieving material success, it was natural that true Puritans wishing salvation would try to encounter a good sign by working hard and depriving themselves of worldly pleasure for financial success. Andreea

MINGIUS [sic] questions the paradoxical stance of Puritans thus: “if worldly matters are so insignificant for spiritual evolution than why is the struggle for material good the condition for reaching it” (214)? On the one hand, they divested themselves from worldly matters; on the other, they strove hard for material gains to find signs of salvation. The contradictory standpoint of Puritanism led Dick, the protagonist of *The Devil’s Disciple* to declare a silent revolution against the existing social order. In addition to such paradoxical and ambiguous beliefs of Puritans, the philosophical thought of the late nineteenth century contributed to Shaw’s religious notion.

However, his idea of making a devil a hero is borrowed from the poet Robert Buchanan. As Shaw mentions in the Preface of the play, he had read Buchanan’s long poem “The Devil’s Case” in 1896, the year before he wrote *The Devil’s Disciple* in 1897. A detailed description of Buchanan’s Devil in comparison to Shaw’s Devil will be provided later in this chapter. What is relevant here is that Shaw was an intense reader of Nietzsche's *Beyond Good and Evil*. Besides these two literary works, Shaw’s intimacy with socialism and different social movements helped frame his mind and turn it against many contemporary beliefs. The next section of Chapter Two will discuss the factors which helped Shaw to act against conventional religious practice throughout his play.

(ii) Philosophical Thoughts of Late Nineteenth Century:

Shaw mentions his indebtedness to Robert Buchanan’s long poem "The Devil's Case" in the Preface to *Three Plays for the Puritans*. In the poem, Buchanan identifies the Devil as a "merciful hero"(Shaw 746). As noted by Raymond S. Nelson in his article "Shaw and Buchanan", the devil hero of the poem is shocked at man-made sufferings such as shipwrecks, floods, earthquakes, cholera, accidents, and many more. The devil cannot bear such "jobbery"(746). It is God who sends all these sufferings to humans. According to Buchanan;

“Look on Nature. Hear the wailing

Of a million martyr’d beings—

Tell me, then, the God you pray to

Cares one straw for human life! (Buchanan VI)

It is very shocking for the devil of the poem to accept as a fact that God, who is supposedly all merciful and obeyed and worshipped by men, can be so cruel. It is a big surprise for him to know that God causes human sufferings.

The Devil in Buchanan's poem, in contrast, is a devoted servant of men. As he has experience of both hell and earth, he tries to show men the way to save themselves. As Nelson notes: "He teaches man useful, redemptive arts like medicine, hygiene, engineering, biology, and drama, all possible means for his salvation" (Nelson 102). The lessons of Buchanan's Devil are useful for human beings. But the redemptive capacity of the Devil is not highlighted in any scripture. Neither do any prophet point them out in any sermon. The Devil is traditionally always interpreted as representing the negative side of human life. But in Buchanan's poem it is the devil that listens to men and pays attention to their needs.

In *The Devil's Disciple*, Dick Dudgeon, as in Buchanan's poem, disregards all practical religious rituals and rules. He lives with gypsies and does not go to church on Sundays. According to his mother, "he is a wicked, desolate and godless person" (Shaw 220). However, it is he who expresses grief at his father's death, and who shows sympathy towards a newly orphaned Essie. In contrast, the supposedly religious members of the community remain not only insensitive but also cruel to her. In this way, Shaw presents the saintliness of Dick Dudgeon instead of his devilish activities and attempts to subvert conventional belief in good and evil.

Besides Buchanan, Shaw was also inspired by the philosophical ideas of the German philosopher, Friedrich Nietzsche, whose concept of good and evil is reflected in Shaw's views. In *Beyond Good and Evil*, Nietzsche says that the idea of good and evil is ever changing and developing. That is why ideas accepted by religion in one age may not be considered as "good" in another. Moreover, the forces that change the definitions of truth are 'power' and 'will.' So those who are in power at a time, define the truth of that period. As a result, when the ownership of power changes, the definitions of morality, good and evil also change. Nietzsche recognizes that the concept of good and evil is not fixed. Shaw welcomes Nietzsche's position on the evolution of ideas about good and evil (Cooper 343).

The philosophy of Nietzsche led Shaw to reconsider his faith. He realized that the religious practice of one age may not be acceptable in another. Values which were well supported in his age would probably not be upheld in the future. In the same way, morality, including the concept of good and evil, could not always remain the same. Similarly, the religious practices of

puritanism, which once was highly acceptable and beneficial for society in time, became detestable and disagreeable to many progressive intellectuals like Shaw. To make religion more acceptable and contributory, Shaw felt that religion should be updated. He felt that existing religious practice was not human-friendly as far as his contemporaries were concerned and required another reformation.

Besides these philosophical views, Shaw was influenced by the Oxford Movement of the 19th Century. Scholars like Keble, Pusey, William Ward and, above all John Henry Newman, were leaders of the Oxford Movement that helped people to understand that there was no alternative but to adjust to the intellectual tendencies of the modern age. Followers of the movement realized that to cling to older tradition would be sheer foolishness. They felt that if religion was to be a living reality, it would have to assimilate new truth and ideas and also adapt itself to the modern age. Considering the importance of religious reformation, John Herman Randall.Jr has this to say in his book *Making of a Modern Mind*,

The great body of industrial workers, for whose life religion has seemed increasingly to grow irrelevant, and to have no vital message has for the most part directed its energies to making and enjoying a living; (...) seeing little in religion but an “opiate of the people,” a means of binding them to the existing social order with hypocritical promises of bliss to come. Among the professionals and scientific classes it has been the inability of traditional religion to justify itself in the light of modern science, rather than its distinction to cope with the problems of industrial society, that has led to the rapid growth of a tolerant indifference, a skeptical agnosticism, or a dogmatic atheism. (Randall 535)

According to Randall, religion failed to associate itself with the changing mentality of the modern age. Scientific invention and philosophical ideas became more friendly and convenient for them to believe them. As a result, many people began to lose their faith in religion and tried to find alternatives to it

Bernard Shaw was deeply motivated by the motifs of the Oxford Movement and got involved in it. As a result, he felt an urge to bring a few changes in religion. Like many other nineteenth century religious thinkers, he found it more convenient to associate religion with real life rather than confine it to holy books. Shaw also believed in a religion which was more realistic than dogmatic.

Shaw was a firm believer in socialism and his religious views were also influenced by the ideologies of socialism. He was, to some extent, a follower of Karl Marx and affected by his religious views. According to Marx, religion was a tool in the hand of the upper class since it was used to give the working classes false hope. He said, "Religion is the sigh of the oppressed creature.... 'The opium of the people' and an addiction that blots out awareness of that oppression" (Cooper 353). Marx believed that religion could not be emancipated from political action. To bring changes in religion, revolutionary actions were required. Dick Dudgeon appears in *The Devil's Disciple* as a revolutionary who wants to alter the political situation of America as well as to free society from the tyranny of orthodox religion. Like a true revolutionary, Dick chose to become a social outcast even at the cost of becoming rejected by members of his society. Shaw attributes to Dick the values of socialism and makes him raise his voice against the deprived.

Shaw's Fabianism also contributed to his religious belief. He was an active practitioner in the activities of the Fabian Society that was formed in 1884 in London. The Fabian Society was a middle-class socialist group that aimed at the transformation of English society, not through revolution but through evolution¹. As a member of the executive committee of the Fabian Society, Shaw was deeply involved in acts of social reconstruction. The society paid attention to the analysis and solution of cultural and social problems, such as starvation, poverty, crime, prostitution and child labor. His belief in socialism also highlights his religious faith. In *The Devil's Disciple*, Mrs. Dudgeon attacks Essie rashly and brutally. She uses abusive words with her since she felt Essie's birth to be illegal because she was an illegitimate child of Dick's uncle. Mrs. Dudgeon tried to remind Essie that she was always unwelcome in her house. As soon as Dick came to know that the orphan of his uncle was under the custody/guardianship of his mother, he realized how pathetic her life could be in the house. When Dick was a child, he had

¹Shaw's concept of evolution will be discussed in the third chapter of the dissertation

suffered a lot due to the harsh, puritanical atmosphere of the house. For this reason, he became sympathetic towards Essie and did not hesitate to express his sincere concerns to her. Dick's admiration and care for Essie reflects Shaw's Fabian beliefs.

The philosophical, intellectual, scientific, and social atmosphere of the 19th century helped to shape Shaw's mind as well as his religious beliefs. But he was not entirely motivated by them. He welcomed different views as well and then came up with a new belief which he felt to be more realistic. He was not a pessimist like Buchanan's devil. He found the essence of good in evil and evil in good. To him, the binary opposition of good and evil could no longer remain fixed. But he did not lose his faith in religion and felt that the importance of religion had not been reduced. To accentuate Shaw's belief in religion and the importance of religious men in leading position, Storm, one of Shaw's critics, noted in "Shaw and the Religion of the Future" that

If anything is to be done to get our civilization out of the horrible mess in which it now is, it must be done by men who have got a religion. People who have no religion are cowards and cads. If you allow people who are caddish and irreligious to become the governing force, the nation will be destroyed, and that is what the matter with us is. (Storm)

In the above statement, Storm pays importance to people having religious belief rather than to sceptics. As religious people are courageous and capable of bringing positive change to society, Storm would rather pay attention to them. According to him, if the governing power goes in the hand of irreligious people it will become suicidal for the whole country. Shaw thus underscores the importance of religion. Though he criticized existing practices of religion, he never forgot to highlight its importance.

However, Dick Dudgeon, the protagonist of *The Devil's Disciple*, has a sense of religion which is quite progressive. He does not conform to traditional concepts, but his belief is rationalize and therefore, beneficial to humanity. On the one hand, he is a devil worshipper; on the other, he is a philanthropist. He also destabilizes traditional concepts of good and evil. This contradiction in his nature put critics in difficulty in defining his religion. The next section of this chapter will highlight how Shaw disrupts traditional concepts of good and evil.

(iii) The Subversion of the Concept of Good and Evil:

The religious conflict between good and evil is established for readers/viewers at the very beginning of *The Devil's Disciple*. The protagonist, Dick Dudgeon, son of Timothy Dudgeon and Mrs. Dudgeon, is a social outcast who has defied God and has become a worshipper of the devil. On the other hand, there is his mother who represents the frustration of Puritanism in the New World. The presentation of good and evil is thereby highlighted in *The Devil's Disciple*.

The conflict between good is apparently presented by Mrs. Dudgeon, and evil, by Dick. It becomes more dreadful as the father makes a second will before his death. According to the terms of the will, most of the property will be given to the elder son of the family, Dick Dudgeon. The distribution of property is a surprise to Mrs. Dudgeon, who cannot accept the possibility that she would have to stay under the control of her elder son. On the other hand, Dick does not want to accommodate anyone in his house except Essie, his cousin. Mrs. Dudgeon dislikes her bitterly because she is an illegitimate child of Peter Dudgeon, Dick's uncle. When Dick becomes the owner of the house, he is not ready to accommodate his mother. In contrast, he is merciful to Essie as he has found her completely helpless. So, the bitterness of their relationship is intensified.

In addition to religious rivalry, Shaw incorporates political rivalry to highlight the conflict between Good and Evil. A battle had taken place between the British government and the American rebels and the play had been set against the background of the American revolutionary war that took place between 1775 to 1783. The British colonies were about to be dismantled then by the American 'rebels' who want an independent and free country. Shaw reveals his radical attitude thus by conflating the American war of independence with the overthrowing of outworn religious concepts.

In *The Devil's Disciple* Dick acts as one of the American rebels. Anderson, a secret revolutionary, summoned Dick Dudgeon to warn him that troops might be planning to make an example of the town revolutionary by hanging him in the village square. Dick scoffs at the idea, but when Anderson is suddenly called away, the British soldiers invade the house, mistake Dick

for Anderson, and arrest him. In an impulsive act of self-sacrifice, Dick fails to tell a British soldier that he is not the man for whom they have come and is marched off to a certain death. The minister's wife Judith, who has been both attracted and repelled by this strange diabolical character, subsequently questions Dick's motives. However, he replies simply that he could have done the same for anyone to save a life, declaring: what "I can tell you is that when it came to the point whether I would take my neck out of the noose and put another man's into it, I could not do it. I don't know why not" (Shaw 230). Dick's response is quite instinctive. He makes it clear that he is ready to sacrifice his life for Anderson for no particular reason. He would have done the same for any person when it is a question of saving somebody's life in exchange of his own. That Dick's natural instinct provokes him to sacrifice his life is something quite difficult for the minister to understand.

As a result, when Anderson returns home after Dick has been taken to prison, he appears very angry about the real situation. His initial inferences are based on what is for him a familiar and comfortable way of seeing things. Firstly, he had assumed that the "Devil's Disciple" had been true to his nature and had insulted Judith. When Anderson realizes that Dick has been arrested by the British, he wants to save his soul: "And you think that I will let a man with that much good in him die like a dog when a few more words might make him die like a Christian"(Shaw 234) ? But when Anderson comes to know that the British army arrested Dick in his place mistakenly, Anderson realizes the horror of the situation. Then Anderson decides to run away.

In the trial scene, when the British military officer, General Burgoyne asks Dick many questions about his political view, he is impressed by his intelligence. In the end, General Burgoyne declares that they are going to hang him out of political necessity and as part of military duty and not for any personal ill-feeling. When the army realizes that they have arrested the wrong man, they decide to hang Dick anyway to intimidate the townspeople into submission. Shaw, with his naturally humorous tone, shows the futility of British rule in America. In order to sustain their image as the ruler, General Burgoyne and his troop decide to punish Dick. Shaw's humor becomes more obvious when the chaplain comes with the prayer book in front of Dick. He does not hesitate to express his utter disgust at the situation since the chaplain and the British military officers were about to murder a man in the name of religion: "I see little divinity about them or you. You talk to me of Christianity when you are in the act of hanging your enemies. Was

there ever such blasphemous nonsense" (247)! He also notes that Christianity prohibits any killing through the commandment: "Thou shall not kill" (247). He refuses to utter any word from the prayer book which is interpreted controversially. He has rejected a religion which is devoid of humanity much earlier in his life and is ready to sacrifice his own life for the benefit of "the world's future" (248) now. Thus Dick, the self-proclaimed diabolic, becomes an embodiment of goodness in Shaw's hand.

In the Preface, Shaw declares that he had found a similarity between the ideology of Dick and that of William Blake, who had called his angels devils, and devils' angels. As Shaw puts it "His devil is a redeemer" (Shaw 746). In the poem *Marriage of Heaven and Hell* Blake presented a series of contraries – Heaven and Hell, Good and Evil, Angel and Devil, Reason and Energy – but then appeared to reverse traditional values associated with each term, celebrating in the process Energy, Evil, and even Satan himself. That Heaven is good, and Hell is terrible is a pervasive and traditional concept that most people acquire from their childhood, whether or not they are raised in religious households. The poem consists of opposites such as angels and demons, men and God, nature and cities but everything is mixed up in the poem. Here good and evil are not what we think they are. They are just different kinds of energies, and both are required to keep the world going.

In *The Marriage of Heaven and Hell*, Blake thus expresses his Manichean view of good and evil. The Iranian prophet, Mani, believed in the fundamental concepts of good and evil. He described the struggle between good, represented by the spiritual world of light and evil, represented by the material world of darkness. Mani also showed that through an ongoing process both good and evil exist in human history in always conflicting situations. Like him, Blake shows that material world and physical desire, both of which are considered as irreligious to the believer, are equally part of the divine order.

Similarly, Shaw denies any allotted concept of good and evil. He would rather change existing concepts of good and evil. According to him, the idea of good and evil is not laid out in the Bible. Morality or heavenly voices declared years earlier conformed to another period of history and could not be appropriate in the modern context. The concept of religion should be beneficial to humanity, and must be geared to the wellbeing of contemporary people. According to Shaw, any religious norm would be good if it proved beneficial for humanity. So the idea of good and evil is necessarily variable.

The subversion of such Manicheanⁱ polarity is a tool in the hand of Bernard Shaw to express his distinctive religious belief. Shaw uses the myth of good versus evil for subversive purposes. He wants to focus on “truths” which are documented in myths, parables, and legends. He declares in the *Prefaceto* “The Black Girl in Search of Her God”, that as an artist his function is to take legends from the past and then match their truths with a context that would make them parables for a religion of the future (Shaw 651). As Robert F. Whitman observes in the essay "The Passion of Dick Dudgeon", in a parable good versus evil, human or human-like figures are embodiment of a single quality (Whitman 71). Shaw uses men and women as "agents of universal forces"(71). He takes the help of the mythic pattern of the Manichean polarity between Good (honor, duty, loyalty, respect for women, etc.) and Evil (their opposites) to express the parable. And then he overthrows the conventional meaning.

For example, in *The Devil's Disciple*, Mrs. Dudgeon is found upholding all the apparent ‘goodness’ of society. First of all, she is dutiful since she performs all household responsibilities, unlike her husband, who is careless in performing his duties to his family. She is religious and never misses a Sunday sermon. She is loyal too as she keeps the words of her religious adviser, Eli Hawkins, and marries a ‘God-fearing man’ instead of a man whom she loves. She deprives herself of the rigid Puritanical belief of self-deprivation. In this way, she earns ‘respect’ from her neighbors, but everyone knows her as a ‘detestable’ character. In order to follow religious norms, she forgets her natural instincts as a human being. She thus becomes an embodiment of Puritanism.

On the other hand, there is Dick, who is the embodiment of evil, and has no sense of duty and responsibility, having left a house which he had found loveless. He is irreligious as he worships the devil. He is not honored and respected as he lives with gypsies and "has no love for his mother and his family, and he wrestles and plays games on Sunday instead of going to church" (Shaw 223). In short, through Dick Shaw reflects his views about a prophet-like figure who feels for the helpless like Essie and professes love and sympathy for them. Robert F. Whitman claims in his article “The Passion of Dick Dudgeon” that Dick becomes aware of his duties and values because of the kindly response of Anthony Anderson, the antagonist of the play, to him (Whitman 64). Though it is true that Dick finds a perfect opposite environment in the house of the Minister to his own, Dick is illuminated with some power which exists in his character from the beginning

of *The Devil's Disciple*. Thus the devil turns angel in Shaw's presentation. A further discussion on Dick's nature that instigated him to such a unique position will be presented in the next part of this section.

iv) Shaw's Religious View Endowed with an "Inner Light":

As already mentioned, Shaw's treatment of religion in *The Devil's Disciple* is articulated through his treatment of the protagonist of the play. Shaw's religious belief is emphasized as well his rejection of the romantic motive behind Dick's sacrifice. Shaw rejected the possibility himself and then passed on the issue to critics, rather than answering the question about Dick's desire to sacrifice his life for the minister, Andrew Anderson. In *The Devil's Disciple*, Shaw criticizes Puritanism but also expresses his admiration for a belief which was beneficial to humanity. He even admires Dick by calling him a "Puritan of the Puritans" (Shaw 746). He expresses his doubts about Puritans who had occupied the colonies of the New World. He felt they were bitter and inconsequential. Charity no longer existed in their natures after a while, and they were very vindictive at one point. When Mr. Anderson tried to talk about her elder son, Mrs. Dudgeon becomes very judgmental and furious, "We are told that the wicked shall be punished. Why should we do our duty and keep God's law if there is to be no difference made between us and those who follow their own likings and dislikings, and make a jest of us and of their Maker's word" (Shaw 220)? In describing Mrs. Dudgeon's countenance, Shaw highlights the effect of Puritanism. In the play, he describes her face as "grimly entrenched by the channels in which the barren forms and observance of a dead Puritanism can pen a bitter temper and a fierce pride" (Shaw 218). Her voice is identified as "hard, driving and wrathful" (218). It is the rule of Puritan doctrine that makes her rude and harsh. It is Puritanism too that hardens her heart. She even decides not to marry the man she loves since she thinks her beloved, Peter Dudgeon, is not a God-fearing man. Indeed at the advocacy of her religious mentor, Eli Hawkins, she decides to marry Timothy Dudgeon. She does so against her will. She expresses her grievance to Anderson thus, "He (Eli Hawkins) warned me against my heart, and made me marry a God-fearing man – as he thought. What else but that discipline has made me the woman I am?" (Shaw 221) Though she

takes pride in following the Puritan doctrine, she does not hesitate to express her disgust at the 'discipline' of the same doctrine.

On the other hand, Dick Dudgeon, a reprobate and a matter of shame for the Dudgeon family for being a devil worshipper, is drawn with sympathy and admiration by the dramatist, "He is certainly the best-looking member of the family [...] his forehead and mouth betray an extraordinary steadfastness"(223); His eyes are like that of fanatics. He is illuminated by some personal inspiration. This tendency of Dick is quite similar to the "inner light" of Quakers, a group of Dissenters who had deviated from strict Calvinist doctrine.

Quakers call themselves "Friends of Truth" and identify themselves as friends of Jesus. Formally, they are known as "Religious Society of Friends". They believe in a mysterious inner light which is known as personal spirituality, seemingly an inborn ability to receive God's message directly. In her article, "Bernard Shaw and his Inner Light" Rhoda B. Nathan mentions that in The New Testament there is the "Quaker" verse: "That was the true Light, which lighteth every man that cometh into the world" (John 1:9). It is belief in such inner illumination that separates Quakers from other sects of Christianity. Though sometimes labeled a Puritan, Bernard Shaw was also profoundly motivated by the inner light of Quakers that influenced his religious views.

In addition to the inner light, Quakers also believed in the presence of both good and evil in human beings. Such presence results in the most paradoxical parable in *The Devil's Disciple*. Dick stands in a direction contrary to his mother, who is a devout worshipper of God. But in her character, there is the presence of harshness, lovelessness, etc. In opposition to his mother's life-denying bitterness, Dick emerges as a life affirmer as he initially takes responsibility for the orphan girl and at the end becomes ready to sacrifice his life for the Minister.

However, Shaw does not confine himself to the doctrinal concepts of Quakers. Though the two rituals of Quakers agree with the religious atmosphere of the play, the playwright was looking for a new faith, and a different belief that conformed to some previous ideology but would introduce a new religious philosophy. Shaw was deeply impressed by the scientific advancements of the age and the theory of evolution as was pointed out in the Introduction. The theory not only instigated Shaw to writing but also influenced the whole intellectual atmosphere of the late nineteenth century and the early 20th century in Europe.

vi) The Emergence of the Life Force:

In a lecture on “Some Necessary Repairs to Religion” given at Essex-Hall Shaw said:

A religious man was one who had a sure knowledge that he was here not to fulfill some narrow purpose but as the instrument of the force which had created the world and probably the universe. Religion made a man courageous, and, if he was not also intelligent, made him also extremely dangerous. (Berst 82)

In his speech, Shaw paid attention to the importance of the existence of religion. A religious man is always someone who wants to bring about some changes in the existing order. Shaw also underscores an inner force which gives men the strength to bring changes in the world.

In *The Devil's Disciple*, Dick Dudgeon appears as a man illuminated with some inner force. This force is not merely the "Inner Light" of Quakers. It is a powerful force which can bring important changes in the universe. Religion is a concept to Shaw that is still evolving. Further evolution in religion could be possible through extraordinary people endowed with some special inner force. In the book *Shaw: The Chucker-Out* Allan Chappelow suggests that Shaw believes in some 'essential morality' based on "self-discipline according to one's 'inner light', (Chappelow 76)" .To depend on any arbitrary religion or moral belief is a denial of this power because it simply equates religion with traditional moral views and averts an individual's "moral choice" (76). An inner force working within men actually bring changes in religion and updates it. This powerful force is nothing but what Shaw calls the "Life Force."

According to Shaw, the 'Life Force' is a great purpose,a strong will which is behind universal history. This force also has in its place in the human mind and is known otherwise as the 'will.' So when people carry out their will, it is not exclusively their own ones; rather, it is a part of a universal power. In the Preface to *The Three Plays for the Puritans*, Shaw rebukes critics who believe that dramatic heroes should have identifiable motives to impress audiences and who try to find out a specific reason for Dick's intention of sacrificing his own life. Shaw rejects romantic assumptions such as that Dick risked his life for love of Judith or that he was doing so out of kindness so as to save the life of a fellow being. If it is not for nobility or self-sacrifice or duty or love, then what is the motive behind Dick's action? Dick's motives include self-sacrifice,

but this sacrifice is not in obedience to some value system which is stamped as 'Good'. In Dick's idea of sacrifice, there lies a sense of duty, but that sense is not based on principles of any religion.

For Shaw Dick's is endowed with the same powerful force as the one which lies behind the creation of the universe. For this reason, when Dick acts according to his will, he is not doing so for any personal reason. Robert F. Whitman thinks that Dick's sense of purpose is inspired by the honesty and courage of the minister, Anderson. Dick is deeply empowered by the attractive personality of the pastor who "represents a body of ideas" (Whitman 65). Dick's conversation with Anderson reveals his sincerity and uprightness, and calls into question all the experiences of Dick that had made him a devil worshipper.

Dick passes through all the stages associated with conversion. Anderson works here as a catalyst to help Dick transcend both the romanticism of Judith and the selfishness of his mother. Dick finds meaning in duty that is utterly unattached to personal happiness. The picture on the wall of the minister in Act II indicates the inversion taking place in the mind of Dick. In the picture, Saint Paul is sermonizing to his disciples. He was most noted till then for his hatred of Christians. He believed at first that the teachings of Jesus violated Mosaic Law and he would zealously harass and even jail, anyone who followed those teachings. An aggressive persecutor of Christians in Jerusalem, Paul sought and ultimately received permission from the high priest to proceed to Damascus to imprison followers of Christ.

On his way to Damascus, Saint Paul was knocked down by a bright light which he heard the voice of Jesus. Paul responded immediately to the calling of Christ. In the manner of the first Apostles who, when beckoned by Christ, gave up their lifestyles to follow him, Paul too didn't hesitate. Blinded by his encounter with Jesus, he allowed himself to be led to Damascus, where he was baptized, after which event he sets out to spread the teachings of Jesus. Similarly, Dick is also transferred to the house of the minister. From a diabolonian, Dick turns into a Christ-like figure. A good for nothing vagabond becomes a savior then.

According to Shaw, what brings the change inside Dick is the functioning of "will" or "power" that encourage him to try to perform his duty. It may be said that Dick is following the order of God. However, according to Shaw, the concept of God is not static but something that is continuously evolving. He thinks it is like the Life Force which is always evolving to produce

something higher and higher. The Life Force tries to make a man more active and enthusiastic. Such continuous development is the real meaning behind biological evolution. Shaw's religious beliefs are also part of an evolving process. It had not yet achieved its complete shape.

Shaw is deeply concerned about evolutionary theory. Whereas Darwin's theory of evolution is based on the concept of natural selection, Shaw believes in creative evolution. He is influenced by Henry Bergson (1859-1941), who was the most celebrated philosopher of Europe before the First World War. According to Bergson, evolution is possible not because of natural selection but because of a "spiritual, potential conscious force" (Cooper 426) developing "over time" (Cooper 426). Indeed, it is so powerful that it can overpower any resistance. Bergson named it "élan vital" which to him is the vital impetus that propels evolution.

Shaw's philosophy was also motivated by contemporary scholars' thoughts and the socio-political movements of his time. Socio-political vicissitudes, such as the Oxford Movement or the Fabian Society, played an active role in Shaw's mind to enable him to subvert the concept of good and evil in *The Devil's Disciple*. Like his predecessors Bunyan, Blake, Shelley or Ibsen, Shaw denies any predetermined concept of good and evil. Through the characters of Dick Dudgeon and his mother, Shaw proves that the Manichean polarity between good and evil is not static and unchangeable. In addition and as I pointed out above, Robert Buchanan's poem 'The Devil's Case' helped him to promote a "devil" of a hero.

Though he openly declares his indebtedness to his predecessors in this line of thought, he does not forget to profess his innovativeness. What differentiates Shaw from his contemporary scholars is that there is a positive outcome of his critique of existing religious beliefs. He is not a pessimist like Ibsen. For example, in the *Doll's House* Ibsen also showed the deadening effect of duty against the liberating effect of natural impulse in the character of Nora, a woman in some ways not unlike Mrs. Dudgeon in *The Devil's Disciple*. Shaw, on the other hand, emphasizes that we need to liberate ourselves from conventional duties such as our duty to family members—husband, wife, children and so on. To Shaw conventional duties are invisible shackles that bind us to certain activities. To fulfill the requirements of the life force we need to separate ourselves from these duties. The rejection of Mrs. Dudgeon and all her activities emphasize the triumph of natural impulse over duty. To emphasize Dick's victory Shaw does not forget to project his own innovative belief system, namely the 'Life Force'

Shaw inherits the importance of natural impulse from Bergson and uses it to establish a new kind of theology. According to him, the 'Life Force' works inside a man and tries to make him more and more Godlike. To him "He is an evolving God, learning as we learn, by trial and error" (Bentley 88). The way Dick saves the life of Anderson is the result of the functioning of the 'Life Force', although it is still in the primary stage and not the function of any Godly power.

19th century philosophers and social reformers such as Nietzsche and Karl Marx and different movements of that time contribute to Shaw's belief that religion is not something fixed and is something continuously evolving. This is everywhere manifested in his plays, prefaces and letters. Shaw's attachment to the Fabian society helped shape his religious thoughts and at the same time his concepts of good and evil. As a result, in *The Devil's Disciple* Shaw ended up subverting conventional ways of religious thinking. He shows in the play how traditional religious practice can be anti-philanthropic. He clearly believes in a religion that is beneficial to humanity and seems to be looking for a new theology through his work of the period that is human friendly.

To sum up this chapter attempted to trace the anti-conventional religious views of Shaw. It discussed the historical context and setting of the play he chose for a play like *The Devil's Disciple*. It also discussed the philosophical atmosphere and currents of thoughts of the late 19th century that functioned as stimuli to make him write an anti-conventional religious play. This chapter also pointed out how traditional concepts of good and evil have been subverted in the play. Besides criticizing the religious practice of that time, the chapter also focused on the formation of the 'Life Force' as a new belief beneficial for humanity.

Further development of the concept of the 'Life Force' will be found in the next chapter of the dissertation where the protagonist of *Man and Superman*, Jack Tanner, will appear as an embodiment of the 'Life Force'. In that play Shaw proceeded one step forward in his quest of a new religion and tried to come up with a religious belief better suited for contemporary society. To establish a new religion, he came up then with the thought of creating a new race of human beings equipped with superior intelligence.

Chapter Two

Man and Superman - the Religion of Creative Evolution

Shaw denounced orthodox Christian beliefs and subverted ideas of good and evil in Chapter One. The preceding chapter showed how Shaw destabilized traditional concepts of good and evil. It also showed how in his opinion deviation from the true nature of religion circumvents human welfare. At the same time, Shaw introduces a new kind of religion which is more pragmatic than conventional religious practice.

As an alternative to orthodox religion, Shaw presents his theory of the 'Life Force'. According to his new theology, man endowed with the power of the 'Life Force', becomes intrepid in fighting for an idea. Shaw entitles such a man as 'superman' who consciously carries out the purpose of the 'Life Force'. To convey his religious message, Shaw took the help of the legendary epic character Don Juan in *Man and Superman*. Without making him a pleasure seeker, Shaw presents Don Juan as an altruistic philosopher. Motivated by the Life Force, he becomes a spokesperson for Shaw's religious beliefs. The present chapter discusses Shaw's theory of the 'Life Force' and points out how this concept helps him in framing his religious beliefs.

Taking the concept of the 'Life Force' into account, Shaw does not consider religion merely an embodiment of a heavenly power which is unchangeable. Rather, religion is in the process of being perfected and is to take a new shape. To do so, Shaw incorporates evolutionary theory into his self-proclaimed religion.

The theory of Creative Evolution is grounded on the idea of a universal will that is responsible for both creation and progress. Shaw believes that man is capable of attaining a higher state than what he is in without the assistance or existence of God. So man's evolution is a matter of the development of his consciousness and not a mere biological factor. Shaw's superman is an intellectually developed creation. He must be willful in his development as well as in his contribution to developing the function of the universal will.

Shaw's religious views can be linked to his social and political notions. As a socialist, Shaw was an avid reader of Karl Marx. But he denounces the revolutionary and doctrinal authority of the Marxist Social Democratic Federationⁱⁱ and accepts the more moderate Fabian Society. Fabians believed in evolutionary socialism and not in revolution. They have been associated with a gradual approach to social changes since they are more inclined to evolutionary socialism rather than revolutionary socialism. Bernard Shaw was deeply motivated by the evolutionary socialism of the Fabians. Eric Bentley mentions in *Bernard Shaw* that Shaw himself connects socialism with religion in one of his unpublished manuscripts:

In short we must make a religion of Socialism. We must fall back on our will to Socialism, and resort to our reason only to find out the ways and means. And this we can do only if we conceive the will as a creative energy as Lamarck did; and totally renounce and abjure Darwinism, Marxism, and all Fatalistic, penny-in-the-slot theories of evolution whatever. (Bentley 71)

As an Evolutionary Socialist, Shaw believes in gradual changes occurring in the natural world. He was a firm believer in Jean Baptiste Lamarck, who made the first large advance towards modern evolutionary theory when he proposed the idea of the gradual changes of species. Lamarck said that the changes that are introduced into any species are passed down through generations. Both Evolutionary Socialism and Lamarck's theory of evolution convey the idea that evolutionary change takes place gradually but constantly.

Another aspect of socialism that helps configure Shaw's religious views is his belief in the equal rights of men and women. He observes that in capitalist society, the employer pays a higher salary to men than women with the excuse that the later are less productive. Moreover, Victorian

society had very discriminating laws for women. Women had no control over their property. The Suffragettes Movement aimed to raise the voice of women for equal rights. Shaw associates himself with the movement and speaks in favor of the women. Shaw's assertion of women's rights is a part of his religious thinking. The present chapter shows how women play an active role in evolution, which is a fundamental concept of the Shavian religion.

To make his ideas more convincing, Shaw introduces in *Man and Superman* a journey through purgatory which becomes a natural means of religious instruction. In the *Preface*, Shaw mentions several times that he is highly impressed by John Bunyan. In the religious allegory, *Pilgrim's Progress*, Bunyan portrays the spiritual journey of a man from the 'City of Destruction' to the 'Celestial City'. Through the journey, Bunyan satirizes existing religious views and tries to portray his own ones. In the *Divine Comedy* Dante also conveys his religious views through a journey through Hell, Purgatory, and Paradise. The poem represents the soul's journey towards God. Similarly, in Act III of *Man and Superman* the main characters are seen in hell. Shaw presents the legendary Don Juan, based on ideas he borrowed from Moliere and Mozart, to convey his ideas about the higher community in hell. Through the dialogues of the main characters in this scene, particularly Don Juan, the Statue, the Devil and Donna Anna, Shaw presents a debate between conventional religious practice and its drawbacks and finally adds his own opinion to convey his religious views to the audience.

Though *Man and Superman* is called a 'sex play' by Charles A. Carpenter in his article "Sex Play Shaw's Way: *Man and Superman*", it is a highly philosophical play that presents Shaw's religious ideas (72). Shaw tries to show that mating between men and women is not for any romantic purpose. Instead, he notes that attraction is meant to fulfill the very practical and bigger purpose of creation and emphasize the continuation of life, which he believes is the principal motive of religion. The love chase between Ann Whitefield and Jack Tanner, the hero and heroine of the play, is a very controversial one, as man is the pursued and woman is the pursuer here. Both are driven by a powerful spirit which is named by Shaw as the 'Life Force'. Motivated by the will to create a better human being, Ann is desperately looking for a perfect partner. She finds Jack and not Octavius, a romantic hero, as her companion to fulfill her will. On the other hand, Jack Tanner, the artist - philosopher, who is also motivated by the 'Life Force', tries to escape Ann's grasp. In the dream scene of Act III of *Man and Superman*, Shaw presents

the spiritual journey of the main characters of the play to hell. In this scene, the conversations among Don Juan, the counterpart of Jack Tanner, Donna Ana, the counterpart of Ann Whitfield, the Devil and the Statue reveal Shaw's philosophical ideas about religion for upcoming generations. Through his plays, Shaw portrays his concepts of heaven and hell and other religious matters. As usual, Shaw's presentation was meant to be provocative, but at the same time it helps to develop the religious notions that he was advancing in his plays.

The previous chapter, "*The Devil's Disciple—Shaw's Paradoxical Presentation of Good and Evil*", showed the ever-ending conflict between good and evil in the world. It subverted the traditional concept of good and evil and showed that the existence of evil is as important as good. As Friedrich Nietzsche mentions in "Attempt at a Critique of Christianity", the evil god is needed no less than the good god (Carter and Friedman 157). The existence of evil proves that God is not perfect and is constantly struggling to achieve perfection. The effort to overcome limitation and to achieve perfection is known as the Life Force, is a universal process. Every object of nature should cope with the process; otherwise it will become extinct. Men who are conscious of the function of the 'Life Force' must follow its instructions. Otherwise, they will be eliminated from the world like mammoths were. Man must yield to the process of evolution to exist. In *Man and Superman* Shaw thus tries to propagate a religious belief for human beings that can save them from extinction.

Man and Superman is well known as a "Don Juan" play. As Shaw himself mentions in the Preface, he has dedicated the play to his friend Arthur Bingham Walkley, who had requested him to write a play on the topic. The play is also known for the wonderful dialogue it presents in Act III. Some critics also see the play as a manifestation of Nietzsche's concept of 'Ubermanish'. It is true that Shaw borrowed the title 'superman' from Nietzsche and popularized it. Nietzsche uses the term in the prose-poem, *Thus Spake Zarathustra* and *Genealogy of Morals*. The term is used to indicate something "bordering on the Divine" and having excellent qualities (Salter 422). Nietzsche evaluates human nature in terms of power, which also incorporates intellect, virtue, and spiritual things in general. In order to attain power, Nietzsche had in mind the kind of evolutionary model demonstrated by Darwin. But unlike Darwin, he was not in favor of natural selection. As William M Salter mentions in "Nietzsche's Superman", Nietzsche distrusted the

premises of Darwin's view such as natural selection, the theory of surplus numbers, and the consequent struggle for existence. About Nietzsche's idea of Superman, Salter says,

The view that seems to me most reasonable is that he finally settled down to thinking of superman as extraordinary specimens of men, who, however, if favored, instead of being fought as they commonly are, might lead to a considerable modification of the human type- one so great that, speaking in literary band in fluid rather than scientific fashion, the result might be called a new species" (Salter 424).

Thus Nietzsche's superman is an extraordinary being who exceeds all human beings through certain types of modifications. Though there are some similarities between Nietzsche and Shaw related to the concept of superman they are quite different from each other. First of all, Nietzsche does not present any direct method of attaining superiority. Secondly, he does not link his superman with the religion of the future. On the other hand, he shows complete despair over modern civilization. Shaw's superman is a more structured one. About the difference between Shaw and Nietzsche, Carl Henry Mills asserts:

Shaw was a creative evolutionist and humanitarian socialist; Nietzsche was neither- He was completely contemptuous of the social equality for which Shaw worked all his life" (Mills 51).

According to Shaw, with the power of the Life Force, man can attain superior power, and the evolution of man into superman can ultimately create a being who can replace God and be a model for future generations. The Life Force leads to creative evolution, thus ensuring human beings "strive with a purpose" to rise into higher forms of existence.

Critics, from Ervine to D N Pathak, also see *Man and Superman* as Shaw's most philosophical play as it involves various issues dealt with by philosophers from Hegel to Schopenhauer. There is no doubt that Shaw incorporates all these ideas in the play. But his main objective is to enunciate a new theology for future generations which is practicable. In Act III of

the play, Shaw announces his unique and unconventional religious views by conveying his message on hell and heaven, men and women, love and marriage.

The multiplicity of ideas in *Man and Superman* have been drawing the attention of critics from the time it was written to the present age. Though Shaw notes that he wrote the play to meet the challenge of his friend, Walkely, to write play on Don Juan, Margery M Morgan rejects the idea. To him it is of “a casual and superficial origin” (Morgan 104). He emphasizes the contemporary theatrical atmosphere that influenced Shaw to write the play, especially the fashion for “Ibsenite realism and Greek ritualism” (102). In *The Shawian Playground: An Exploration of the Art of George Bernard Shaw*, he discusses the mythical background of the play and suggests that Ann symbolizes the first wife of Adam, Lilith, who is the symbol of seduction. In Rabbinical tradition Lilith is also associated with the serpent in the Garden of Eden (107). And thus Shaw emphasizes the power of women endowed with the Life Force and calls *Man and Superman* a play without a hero in that epic sense” (115). He ignores the creative power of the artist-philosopher and his contribution in forming the religion of the future.

D.M. Pathak, on the other hand, emphasizes the philosophical background of the play. He declares *Man and Superman* as a multifaceted play in his book *George Bernard Shaw: His Religion and Values* combining, ideas from sociology, philosophy, biology, humor, sex, religion and so on. And every aspect contributed to the making of the superman. So he prefers to discuss religion, though keeping all the other aspects in view.

That *Man and Superman* embodies various philosophical ideas is also suggested by John Ervine. In *Bernard Shaw: His Life, Works and Friends*, Ervine declares that “the play had genius” (380). He appreciates Shaw’s technical excellence in writing the play and his setting, stage directions and character selection. He observes that Shaw has an attitude contrary to Tennyson’s views of men and women. In “Locksley Hall” or “The Princess” Tennyson had shown that women are subordinate to men and were created for men. Shaw gives a contrasting view of traditional Victorian women in his plays, especially in *Man and Superman*. Ervine wants to suggest that Shaw presented an unconventional view of men and women as his women are superior to his men. By showing the example of a female spider that eats her mate immediately after she has been impregnated, in *Man and Superman*, Shaw wants to say that this is the natural instinct of women. He notes that the mother woman is always more caring towards her child

rather than her husband. According to Shaw, love and marriage are also connected to the instinct to create a superior race. Women apply their arts to seduce men. Their makeup, dress up, everything is meant to allure men. Ervine reminds his readers that in the Book of Genesis Eve, instigated by the serpent, tempts Adam to enjoy her body. But Shaw's observation is Adam "had not created anything until he was seduced by Eve" (382). So the contribution of a woman in creation is more important than that of man.

Ervine tries to explain Shaw's theory of the Life Force and his idea of how religion should be. As the tool of the Life Force, human beings have the freedom to choose either to follow the will of God or not. According to Shaw, the Life Force is the will of God since it promotes continuation of the species with the promise to upgrade the present condition of human beings. Shaw named this advanced human race as 'superman'. If human beings do not follow the Life Force they will be eliminated from the world as was the case with the dinosaur or the saber tooth tiger. Ervine wonders why mankind should assist a force which cannot assure it that it will ever be able to fulfill its intention. Such a proposition is too serious for a comedy. But *Man and Superman* is not merely a comedy. It is a highly philosophical play that discusses the contribution of men in the process of creation.

Besides being characterized as a philosophic play, *Man and Superman* at the same time is seen to be a masterpiece of the Shavian sense of humor. C B Purdom in *A Guide to the Plays of Bernard Shaw*, describes the play as comic as well as philosophic. He defines the play as a "philosophic comedy" (200). According to him, Shaw did not intend to write a traditional Don Juan story. On the other hand, he wanted to continue with his theory of the Life Force and through it wanted to provide a new direction for religion. Purdom gives a brief description of the play and provide some important information about the main characters. He also talks about the philosophical view point of Shaw in this play articulates through the idea of the Life Force. But nowhere has he mentioned about the reflection of Shavian religion in the play.

That Shaw's Don Juan is a moralist is mentioned by Henry Mills in "*Man and Superman and the Don Juan Legend*". Mills emphasizes the history of Don Juan. He talks about how different writers use the story of this legendary character. He observes that while most writers make their Don Juan as an immoral character, Shaw breaks away from that tradition. Shaw's Don Juan is a moralist. He also believes that Shaw's Don Juan is a man of ideas. From Tirso de

Molina, a Spanish Baroque dramatist, poet and Roman Catholic monk, who is well known for writing *The Trickster of Seville and the Stone Guest*, the play from which the popular character of Don Juan originates, Shaw found out how to critique romantic amatory (1967). From Goethe Shaw got reassurance for his belief in creative evolution and, from his *Faust* Shaw got an unquenchable thirst for knowledge (Mills 222). Mills talks about Act III of the play where all the amorists are sent to hell. He also says Shaw believes that Don Juan “contribute more to society than the Don Octavious”. According to him, Shaw makes his Don Juan an anti-amorist who thinks sensual indulgence is a “tragic waste of life” (Mills 224).

Though Shaw’s Don Juan is not an amorist he is against conventional ways of thinking. Shaw also makes him an upholder of the Life Force. Juan has his personal philosophy about life and religion. His philosophies may sound unacceptable to many but they do make everyone think twice about them. Moreover, Shaw’s socialism and Fabianism are expressed through many of his characters in the play. Shaw’s theories of creative evolution and Fabian socialism meet the needs not only of the present but also the future. Shaw tries to inaugurate a new and sustainable religion that could meet the need of future generations. The scientific and philosophic advancement of the late nineteenth and early twentieth- century world motivated him to search for a new type of religion that could bring people back to their faith. Chapter Two of the dissertation will thus focus on Shaw’s treatment of religion in *Man and Superman* in the light of these issues. With this aim in view, the present chapter is divided into several sections. These are: (i) Philosophical Ideas of the Late Nineteenth-Century; (a) Fabian Social Reconstructionism and Shaw’s Theology; (b) Suffragists Movement and Shaw’s New Woman – a Pathfinder of New Religion; (c) Mythology and Shaw’s Concept of Vitality in Women; (ii) Shaw’s Don Juan – an Artist Philosopher; (iii) Heaven and Hell - a Shavian Inversion; (iv) Life Force –Active in the Vital Mother Woman and the Artist Philosopher; (v) Evolution and Shavian Superman; (vi) Hegelian Dialectic and Shavian Religion.

(i) Philosophical Ideas of the Late Nineteenth - Century:

Although *Man and Superman* has been called a comedy of manners, or a play dealing with a Don Juan or an exploration into Nietzsche’s philosophical ideas about the Ubermanish, Shaw himself says he wrote the play as a “pretext for a propaganda of our own views of life” (Shaw

149). The play originated in a nineteenth-century British society characterized by a powerful sense of social and economic dislocation.

The Socialist Movement occurred due to major changes brought about by the Industrial Revolution, Trade Unionism, Christian socialism, the Chartist Movement, early Marxism, the birth of the Labor Party, and Women's Suffragists. Shaw was motivated by them all and became a socialist right after he arrived in London in 1876. Moreover, he was a regular reader in the British Library. He used to attend different meetings of the Zetetical society, the Dialectical Society, the Bedford Debating Society, the Shelley Society, and the National Secular Society (Alexander 4). He became a member of the Fabian Society. The unprecedented disparity between rich and poor in the 19th Century presented a terrifying shock to Shaw. He was horrified by poverty, dirt, and drunkenness in the slums. His hatred for poverty is more elaborately shown in his later play, *Major Barbara*. He thought that "collaboration would be possible in the middle-class Fabian Society" (4). Moreover, being a Fabian, Shaw actively participated in the Women's Suffrage Movement that initiates the right of women to vote in elections. Throughout his career Bernard Shaw served as a vigorous exponent of women's freedom to be themselves and to liberate themselves from their traditional roles and traditional subservience. His five primary statements on woman's suffrage collected in the *Fabian Feminist: Bernard Shaw and Woman*(1977) edited by Rodelle Weintraub, reflect Shaw's primary support for the Fabians and reveal his complex resistance to female suffrage. Shaw's association with the Fabian Society and with the Women's Suffragist Movement actively influenced his writing of *Man and Superman*. The protagonist of the play, Jack Tanner, is a socialist and the heroine, Anna Whitefield, and Violet Robinson are spokespersons of women's liberty.

(a) Fabian Social Reconstructionism and Shaw's Theology:

In 1884 The Fabian Society was founded in England with the aim of bringing about a socialist society by means of intellectual debate, publication of books and pamphlets, and the permeation of socialist ideas into universities, the press, government institutions, and political parties. This was in marked contrast to the other means of bringing about socialism which was adopted by Marxist parties, namely the use of violence and revolution to overthrow capitalism. The Fabian Society was named after the Roman general Quintus Fabius Maximus who used

tactics of attrition and delay (what we might now call guerrilla tactics), rather than direct military confrontation to defeat the enemy. Thus one might describe the tactics of the Fabian Society as one of “intellectual guerrilla warfare” (Shaw <https://oll.libertyfund.org/page/shaw-s-fabian-manifesto-1884>) against free—market societies. Shaw was one of the Society’s early members. The writers and educators Sidney and Beatrice Webb, the feminist Emmeline Pankhurst, and the novelist H. G. Wells were other prominent members of the society.

The Fabian Society has been immensely influential in British history. It helped establish the London School of Economics as it was founded by members of the Fabian society Sidney and Beatrice Webb, Graham Wallaswith funding provided by private initiatives, joined with the trade unions to found the British Labour Party in 1900, it initiated the magazine the *New Statesman* in 1913, and laid the intellectual foundations for the creation of the welfare state after the Second World War. James Alexander considers Shaw as the greatest socialist that England has ever produced in his essay “Socialism” (Alexander 2). Shaw edited *Fabian Essays in Socialism*, a collection of essays published by the Fabian Society in 1889 in order to present the ideas of the society in a coherent form. He was responsible for the success of the Fabian Society.

Shaw’s Fabianism developed in three stages. In the first stage he emphasizes the compatibility of socialism with liberalism. Shaw disagrees with the revolutionary attitude of Marxist socialism and considers that politics should be the fundamental concern of socialism. After some initial disappointments in politics in the 1890’s Shaw opposes the fundamental connection between liberalism and socialism. He argued that socialism should be compatible not only with the liberals but also with the illiberal that is with the imperialism and protectionism (Alexander 3). Thus he offended the Marxists and the Liberals. In 1904 Shaw took a third step declaring that socialism is “intrinsically controversial” (3) and suggested that the Fabian Society should return to its fundamental principle that is equality of income which is at the same time heterodox and revolutionary form of socialism. This view constitute the ambivalence of Shavian socialism.

Shaw wants to liberate Fabianism from Marxism. He prefers William Jovan’s economic theories to Marx’s as Marx considers the source of value is labor while Jovan thinks the source of value is usefulness or utility (Alexander 5). As a result, Shaw’s view of socialism takes a different look from Marx. While Marx’s concept of economics was understood in terms of

productions, the Fabian concept of economics was based on consumption. So demand, not supply was the key to economics to the Fabians. Thus Shaw found flaws in Marx's economics and took a different look from conventional Marxism. Shaw believed that socialism could be based on "bourgeois economics" (5) which he showed in his play *Major Barbara* which will be discussed in next chapter of the dissertation.

Shaw's socialism aimed at establishing a society free from social problems such as starvation, poverty, crime, prostitution, child labor etc. At the same time, to construct plans for the resolution of such controversial issues as a means to cultural renewal was also a part of Shavian socialism. Religion is a part of culture. For this reason, to analyze critically religious issues and then to find a possible solution was a part of Shavian socialism.

Shaw hoped to remove property ownership from society with the view to providing equal financial status for all. Being a member of the Fabian Society Shaw believed that landlords and aristocrats had an unfair advantage over ordinary people. A socialist model would provide an equal playing field, minimizing class prejudice and broadening the variety of potential mates. In Act III of *Man and Superman*, Mendoza and his group belong to the socialist group who "have modern views as to the injustice of the existing distribution of wealth" (Shaw III). They work in favor of equal social status. They are seen robbing the rich and distributing what they got among the poor. Thus they were trying to eradicate poverty.

Shaw satirically presents the method the social democrats adopted to distribute money. According to Fabian Socialism, everyone should work to earn money. In the play that idea is satirized. In Act III it is seen that the social democrats are disgusted with capitalists and want an equal distribution of wealth. In order to do so, they decide to rob the rich and then distribute the money among the poor. And they consider it as hard work. If robbing is work, then the rich who rob the poor by depriving them is also doing work. Shaw thereby satirizes the social democratic formula of equal distribution of wealth.

Besides the equal distribution of wealth, the Fabian society was to address social evils visible in British life and culture. The Society had advocated a complete transformation of social inequity but not in the sense of class conflict. He criticized Marxism and differed from typical Marxist view as the Fabians did not envisage any class conflict or class struggle. They did not

imagine of any revolution on which Marx pinned too much hope. As a Fabian, Shaw believed that reforms, parliamentary initiative, governmental legislation, the active role of the political and social institutions based on democratic values and principles and, above all, people's consciousness were most effective weapons to overthrow capitalism. As a socialist, Shaw was inclined to view concrete results. For this reason he rejects the revolutionary and doctrinal authority of the Marxist Social Democratic Federation and finds the more moderate Fabian Society noteworthy.

With his aim in view, the Fabians rejected Karl Marx's analysis of surplus value. In its place they expounded a radical theory of rent. In his essay "Fabian Socialism: A Theory of Rent as Exploitation" David M. Ricci defines the theory of rent as "an ethical touchstone for evaluating the wealth and income of everyman. It became a blueprint for building a socialist society. It proves that a socialist society may have a non-Marxian genesis" (Ricci 106). The Fabians applied the theory to indicate that the portion of any income which is acquired without any work or sacrifice to its recipient such as inherited bond, is ethically unearned. As a Fabian, Shaw thinks that under capitalist economy such income exists. Under these circumstances many laborers support an idle class. As a result, both pleasure and pain are inequitably distributed.

Shaw portrayed and satirized this type of unequal income in *Man and Superman*. At the beginning of the play, the will of Mr. Whitefield highlights the issue of unearned money. According to the will some rich idle people receive money without exerting any labor. They enjoy all the pleasures of wealth without bearing any pain. This idle class spends most of their time in talking and doing nothing productive. This lifestyle also affects their sense of morality. From an ethical point of view, rent denotes unearned income that creates class distinction in society. Unequal income creates social injustice. To gain unearned money, Hector Melone Junior and Violet Robinson keep their marriage a secret and their family in tension. Hector Melone did not want to make his son marry a simple middle class English woman, because he wanted to connect with the aristocracy, he threatened to disown his son. So they keep the news of their marriage a secret. Though Hector Melon tries to reveal the secret and not to deceive his old father, Violet prohibits him to do so by saying "You can be as romantic as you please about love, Hector; but you mustn't be romantic about money" (Shaw II). She knows that by being romantic they can lose money. They also lie several times. The unearned money destroys morality among its owners. Thus Shaw's Fabian sense of economy influences his views of morality.

Shaw's belief in Fabian socialism helps format his religious views. In a capitalist society "Religion is one of the forms of spiritual oppression which everywhere weighs down heavily upon the masses of the people" (Marx, et al 3). Those who work hard and live in depravity all their lives are taught by religion to be submissive and patient while they are on earth, and to take comfort in the hope of a heavenly reward. Those who live by the labor of the poor are taught by religion to practice charity while on earth. Thus religion offers them a very cheap way of justifying their entire existence as exploiters. That is why, Marx calls religion "the opium of the masses". On the other hand, in a socialist society religion is to be taken as a "private affair" separated from any influence of state and government. No discrimination among people of different religious belief can be accepted. And a complete separation from church is the prerequisite of socialist religion. According to Fabian Socialism, class-conscious workers, reared by large-scale factory industry and enlightened by urban life, should cast aside religious prejudices contemptuously and leave heaven to the priests and bourgeois bigots. In this way they should try to win a better life for himself here on earth. Henry Starker, Tanner's chauffer, is the type of person who is a social democrat who rejects all institutional rules and regulations. He is more concerned about doing what he likes and how he can live a better life. He does not surrender himself for the benefit of others. According to Shaw, he is a new man who is instigated by socialist ideas. Shaw pays attention to the individual, rather than the collective masses, which is against the conventional view of Christianity.

Shaw was also motivated by the woman empowerment issues of the time, specially the Suffrage Movement that helps mold his philosophy of creative evolution and influence his religious views, as we will find out in greater detail now.

(b) Suffragists Movement and Shaw's New Woman – a Pathfinder of the New Religion:

The Suffrage Movement was directed at achieving equal rights for women. In a capitalist society, employers used to pay higher salaries to men with the excuse that women were less productive. Capitalist society at that time completely ignored the most significant and indispensable duty of women – bearing and rearing children and keeping house. After all, their contribution is vitally important for society. But most men, because of their self-conceit and

thoughtlessness, never recognize their importance and propagated the idea that they did everything important and women did nothing of that sort.

In addition, Victorian society had very inequitable laws for women. They had no control over their property as everything that they owned became the property of their husband. In that society women had no honor and respect. Some were forced to enter into sex relationships for money. The Suffragette Movement was meant to raise the voice of women for equal rights to protect them from economic and political exploitation and to ensure improved living conditions. It was regarded as a movement for their dignity and an instrument for their psychological autonomy. Shaw's views were equal to those of the progressive women of the late nineteenth and even the early twentieth century. Shaw associated his voice with the Suffragettes and spoke out in favor of the women.

Shaw had an ambivalent attitude towards the Suffragettes Movement. Though Shaw held a progressive attitude towards the women question, he had an ambivalent attitude towards women's rights. After the British Parliament passed the Married Women's Property Act in 1882, Shaw jokingly expressed his suspicion that women would now be privileged in every sector. According to the law, women would have separate identities from their husbands and they could own, sell and buy the property. He expresses his view about gender equality thus "The sexes are equally flawed, equally talented, and, even in an ideal sense, interchangeable" (Shaw 156). This is the most persistent view of Shaw about women's suffrage that he conveys in his play *Man and Superman*. In *A Manifesto. Fabian Tracts No. 2* Shaw writes: "Men no longer need special political privileges to protect them against Women; and the sexes should henceforth enjoy equal political rights" (Shaw 158). Though it sounds quite ridiculous that men may need protection against women, in *Man and Superman* Shaw suggests that this is not impracticable rather this was the reality. Shaw was for equal rights for everyone. But he was afraid that if women got legal authority then they would end up being threatened.

Man and Superman begins with the issue of a will made by late Mr. Whitefield that designated the co-guardianship of Anna to Roebuck Ramsden and Jack Tanner. The will is indicative of Shaw's ambivalent attitude towards women's rights. It showed that women are not inferior to men, rather they were sometimes superior to them. But the guardianship was necessary on the ground that Ann was still unmarried and didn't have any male guardian in the family. Ann

herself mentioned the necessity of guardianship thus “Mamma knows that she is not strong enough to bear the whole responsibility for me and Rhoda without some help and advice. Rhoda must have a guardian’ and though I am older, I do not think any young unmarried woman should be left quite to her own guidance” (Shaw I). She was thought of as weak, helpless and distorted. As Ramsden observes “But she is only a woman, and a young and inexperienced woman at that” (I). She draws sympathy from everyone except Tanner as an orphan. When both Tanner and Ramsden refuse a co-guardianship and ask for Ann’s suggestion, she replies very deferentially “I feel that I am too young, too inexperienced, to decide. My father’s wishes are sacred to me” (Shaw I). Such a reply easily drew the sympathy of the questioner. So it was decided that she needed proper guidance and guardianship. But very soon it was clear that she dominated other but her method was so subtle that most of the characters did not understand how she was playing with their emotions. Tanner was quite aware of Ann’s nature and tried to make others understand her tactics but in vain. Tanner also notes that as a vital mother -woman Ann is dedicated to fulfilling her mission, which was also the purpose of Nature- to advance the human race. She was so determined in creation that she was ready to sacrifice herself for the cause of Nature. That strong determination made her more powerful than men. Shaw’s association with the Suffragettes help him to highlight woman’s power both in family and society

Shaw believed that the Suffrage Movement not only guided people towards equal rights but also wanted a difference from men. In her essay “Shaw on Woman Suffrage: A Minor Player on the Petticoat Platform” Katherine E. Kelly observes that in the political arena Shaw was promoting gender complementarity over gender differences while the suffragists believed that the difference between gender was the crucial thing. Lisa Tickner, a professor of history, mentions in her book *The Spectacle of Women: Imagery of the Suffrage Campaign* “Suffragists claimed equal rights with male citizens while also pressing a claim from difference. It was because they were women that men could not speak for them, that parliament needed their womanly virtues, that they had the interest of their exploited sisters at heart” (quoted by Kelley 71). On the one hand, the Suffragists claimed for equal rights of men and women, on the other they directed their voice to protect women as weaker sex. Such gender differences are also in the Criminal Law Amendment Act, 1885 which was passed to make further provision for the protection of women and girls, the suppression of brothels, and other purposes. Shaw was against such gender differences rather he was in favor of gender complementarity.

In a large gathering arranged by the Fabian Women's Group at the Kingsway Theatre in London in March 1913, Shaw presented his theory of gender equivalence and said that he had not come forward as a chivalrous man to rescue the weaker sex. Rather he thought that women are stronger than men. They were the same sort of person as he was. Such a view of Shaw about women as both like and unlike men is similar to the suffragist's arguments for simultaneous gender equality and difference. In *Man and Superman* Shaw invokes such a policy in his presentation of the vital mother woman who is participating in creative evolution. In the play Shaw advocates women's vital power but he connects his sense of humor in the presentation of the issue.

Shaw shows in *Man and Superman* that women are more important and bolder in sex relations than men because their goal is not mere pleasure but the necessity to continue the process of creation. Under the disguise of womanly nature, they can be unscrupulous to fulfill their mission for the survival of human existence. Shaw also demonstrates that in the process of evolution women play an active role. His advocacy of women's rights is actually a part of his religiosity.

In *Man and Superman* Shaw emphasizes woman's rights. Jack Tanner, Shaw's spokesman in the play, very bravely supports Violet, who is going to be a mother without announcing her marriage. Tanner supports her for her dedication to fulfilling the mission of nature, through her ability to give birth. Without such effort, human existence would be under the threat of extinction. Tanner says that we should respect such a creative aspect of women who takes risk for the sake of creation. As Shaw mentions in his *Intelligent Women's Guide to Socialism*, "Thus it is the women, not the man, who suffers the last extremity of the capitalist system; and devoting their lives to the replacement of capitalism by socialism" (Shaw 202). As a Fabian, Shaw was concerned to develop a socialist system in society. According to Shaw, equality "would be the key issue, rather than minimum wages, health issues, and such" (Kerman 237). The present chapter shows how women play an active role in the creation and how unscrupulous they are in their purpose. To fulfill her mission to get a better husband for giving birth a superior human, Ann chased Jack recklessly which associates her with Lilith, the first wife of Adam who is a destroyer of men. The comparison between Ann and Lilith is discussed next.

(b) Mythology and Shaw's Concept of Vitality in Woman:

The Suffrage Movement opened a new chapter in the history of feminism. It not only provided them voting power but also inaugurated a new era of safety and freedom as women could participate in national issues. Ann Whitefield and Violet Robinson, two major female characters of *Man and Superman*, become Shaw's vehicle for conveying his thought about the vitality of women which play an important role in his religious thoughts, in emphasizing women's empowerment and freedom, Ann is often compared to Lilith, the first wife of Adam, according Jewish mythology. In the *Shavian Playground* Margery M Morgan compares her with Lilith as a potential destroyer of men. Shaw's tendency to bring allusions of Lilith from mythology makes his arguments more convincing.

In the ancient Sumerian and Israelite tradition, Lilith is known as the spirit of darkness. Later, in the Talmud, she becomes a symbol of uncontrolled sexuality. In the Rabbinic tale Lilith is the first wife of Adam who was also made of earth like Adam. She refused patriarchy and fled away from Adam. In the essay "Lilith : Lady Flying in Darkness" Hammer notes "The Lilith of this story confronts both Adam and God: she defies patriarchy, refuses a submissive sexual posture, and in the end refuses marriage altogether, preferring to become a demon rather than live under Adam's authority"(Hammer,<https://rabbijillhammer.com/2013/11/25/lilith-lady-flying-in-darkness/>). Lilith is the most notorious demon in Jewish tradition. In some sources, she is conceived of as the original woman, created even before Eve, and is often presented as a thief of newborn infants. Lilith means "the night," she embodies the emotional and spiritual aspects of darkness: terror, sensuality, and unbridled freedom. More recently, however, she has come to represent the freedom of feminist women who no longer want to keep the image of traditional women.

In modern Jewish history, Lilith becomes the symbol of unbridled freedom. Lilith flees the Garden of Eden because she doesn't want to be pushed around by Adam or God. Lilith has been transformed into an icon of freedom. She defies patriarchy, refuses a submissive sexual posture, and in the end refuses marriage altogether, preferring to become a demon rather than live under Adam's authority. In the play, Ann is seen as predatory and refuses the submission of her male partner, Jack Tanner. She is highly motivated by the Life Force. Her female vitality is stronger than the intellect of Jack Tanner, who tries to escape from her but ultimately fails to reject her

charm. She is compared to a boa constrictor who enjoys his food by coiling it first and then slowly devour it. She is also compared to the queen bee who devours its male partner. Ann is proved as unscrupulous and uncontrolled as Lilith. In portraying Ann Shaw must have kept in mind the mythical character Lilith in sense that highlights Ann's strong will power.

The unbridled will of Ann to support her vitality and to continue the human race is a major aspect of Shavian religion in *Man and Superman*. As Margery M. Morgan mentions in *The Shavian Playground*, Lilith presided over the nineteenth-century evolutionary theory that counts male organisms as later and higher development from more primitive female forms. *Lady Lilith* is an oil painting by Dante Gabriel Rossetti (1866-1868). In Rossetti's portrait she is presented as a destroyer of men. Johann Wolfgang von Goethe's mentions in *Faust* :

First wife to Adam.

Pay attention to her lovely hair,

The only adornment she need wear.

When she traps a young man in her snare,

She won't soon let him from her care. (Goethe I, XXI 4120-4125)

Lilith's hair is the symbol of the first gold which creates a link between "sex feeling and social acquisitiveness" (Morgan 108). In Act III of the play, Don Juan mentions how he started worshipping 'Woman' as he notes that the women through their "wonderful instinctive cunning" allowed him to glorify them (Shaw III). A connection between Lilith and Ann is perceived, as Shaw mentions the capitulating power of Ann over Tanner. Motivated by the Life Force, Ann is unscrupulous like Lilith to attain her goal. Besides the Biblical character Lilith, Shaw also incorporates an epic character Don Juan to illustrate the power of the Life Force that plays a vital role in his treatment of religion.

(II) Shaw's Don Juan – an Artist Philosopher:

In the Preface to *Man and Superman* Bernard Shaw declared that he wrote the play to keep the request of his friend, Arthur Bingham Walkley. They had worked together as journalists in the newspaper *The Star*. Walkley had requested Shaw to write a Don Juan play, a libertine and an atheist of sixteenth-century. Shaw then took the concept of Don Juan to express his new religious theory. In the thought-provoking article, "Man and Superman and the Don Juan" Carl Henry Mills agreed with this and said,

To express his ideas about "creative evolution" and the "Life Force", Shaw chose a Don Juan play for his first philosophical comedy because he found much that suited his purposes in the Mozart, and Goethe. (Mills 217)

Shaw agreed to write a Don Juan play only to express his personal views on religion, where he could emphasize his ideas about creative evolution and the Life Force.

The originator of the Don Juan legend was Gabriel Tellez, a monk who wrote under the name of Tirso de Molina in the early sixteenth century. His was a play about a young aristocrat who was "unscrupulous and fearless reprobates, defying the powers of God and man."ⁱⁱⁱ¹The original Don Juan was a non-believer and a womanizer. He disguised himself as a woman's fiancé to violet her. He deceived the woman by promising to wed her. He was never afraid of God. Juan thought that death was far-off and afterlife was simply a fable. His disbelief made him completely free from fear. He enjoyed complete freedom of action. He murdered the father of the woman he had violated whose name was Commander Gonzalo. When Juan came to the statue of the father, he pulled the statue's beard and invited the dead man to dinner. At night when the statue came for dinner, he invited Juan to his grave. He did not hesitate to do so and shook hands with the statue. Though he felt that his heart was freezing he did not fear and thought it was his imagination. He ate a strange dinner at the tomb. When the statue offered its hand again, Juan gripped it fearlessly and the stone commander fell with him into the earth, dragging Juan alive to hell. The statue serves as the "agent of destiny; his marble head leads the sinful amorist to hell" (Holt 105). The moral lesson of the play is to repent and reform now, for tomorrow may be too late. Thus, the original Don Juan was a pleasure seeker, a womanizer, a libertine and a man utterly indifferent to the consequences of his actions.

The second Don Juan which appeared 50 years later at the hand of Moliere is a hypocrite. With some limited changes in the plot, the play became a perfect imitation of the original. “Primarily he was an unscrupulous rake, defying all moral human laws” (Waxman 13). What Moliere emphasizes in *El Burlador de Sevilla* is not the “immediate urgency of repentance but the heroism of daring to be the enemy of God” (Shaw 151). He not only disobeys God but also encourages a pious beggar to blaspheme. Such enemies of God are very popular in literature. Marlowe’s *Doctor Faustus* and Shaw’s *Devil’s Disciple* are the glaring examples of those people.

Mozart’s *Don Giovanni* is an opera that appeared more than a century later. While in Mozart’s opera Don Giovanni gets three women, Donna Anna, Zerlina, Donna Elvira, Shaw’s Juan meets only with Donna Anna. In Mozart’s work Don Giovanni goes to hell while Don Juan goes to heaven. Unlike Mozart’s hero, Shaw’s Juan is a comedian who is amusing and whimsical. Thus, in *Man and Superman* Shaw captures a unique Juan who is quite different from his predecessors.

The intervening century between Moliere and Mozart was full of Don Juan burlesques, puppet shows, and other plays, operas, and ballets on the theme. Byron also wrote his epic poem *Don Juan*. But his is not an enemy of God. Rather he is “only a vagabond libertine.”¹ He is an adventurer and romantic young man. This hero bears only the slightest resemblance to Tirso’s original. For this reason, Shaw leaves Byron’s Don Juan out of focus. Thus, breaking all previous versions of the epic Don Juan’s character, Shaw’s Don Juan appears as a philosopher who defies all conventional morality and gives a new definition to them. Not only is Jack Tanner, who also acts as Don Juan, the progenitor of superman, he is also the new prophet of Shavian religion.

Shaw mentions in his Preface about other writers of the nineteenth century and like William Blake and Dickens. But he thinks Mozart’s is the last true Don Juan. In *Man and Superman* Jack Tanner acts as Don Juan in the dream scene of act III. He killed the father of his beloved as he had come to protect his daughter when Don Juan came to assault her. But obviously, Bernard Shaw gives a different flavor to the character and presents him with a touch of Shavian philosophy and thought.

Shaw’s Don Juan is not an amorist. Unlike the traditional Don Juan of Tarso, Molière. Shaw’s Don Juan or Joan Tanner is not a seducer or a libertine. On the contrary, he is trying to curb the gratification of sexual passion. When Tanner understands that he is the target of Ann, he

makes a quick plan to fly away from her. Tanner has rejected physical appetites and is an exponent of creative evolution. In act III of *Man and Superman* John Tanner acts as Don Juan in hell, doesn't find any pleasure in mere amusements rather, he is bored with false hopes and pleasure. Whereas for other hell dwellers, it is a better place than heaven because heaven is so full of ideals. Juan rejects romanticism, libertinism, and amorism as simply wastage of time. On the other hand, he is an altruistic philosopher and wants to engage with life for a greater purpose – serving the Life Force. As Carl Henry Mills observes, “ To express his ideas about creative evolution and the Life Force, Shaw chose a Don Juan play” (Mills 217).

Shaw adopts here a moral attitude towards an amorist. He condemns the romantic amorism which he considers the greatest waster of life. Shaw makes us understand that the romantic lives on earth are perfect enemies of the greater purpose of humanity. As the evolutionary process rejects incapable humans they must show their superiority for the sake of existence. Otherwise, human beings will become extinct like dinosaurs did. They must participate in the evolutionary process to survive. In *Man and Superman* Shaw suggests converting the romantic amoralism to the proper service of humanity and creative evolution.

Though Shaw speaks in favor of morality, it is not any kind of monkish morality. To give a moral tone to his play, Shaw applies a satiric technic. As the main purpose of his play is to expose shortcomings of existing religious belief, Shaw attacks artificial and spurious conventional religious practices. Shaw's satiric attacks are directed at the Statue, the Devil and Donna Ana by the protagonist, John Tanner/ Don Juan. As Shaw mentions in his Preface, while Moliere attacks God for not making men better, his attack is against humans who blame God for its shortcomings. In Act III of the *Man and Superman* Don Juan's conversation with Ann, the Statue and the devil reveal Shaw's satiric attitude towards men's hypocrisy since they blame God for their limitations. They do not see their faults since they waste their time in futile amusement and pleasure making and do not try to improve themselves with the help of the Life Force. So, Shaw's Don Juan is not cut off morality. His moral lessons and religious views in *Man and Superman* are more specifically found in Act III of the play where Jack Tanner in the role of Don Juan debates with Ramsden, the Devil and Donna Anna. In this conversation, Shaw presents a more vivid picture of religious issues such as hell and heaven, men's and women's relationship and the importance of eugenics in the creation of human beings.

(III) Heaven and Hell - a Shavian Inversion:

Act III of *Man and Superman* takes place in the dream of John Tanner who acts as Don Juan in the Act. In this scene Tanner as Don Juan discusses some of his conflicts which can be accepted as the eternal conflict that all men experiences. Shaw makes John Tanner his spokesman, makes him a revolutionary and introduces him as an author of *A Revolutionary Handbook*. He revolted against the traditional concept of Hell and Heaven . The conversation between Don Juan and the Devil reminds us of another revolutionary character in literature—Doctor Faustus . Shaw himself gives a reference to him to remind us of the renaissance hero who denied God’s authority and became a servant of the devil.

Shaw draws parallels between Faustus and Don Juan. Faustus becomes a devil worshipper as he finds necromancy more interesting than any other branch of knowledge. As Faustus is a renaissance hero he is in search of knowledge. Medicine, law, theology all seem to him quite insufficient to fulfill his thirst for knowledge. Only necromancy, he thinks, can provide him all the secrets of the world. He wants to perform some superhuman actions such as build a bridge in the air, surround Germany with brass, know all the secrets of the kings, search for all the treasures under the ocean etc. Only black art or necromancy can fulfill his desire.

In *Man and Superman* Shaw uses the same technique of Faustus to make Don Juan a philosophic man who “seeks in contemplation to discover the inner will of the world, in the invention to discover the means of fulfilling that will, and inaction to do that will by the so-discovered means” (III). Juan rejects being a doctor saying that he is not a ‘hypochondriac’ (III). He also denies being a theologian because he is not a ‘spiritual hypochondria’ (III). Juan also does not want to be a politician because his aim is not to go to parliament. Then he follows the romantic man, the Artist who “cultivated my senses for his sake; and his songs taught me to hear better, his paintings to see better, and his poems to feel more deeply” (III). But the romantic man in Juan ends up worshipping woman. As the romantic man is poor and timid, he cannot approach those women but Juan is both noble and rich and can flatter those women by talking to them. Juan accuses women for their impulsive attitude. When Anna gains him she becomes possessive about him and remains always anxious to make sure of her prey. So Juan ran away from women. Thus he turns his back on the romantic man with the artist nature as “happiness hunting and woman

idealizing was not worth a dump as a philosophy of life” (III). When he has the realization he gets relief, afterwards, he becomes his own master and starts reasoning for every action. He learns to think more deeply and turns into a philosophic man. Without going closer to women like the traditional Don Juan, he tries to escape from them as he is no more in the illusion of the romantic vision of women. He knows that everything is futile in front of the Life Force—the urge to improve life. So he becomes a philosophic man “who seeks in contemplation to discover the inner will of the world” (III).

Both in *Doctor Faustus* and *Man and Superman* the playwrights try to present their own views about Hell and Heaven. In *Doctor Faustus* Mephistopheles comes to the study of Faustus to tempt him. He promises things to Faustus but one thing that he says is very true when he mentions Faustus’s study as Hell. As a damned soul, Mephistopheles cannot remain away from Hell. Faustus then expresses his relief that though he is in Hell he does not feel any pain here. Theologically, Hell is a place of punishment and torture for the damned. But Faustus does not have any physical pain. Marlowe uses this technique metaphorically as the damnation is spiritual, not physical. Hell is a comfortable place for the damned as it is made for them. Similarly, Shaw makes the dweller of Hell as comfortable as possible in their place. When Juan asks Anna about her experience in hell she replies like Faustus that she has felt no pain there. Then Juan becomes sure that Anna is a damned soul, “Hell, Senora is a place for the wicked. The wicked are quite comfortable in it: it was made for them. You tell me you feel no pain. I conclude you are one of those for whom Hell exists” (Shaw III). Shaw here opposes the traditional concept of hell, which is full of torture and physical pain. And the dwellers of hell are constantly tortured there. But Shaw’s concept of hell does not include any type of corporeal punishment.

Shaw’s type of punishment is not physical but inner. According to him hell is a place for spiritual barrenness where people have no hope, aspiration and desire to move forward. Unproductivity is the real picture of hell. The dwellers of hell do not have vitality. Ana refuses to accept that she is damned because she is a faithful daughter of the Church. Moreover, she confessed to several times more sins than the sins she actually committed. Shaw wants to mean that these confessions lack sincerity. These are the prejudices of a priest-ridden society. Shaw indicates sincere confession is required to achieve salvation. Though Ana performs all her duties as a Christian she lacked sincerity. Shaw makes it clear that performing the duties of the church

and regular confessions are not enough for salvation. As a result, Ana is now in hell. Juan is not wicked like Ana and so hell bores him.

The wicked live in hell joyfully. In the name of honor, duty, justice and other virtues all the wickedness on earth are committed. So where do these elements have their place without hell? Here people only talk about love, its beauty, its holiness. The Devil, the prince of hell, also talks about joy, love, happiness and beauty in Hell. It is full of “musical amateurs” to amuse pleasure seekers (Shaw III).

There is no hope in hell. And it is a kind of relief as hope means some duties and responsibilities to attend to. As there is no hope, so there is no work, no duty nothing to gain by mere praying. It is a place to do nothing except to amuse oneself. So no improvement is possible here. As the statue mentions:

Written over the gate here are the word “Leave every hope behind, you who enter.”

Only think what a relief that is! For what is hope? A form of moral responsibility.

Here there is no hope, and consequently no duty, no work, nothing to be gained by praying, nothing to be lost by doing what you like. Hell, in short, is a place where you have nothing to do but amuse yourself” (Shaw III)

So it is a place for the escapists who do not want to take part in the process of development. They do not want to face or to overcome any difficulty. So they seek pleasure to escape such reality. In addition, Hell is also a place of the unreal because here beauty and love are worshipped. But physical beauty is nothing but an illusion. A beautiful girl of seventeen can possess some decrepit ideas. Old age and its physical consequences which are very real, and at the same time ugly, are not tolerated here.

On the other hand, “Heaven is the home of the masters of reality” (III). There is no illusion, no pretension. As Don Juan asserts “In Heaven, as I picture it, dear lady, you live and work instead of playing and pretending. You face things as they are; you escape nothing but glamour; and your steadfastness and your peril are your glory” (III).

In hell, people have no vitality of the Life force to participate in the development of humankind. So they either find solace in conventional values or try to escape from the realities of the world. People in hell refuse to face reality or to overcome it. Thus they seek pleasure in

escaping from realities. On earth, people have to face reality every time; death being the ultimate reality they cannot avoid. As in the modern world most people are cowards, they do not want to face reality and seek refuge in escapism. Hell is the place for cowards who do not have the courage to neither take any risk nor accepting responsibilities. They are only pleasure seekers. As in hell people are unable to accept any challenge, there is no creativity. As Juan points out “Nothing is real here. That is the horror of Damnation” (Shaw III).

In hell people only spend time in seeking pleasure. They create false illusion and indulge in romantic sentiments to escape harsh reality. The only thing they care about is amusements. They regard themselves as true followers of “beauty, purity, respectability, religion, morality, art, patriotism, bravery and the rest” (Shaw III). They do not want to take any pain to come out of illusion and face reality. So they cannot take an active part in evolutionary activities. They are devoid of the creative instinct that drives men to move forward and seek improvement. So they can neither develop themselves nor participate in evolutionary activities. Lack of creative instinct is visible in hell.

Don Juan is against the sterility of hell. He is attracted to the Life Force “that ever strives to attain greater power of contemplating itself” (Shaw III). Humans are different from animals as they have a superior brain that enables them to function properly. Beings without brain, though greater than man, perish like megatherium, an extinct group of mammals. Juan thinks that these animals wanted to live but could not because they did not have any purpose. They did not follow the instinct to advance.

Juan wants to go to heaven because he is bored with the endless pleasure and amusements of hell. He is bored with the unreality of hell. He wants to face things as they are; nor to be bemused by false glamour. The vulgar pursuit of happiness makes him bored and monotonous. He wants to get rid of the contemplation of beauty and pleasure and finds interest in Life. He wants to go to heaven where he gets a chance to help life in its struggle upward. Human existence depends on the up-gradation of human status for otherwise humans will become extinct like ancient species. But the other characters of hell enjoy the endless pursuit of pleasure.

The main diabolic characters in *Man and Superman* Octavius, Mendoza and Ramsden are known in the Hell scene as Ottovus, the Devil and the Statue. They are bemused by the false glamour of hell. They are all escapists. Ramsden, for example, is bored in heaven, as it is the place for the artist-philosopher whose thoughtful ideas help to create a better world. There is no

physical difference between hell and heaven. The gulf between them is not visible. So one can easily move from hell to heaven, a very unconventional idea that Shaw incorporated in the play. According to him, the difference between hell and heaven is only one of temperament, “The gulf is the difference between the angelic and the diabolic temperament” (III). The Angelic temperament is full of contemplation, while the diabolic temperament is filled with amusement and pleasure. In heaven the dwellers find themselves in contemplating, thinking to do something better while in hell the dwellers are busy in entertaining themselves with false amusements. So the difference between hell and heaven, according to Shaw, is the difference of temperaments. The two temperaments are separated by an invisible barrier of detestations as the pleasure seeker of hell cannot tolerate the mood of contemplation and observation while the thoughtful people of heaven cannot stand the hedonists of hell. The abominations of the people of two temperaments create a gap. A physical gulf can be bridged but a gulf of dislike cannot be bridged. So, a person like Ramsden, who is a mere fighter and pleasure seeker, cannot find solace in heaven.

Heaven is a place for those who have contemplative and creative superhuman powers. Such people concentrate on improving society to a higher form of organization. Instead of seeking pleasure, they focus on human evolution to make a man into a higher being and in this way they want to focus on the idea of the superman which is the real motive of the Life Force. Thus men with superior spirits become the ultimate dwellers of heaven. These heavenly people have an evolutionary appetite, that is to say, the Life Force that helps them to move forward and improve human life. As Juan observes, a philosophic man is he “who seeks in contemplation to discover the inner will of the world” (Shaw III). Thus heavenly people are philosophic men who are masters of reality and who ponder over making a better society.

For example, in *Man and Superman*, both Don Juan and Ana are dwellers of heaven because they want to sacrifice their happiness for a greater and more universal purpose. Both are driven by the Life Force, which instigates general advancements and not personal advantages. Unlike most Victorian woman, Ann does not want to marry for economic solvency or personal pleasure. Instead, she is looking for a perfect father for her children. Motivated by the Life Force, she wants to create a superior human being who will help guide the universe. Similarly, Don Juan, the man of ideas, is not interested in romance and mere pleasure. He decides to contemplate for the greater purpose of the development of society. For these reasons, he is going to be a resident of heaven. The Life Force is the driving power that makes men active and energetic. It also makes

people attain superiority and the desire is to attain superhuman power and be like supermen. Shaw's search of superman ends when he unites the vital mother woman and the philosophic man. The next section of Chapter Two discusses the functions of the Life Force in creating his superman and in coming up with a new religious idea. This is how Shaw subverts the traditional concept of hell and heaven.

What is unique about Shaw's concept of heaven and hell is that it is a choice of the individual whether they, he or she will go to heaven or hell. Humans who are escapists, cannot take the toil of creation and want to be bemused with falls imagination and artificial pleasure; such people are selected for hell. On the other hand, those who are tired of falsehood and artificiality and want to create something to advance humanity are bound to be the dwellers of heaven. Shaw here incorporates his personal theory of the Life Force. According to him, people instigated by the Life Force are more advanced than common human being who have the mission to fulfill the universal will. They are motivated by a super power that inspires them to take any kind of risk . Shaw finds them in artist-philosophers who are devoted to serve the purpose of human beings. So the difference between the dwellers of heaven and hell is either the presence of creativity and on the lack of creativity in people.

Shaw not only contradicts accepted ideas of hell and heaven, but also he gives a very dynamic and revolutionary philosophy about sex and man and woman relationships. According to Shaw, motivated by the Life Force, the role of women in sex becomes more vital than that of men. Shavian eugenics emphasizes the importance of motherhood in the evolution into a higher species. The next section will discuss the role of sex in the lives of men and women and their contribution as exponents of the Life Force.

(IV) Life Force – Active in the Vital Mother Woman and the Artist Philosopher:

What is the Life Force? According to Shaw:

“Life is a force which has made innumerable experiments in organizing itself; that the mammoth and the man, the mouse and the megatherium, the flies and the fleas and the Fathers of the Church, are all more or less successful attempts to build up

that raw force into higher and higher individuals, the ideal individual being omnipotent, omniscient, infallible, and withal completely, unilluded self-conscious; in short a god” (Shaw III)

From the very beginning of creation, from flies to mammoth, from the common man to spiritual advisers, all have been successful and continuous attempts of Life. At the same time, Life is continuing its journey towards still better creation. So the power of Life is not to maintain its status but also to ensure higher and higher organization.

Don Juan wants to contribute to this everlasting journey of Life, being motivated by the powerful force. In *Man and Superman*, Don Juan as an altruistic philosopher, has an undaunted desire to uphold the goal of the betterment of human life. He has a fearless spirit that follows the Life Force, since only this constant effort to progress can save him from the boredom of hell. His desire to go to heaven is entirely meant to ensure universal progress, rather than his own benefit.

Shaw pays attention to ‘instinct’ as the life principle. He says that the intellect by itself cannot gain vitality, it needs the help of the instinct. And life becomes meaningful only if a man can attain vitality and ensure something better and greater than himself. It is the absence of the altruistic instinct that makes the Devil a monster. Without such instinct, everything is unreal and decorative. The most important quality of instinct is vitality. This is how Don Juan outlines his view on the evolution process through which man can ensure the development of life:

I tell you that as long as I can conceive something better than myself I cannot be easy unless I am striving to bring it into existence or clearing the way for it. That is the law of my life. That is the working within me of Life’s incessant aspiration to higher organization, wider, deeper, intenser self-consciousness, and clearer self-understanding. It was the supremacy of the purpose that reduced love for me to the mere excuse for laziness, since it had set up a God who looked at the world and saw it was good, against the instinct in me that looked through my eyes at the world and saw that it could be improved (Shaw III).

The history of human civilization is the continual effort to achieve higher quality of life. With the desire to exceed the limitations of the existing situation, men proceed further and further and achieve their desired position. Thus Don Juan expresses his constant struggle to improve himself not only in degree but also in kind. For this he must participate in evolutionary development; otherwise, no revolution is possible. And without revolution no change is attainable.

Shaw believes that evolutionary development is possible only through intelligent breeding. Thus Shaw brings into account the importance of sex in evolution. By paying attention to the importance of sex, Shaw challenges conventional Victorian morality. Shaw's treatment of religion is motivated by his concept of a religion of creative evolution whose purpose is to create a better human being. In the pursuit of creation, both men and women act unconventionally in Shaw's play. Here women act as the pursuer and men as the pursued; women are guided by biological needs than romantic sentiments. Shaw considers human beings as the most valuable instrument of nature from the biological point of view who participate in the evolution process. As he observes:

“Sexually, women is nature's contrivance for perpetuating its highest achievement. Sexually man is woman's contrivance for fulfilling Nature's behest in the most economical way”. (Shaw III)

According to Shaw, Nature uses women as its tool to continue the development of the species. Women invented man to produce something better than what a single-sexed process can produce (Shaw III). Thus Shaw deals with sex in a very unconventional way. Unlike Victorians, Shaw makes the sex duel as the main theme to deal with social issues. And sexual attraction in *Man and Superman* is not guided by romantic illusion but by a practical motivation, that is to say procreation.

To specify the role of men and women in the creative evolution process and to highlight Shaw's ideas of religion in the dream scene, the characters of the play are drawn in parallel. Jack Tanner acts as Don Juan, Ann as Donna Ana, Ramsden as the statue and Mendoza as the Devil. When Ana tells Don Juan in the dream scene that marriage is necessary for better generation, Tanner resists her. Ana tells him that sex is necessary not for romantic reasons but for the sake of having children. Thus, as an embodiment of vitality, Ana functions as the pursuer who is desperately looking for her mate to continue the process of evolution and participate in the

development of humanity . Her attitude to marriage and sex is not at all romantic . If it were so, she could have married Octavius—the romantic hero . But she is in search of an artist- philosopher who is “Nature’s pilot” (Shaw III). To upgrade the status of the next generation, the selection process is very important. As he notes, “marriage means children; and that men should put nourishment first and women children first is, broadly speaking, the law of Nature and not the dictate of personal ambition” (III).

Like the main plot of Tanner and Ann , the characters of subplot of the play—Violet and Hector Melon, are also driven by the Life force. It deals with the secret marriage of Violet, sister of Octavius. Like most middle-class Victorian women, Violet wants to secure her future through marriage. Violet is named as the new woman by Shaw in the *Preface*. In the play, Violet is secretly married and impregnated, but is unwilling to declare the name of her husband for some practical problems. She comes to know that her father- in- law, Hector Melon Senior, a billionaire, will disinherit his son if he knows his son married to a middle class woman. So she kept the news of her marriage a secret.

As noted by Keum-Hee Jung, Violet, an embodiment of “practical and determined womanhood and a self-centered female... is attracted by Hector’s money for her own ends in social convention” (Jung 244). Her love for Hector is associated with his father’s money. In her conversation with Hector Malone Senior, her determined approach underscores the importance of money even in a matter like love for “when a young lady writes to a young man to come to her quick, quick, quick money seems nothing and love seems everything” (Shaw IV). But Violet does not think that only love is enough for sustaining a comfortable life. On the other hand, she emphasizes on the importance of money even in matter like love.

Violet does not want to make her husband lose his father’s property. She is very calculative. To her, marriage is not simply for romantic purpose but to ensure a secure future through the wealth of the husband. When Hector refuses his father’s money, she manages to send him to the hotel to get back the money. Her pragmatic ideas prove her lack of romanticism. In Act IV of *Man and Superman*, the mystery of Violet’s marriage is disclosed when she ensures her father-in –law’s approval of their marriage.

Thus Violet proves herself as the new woman of Shaw who must have more pragmatic perspective compared to her predecessors. She thus manages to convince her father -in –law, who was initially dissatisfied with the marriage of his son to a woman who had an ordinary family

background. As he wanted to buy a family name for his son through a marriage relationship, he was disappointed with the match. But Violet's straightforward and practical arguments persuade him and he accepts the marriage. Thus, both Malone and Violet show their interest in earthly concerns – that is to secure status and wealth. Their “vulgar materialism” (Jang 245) brings them together.

Though Ana tries to prove herself as a womanly woman and is modified by Victorian culture, she is unscrupulous in pursuit of her goal like Violet. Both Ana and Violet prove themselves as driven by the Life Force and dedicate their lives to meet the purpose of nature. Unlike the common characters of conventional plays, Shaw makes his female character break from tradition and look for a better father so that the future generation of the human race may evolve. In this way, they will participate in the evolution process and ensure the durability and advancement of humanity and save it from extinction.

As a precursor of the Life Force, Ann wants to marry Tanner since she finds in him the best possible provider for her and her children. Thus, in the character of Ann, Shaw presents the ideal combination of instinct and intelligence. The vitality in her character makes her unscrupulous in her pursuit of a suitable mate. Ann rightfully selects Tanner as her husband and rejects Octavius, the romantic hero. Ann mentions Octavius as a “sentimental old bachelor” (IV) who epitomizes platonic love which is based on unreality and irrationality. For this reason, Ann rejects him. She knows that the romanticism is not practical and nor proper for marriage. Marriage is a practical social institution which is not based on romantic illusions. According to Shaw, romantic love is sterile and has no vitality and therefore cannot fulfill the will of the Life Force. When Ann rejects Octavius, she says that he will “never marry” and will remain “a sentimental old bachelor”. Ann knows that Octavius will remain bachelor nor for his indomitable love for Ann but because he lacks vitality. Ann refuses to marry Octavius for this reason. He doesn't possess the spirit of the Life Force. His romantic sterility is not enough for Ann to worth him as the father of her children.

Both Tanner and Ann are the instruments of the Life Force in the hands of Shaw . The Life Force works most effectively in these advanced characters . The marriage between Tanner and Ana suggests the unity of two aspects of the Life Force—one is vitality and the other creativity . They are a suitable couple who can be parents of a superman. It is the symbol of civilized society where sexual desire is fulfilled to attain the greater purpose of society and not to attain personal pleasure.

According to eugenics, rational selection is necessary to attain the social objectives desired. What Tanner and Ana want to achieve through their marriage is not sexual gratification but social progress. Thus, the ultimate goal of the Life Force is the creation of superman, and the future development of human society.

So the marriage of Tanner and Ann indicates one step forward in the creation of a superman who will guide the world in the future. The main purpose of marriage to Shaw is the procreation of superior human beings that combine the intellectual superiority of Tanner and the biological vitality of Ann.

Opposite to the creative evolutionists Tanner and Ann stands Ann's co-guardian Ramsden. Though he claims himself as an advanced reformer, he is actually a conventional Victorian character. Shaw portrays him through satire and ridicule. He is well-acquainted and comfortable with the established values of the world but without any aim to improve in human society. In the dream scene Ramsden transforms into a Statue that symbolizes sterility and barrenness. Just as a statue is unable to invent anything and incapable of taking any initiative, so also people like Ramsden are unable to participate in evolutionary enterprises. He is a hellish man who has abandoned his spirit, losing his belief in the possibility of human progress, and having no more concern to improve conventional society, Therefore, in Hell, he can live in peace in seeking honor with vanity and sentimentality.

Juan's intention to strive for the progress of life makes a new trend in creation. He wants to live for a purpose and to upgrade human beings. He believes in the evolution of human beings through creative evolution. Shaw believes that this evolutionary process will ultimately lead to the upgradation of the human race through the birth of the superman. Nietzsche, the predecessor of Shaw, was also in pursuit of superman. While Nietzsche was a sceptic, however, Shaw was a believer. Shaw wants to replace the concept of God through human evolution. The next section will concentrate on Shaw's views on evolution and the creation of superman.

(V) Evolution and Shavian Superman:

Shaw's theory of Creative Evolution, which is a teleological one, was first presented in *Man and Superman* in 1901. He mentioned in the *Preface*, "I took the legend of Don Juan in its

Mozartian form and made it a dramatic parable of Creative Evolution” (Shaw 149). He also indicates in the *Preface* the purpose of writing the play: “I think it well to affirm plainly that the third act, however fantastic its legendary framework may appear, is a careful attempt to write a new book of Genesis for the Bible of Evolutionists” (Shaw 151). However, Shaw’s theory of Creative Evolution has an extensive and significant history.

Shaw’s theory of creative evolution is not unique. In fact, the history of evolution is quite old, as it can be traced to 500 B.C. when we see it in Heraclitus. He first observed that nature is in constant flux. Change and death are ubiquitous features of the natural world. This idea of change was developed in the 19th century by George Buffon and Erasmus Darwin. Buffon is called the “founder of the modern applied form of evolutionary theory” (Mills 124) as he was the first to note that due to the influence of the environment, species change and the unfit are eliminated and only the fit can survive and preserve through generations.

The importance of the environment in the development of organisms was also perceived by Erasmus Darwin, the grandfather of Charles Darwin, the famous evolutionist of *The Origin of Species*. With profound insight he found out that modification of organisms springs from within all living things including plants. According to him one form of the organism evolved from others and that later species are modified descendants of the original parent. Thus Erasmus anticipates Lamarck’s theory of evolution whose work on zoology and botany have had a profound influence on Shaw. Lamarck emphasizes factors such as “species vary under changing external atmosphere; there is a progressive and perpetual development and that there is a fundamental unity in the animal world” (Mills 125). The unity in the animal world is also emphasized by Samuel Butler, whose theory of evolution also inspired Shaw. According to Butler, heredity exhibits all characteristics of memory. It is a mode of memory and an extension of memory that links one generation to another. Everyman passes through all the stages of development while in the embryo. Butler says man passes all the stages of development unconsciously because of “invincible habit, through memory of what his ancestors have done” (Macdonald 680). Butler wants to say that man extends his experiences of development through memory to his new generation. The activities which human share with animals such as breathing, digesting etc. have been going on for a million years. That is why they do not require any effort. But humans learnt after many years activities such as talking, walking etc. So a human infant takes few years to learn

these. These are particularly human qualities that they have learnt only in the past fifty thousand years.

Similarly, Butler shows that other activities that human beings learnt pass slowly and gradually from generation to generation. Shaw appreciates Butler's evolution policy. His superman is actually a byproduct of Butler's theory where one generation passes its experiences and knowledge to future generations gradually. Shaw also says that the process is not yet completed. When men will achieve perfection he will replace God. These factors help to format Shaw's own theory of creative evolution because Shaw pays attention to a drive from inside the creature itself in response to its environment. The Life Force, which Shaw mentions as the driving principle of human being, is the spirit that works inside such a creature. This theory is thus at a remote from Darwin's natural selection.

Shaw's idea of evolution differs from Darwin's as he rejects the idea of natural selection. Rather, he suggests like Jean-Baptiste Lamarck, the French scientist, a "purposeful selection". According to Shaw, this selection is for creating a better race. Keum-Hee Jang observes that both intellectual and instinctive activities of men and women are responsible for creation. As he observes in his doctoral dissertation *George Bernard Shaw's Religion of Creative Evolution: A Study of Shavian Dramatic Works*:

Each (intellectual and instinctive activities) has a highly individualized ability, working for human progress. In the play, he exploits the instinctive role as a biological agent of evolutionary progress and the intellectual role as an intelligent agent of the life force for its way of breeding a superior race. (Jang, 234)

In other words, for evolution both biological and intellectual agents are required. These two can be considered as the raw materials of the 'life force'. And the 'Life Force' is the means of evolution, which is a source of a key concept of Shavian religion.

Shaw gets the idea of the Life Force also from Henry Bergson, who influenced Shaw with his theory of evolution. In "The Evolution of Life- Mechanism and teleology" Bergson observes that evolution is irreversible when we pass from one state of life to another. So we change without ceasing to be ebbed. He asserts that "the truth is that we change without ceasing, and that the state

itself is nothing but change” (Carter and Friedman 175). Such ceaseless change is the inevitable cause of evolution. Bergson also believes that evolution is a creative rather than a mechanistic process like Darwin’s ‘natural selection’. This Nobel Prize winning French philosopher inspired Shaw with the notion of the ‘Life Force’ which was first enunciated in the long Preface to *Man and Superman*. This idea of the ‘Life Force’ was supposed to be derived from Bergson’s doctrine of *Élan vital* (the Vital Impulse) which is ‘an idea with the goal of explaining evolution’. The *élan vital* notion first appeared in *Creative Evolution*. Bergson portrays *élan vital* as a kind of vital impetus which explains evolution in a less mechanical and livelier manner, as well as accounts for the creative impulse in mankind. In *the History of Western Philosophy* Bertrand Russell observes:

Bergson maintains that evolution is truly *creative*, like the work of an artist. For example, we may suppose some vague desire in sightless animals to be able to be aware of objects before they were in contact with them. This led to efforts which finally resulted in the creation of eyes. (Russel 757)

Here Russel means to say that the vital impetus working within humans help them to pursue a goal which ultimately they are able to create. The dominant will teaches people the principles of individuation which is the basis of all actions. The higher man created by evolution will assert individuality and free mankind from the shackles of traditions.

To define the superman, John M. Warbeke asserts in his essay “Friedrich Nietzsche, Antichrist, Superman, and Pragmatist”:

He is, as the word implies, a being than anything to which mankind has yet attained or will attain, physically, intellectually, and morally. He is the ever retreating limit of evolution. (Warbeke 370)

Nietzsche’s superman is a higher type of man who will arise among mankind and will be physically and intellectually superior.

Nietzsche finds Christianity as life-denying, nihilistic, and morbid. He calls it as the religion of pity which is opposed to vitality. He claims that when we feel pity we deprive

ourselves from strength, which may engender a total loss of life and vitality since “it defends those who have been disinherited and condemned by life; and by the abundance of the failures of all kinds which it keeps alive, it gives life itself a gloomy and questionable aspect” (Carter and Friedman 155). Pity multiplies misery and thus it is an instrument of the advancement of decadence. Thus pity leads towards nothingness which opposes “the preservation of life” and “the enhancement of its value” (155).

But Shaw’s superman is born out of the union of a vital mother woman and the man of genius who is selected by Nature to carry on human progress. Though there are similarities between Nietzsche’s Overmanish and Shavian Superman they differ from each other. Shaw locates the function of the Life Force inside the mother woman and the artist philosopher that initiates the birth of a higher man.

Shaw’s religion is centered on the development of a higher type of man who will assert his individuality and attack traditional concepts of religion. According to the tradition of Christianity all men are equal. Christian ethics negates individuality. But the Shavian superman is a self – sufficient arbiter who will uphold individuality. The superman is mentally strong and incites others to arouse themselves from inertia and moral beggary. Shaw presents new type of evolutionary principles to release mankind from the bondage of conventional morality.

(VI) Hegelian Dialectic and Shavian Religion:

Shaw’s unconventional religion in *Man and Superman* is presented through debates between Don Juan and the Devil or Donna Ana or Mendoza. In Act III of the play, Shaw translates his philosophy of life through a spiritual journey to hell. The opposition voices of Don Juan and the Devil represent the kind of thesis and anti-thesis reminiscent of Hegelian dialectics. In the play, Shaw reconciles opposites and tries to bring harmony in life. To view Shaw’s religion as a sort of Hegelian dialectic it is necessary to see it in the light of Hegel’s dialectic and then trace its application in *Man and Superman*.

The term 'dialectics' refers to a method of philosophical argument that involves contradictory on opposite ideas. Plato, The great Greek philosopher, first used the technique of dialectics to present his philosophical ideas. He applied back-and-forth dialogue or debate between opposing forces. On one side of his group remained the followers of Socrates; on the other side were those opposed to Socrates. Their back-and- forth debates produced a kind of linear progression or evaluation in philosophical views. As the dialogues preceded, Socrates' interlocutors changed or refine their views in response to Socrates' challenges and came to adopt more sophisticated views. The back-and-forth dialectic between Socrates and his interlocutors thus became Plato's way of arguing against earlier, less sophisticated views or positions, and for the more sophisticated ones that evolved later.

Hegel's dialectics refers to the particular argument applied by the German philosopher. Like other such methods, Hegel's dialectic depends on the contradictory interaction of opposing opinions. Whereas in Plato's dialectics the opposing sides are 'people', in Hegel's work opposing sides refer to the subject matters he discusses. As in Plato's dialogues, the contradictory process between "opposing sides" in Hegel's dialectics leads to a linear evolution or development from less sophisticated definitions or views to more sophisticated later ones. The dialectical process thus constitutes Hegel's method for arguing against earlier, less sophisticated definitions or views and for the more sophisticated later ones. Hegel regarded this dialectical method or "speculative mode of cognition" as the hallmark of his philosophy, and used the same method in the *Phenomenology of Spirit*. In Shaw's biography Michael Holroyd notes that the Hegelian structure forms Shaw's model for thought in *Man and Superman* (Holroyd 72). In the final part of Chapter III the Hegelian method will be applied in analyzing Shaw's religion in *Man and Superman*.

According to the Shavian view of creative evolution, women play a vital role in the continuation of generation and also for further development of human civilization. The mother woman's role is significant as she is driven by the Life Force and determined to achieve her goal which is to find out a suitable father for the superman who will be the guiding force for the future of the human race. To Shaw the Superman is the ultimate version of God and Shaw's God is still in the process of making rather than already fully formed. With this aim in view, Shaw presents women as the pursuers in the matter of sex. As they are driven by the motif of creation they are completely unscrupulous in their mission. Shaw doesn't find any romantic sentiment in the matter of sex. He observes it completely from a practical point of view. His concept of the vital mother-

woman opposes the traditional idea of Victorian women. In the Victorian perspectives women are pursued. They are shy and unable to assert their sexual desire. They are feminine and not given to thought. In contrast, Shaw's vital mother women are thoughtful and practical without being unfeminine. While Victorian women are ethereal and sweet, Shavian women are worldly and hard. Applying Hegel's theory of Dialectic one can argue that, if the Victorian concept of women is taken as a thesis, the Shavian concept can be said to be its anti-thesis. The conflict between the two brings the synthesis that leads to the conclusion that women are not only pure, simple and sexless creatures. They can be aggressive for the sake of eugenics which is not personal but universal.

In Act III the Shavian idea of Don Juan legend, the concept of hell and heaven, and even the idea of the devil traditional contradicts views about them. Instead of being a woman chaser, Shaw's Don Juan is himself chased by women. In Act II of *Man and Superman*, Jack Tanner is trying to fly away from Ann Whitefield; in the dream scene Donna Ana pursues Don Juan in heaven. In fact, she is looking for a perfect father for the superman and she finds pensive Don Juan or Jack Tanner as her mate. The Devil in the dream scene also opposes the traditional view. He is no longer a "horrific demon" (Turco 153). He is rather a gentle and intelligent man who also argues well. The conflict of the two opposite views of the Devil and Don Juan leads to a more sophisticated vision about them. Shaw creates this new vision which unites practical realism and heroic idealism. Thus, Shaw produces effective idealism in the character of the artist man. The artist man is fearless as he is fighting for an idea. He fights for a universal purpose like a crusader. Shaw says that the "Crusaders are braver than the pirate" (Shaw III) because they fight for an idea. Like the vital mother woman, the artist man is also motivated by a universal purpose. Here Shaw tries to reconcile his beliefs that everyone lives for a purpose with the opposite conviction that real personal satisfaction lies in the service of a universal purpose. And that purpose is the Life Force. Thus, the Life Force is the Hegelian synthesis which is the solution of the two conflicting ideas. The Life Force works inside man's mind and man serves the universal/higher will and he himself becomes a part of it. Man serves for the Life Force. At the same time, he creates the force.

In the set in hell scene, it is found that it is full of happiness because it is a place for the ideal and the ideal is always unreal. Where there is unreality, there is illusion. And an illusion gives satisfaction to the damned. As Don Juan asserts :

Because hell Senora, is a place for the wicked. The wicked are quite comfortable in it: it was made for them. You tell me you feel no pain. I conclude you are one of those for whom Hell exists. (III)

Heaven, on the other hand, is home for the master of reality. It is a most angelically dull place (III) as it is full of reality. Unlike Hell, there is no illusion in Heaven. It is a dueling place for the ideal. The origin of the ideal is in unhappiness, in dissatisfaction with the real.

The man who is driven by the Life Force and acts accordingly is the superman. Juan's decision to enter into heaven from hell is a matter of fate as hell bores him. He cannot bear the illusion and unreality of hell. The Devil says that heaven suits people who have angelic temperaments because the difference between hell and heaven is the difference between the angelic and the diabolic temperament. For the same reason, the statue warns Ana not to go to heaven because she is not naturally qualified for it. But for Juan, it is a matter of his nature that has already evolved. His self-awareness has been highly developed to become a concern for the universe. His decision to leave hell for heaven marks the rise of his individuality. A similar kind of evolution is found in the character of Jack Tanner, the counterpart of Don Juan. Jack faces the rise of "new individuality" which also makes him feel "a sense of duty to others" (Shaw IV). Thus his sense of individuality gives rise to a sense of responsibility for others. It liberates him from "habits and superstitions" (IV) and makes him genuinely aware of moral responsibility. This evolution in Tanner's nature is not a self-surrender but involves a rise of a more powerful self. As Juan puts it:

We do the world's will, not our own. I have a frightful feeling that I shall let myself be married because it is the world's will that you should have a husband.

(Shaw IV 187)

Thus evolution leads to a synthesis that makes Juan mature and helps him think about the universal purpose. The Life Force that works within a man has no external reality except that its order is carried out by a human being. Thus Juan in the hell scene is an active agent of the Life Force involved in finding the meaning of life more than in seeking the power of enjoyment. That is why he says,

... I sing, not of arms and the hero, but the philosophic man: he who seeks in contemplation to discover the inner will of the world, in invention to discover the means of fulfilling that will, and in action to do that will by the so-discovered means. (III)

The artist- philosopher not only tries to find the inner will of the world, but also tries to fulfill that will through action. The superman brings together these two aspects: thought and action. Thus the superman synthesizes flesh and spirit, power and wisdom and will ultimately replace God. And thus Hegelian dialectics help to formulate Shaw's religious belief.

In sum, the present chapter began with Shaw's involvement in the Suffragists movement and his active participation in raising voice for women's rights that ultimately inspired him to invent the character of the vital mother woman and the new woman who could actively participate in the procreation of superman. In addition to this theme, Shaw's attachment with the Fabian society helped him to oppose social evils that tended to destroy the moral sense of people and helped him to attempt to renovate religion in pursuit of the overall betterment of society. With this aim in view, Shaw thought of evolution and the creation of superman. In order to make his superman unique, Shaw introduced a figure from an epic, Don Juan but makes him not an amorist but a prophet of his new religion who gives revolutionary opinions on some fundamental religious questions. Through his excellent and outstanding dramaturgy, Shaw presents a debate among the principal characters of his play and shows through a thesis -and -antithesis progression of these religious issues to reach a synthesis that the true religion of human being is to exceed personal likings and dislikings and to serve for the greater benefit of the universe.

The next section of the dissertation will concentrate on the activities of a superman who is superior to common human beings and who is ready to contribute to the betterment of the universe. Resorting to satire, Shaw presents the advancements of this higher man, Andrew Undershaft, who is both financially and psychologically strong. According to conventional religious practice money is not required for salvation. But Shaw very dramatically presents that even in the service of salvation, money is required. Shaw argues very practically that before saving someone's soul it is necessary to save his life. Without financial support life cannot be

saved. In order to meet the financial crisis of the Salvation Army, Andrew Undershaft, the leader of death and destruction, serves as a savior.

Chapter Three

Major Barbara -The Religion of Salvation

Chapter One of the dissertation dealt with Shaw's paradoxical presentation of good and evil. It showed that the concept of good and evil changes due to the passage of time. So, the religion of right and wrong also changes. In order to be beneficial to humanity, religious views about good and evil also tend to differ. With this aim in view, Chapter Two had foreshadowed the

rise of the superman. Chapter Three will now discuss the concept of the 'Life Force,' which, according to Shaw, is inevitable for the progress of humanity.

In *Man and Superman*, Shaw dramatizes the concept of the union of the practical and the spiritual, facts and ideals, and wisdom and power. That the development of humanity can be achieved by biological development and that evolution can enable man towards becoming superman are views he wants to advance. Shaw defines the vital instrument which can advance the human race as the 'Life Force.' It is important to note that this biological concept of Shaw's philosophy coexists with his Fabian socialism. Shaw assumes that social progress can take place only if a human being can improve himself or herself. *Man and Superman* enunciates these views. However, this play connects religious views to biological issues and neglects social aspects of religion. In contrast, *Major Barbara* highlights both biological and social studies, and thus gives a fuller indication of Shaw's religious views.

The previous chapter depicted the formulation of Shaw's new religion - the religion of "Creative Evolution," which was motivated by his belief in the "Life Force." The arguments developed in the final part of the last chapter lead to the conclusion that Shaw is professing a new type of religion which upholds his belief in a superman. To highlight Shaw's vision of the future and of human evolution, Kurt Tetzeli v. Rosador writes in "The Natural History of *Major Barbara*" as follows,

One of the more important elements in this dramatic pattern is the heartbreak, the disillusion and final conversion of Barbara Undershaft, demonstrating the potential for improvement, or even ultimate perfection, of mankind. Heartbreak and conversion, therefore, are not merely individual and spiritual experiences, but tokens of the different existence of the superman. (142)

Shaw's vision and foreknowledge of the future of the human race ultimately helps him in judging the present. *Major Barbara* deals with the disillusionment of the protagonist and her sufferings but at the same time indicates hope for a future religion that can guide human beings and save

them. The present chapter shows how Shaw's concept of the "Life Force" functions in the context of salvation and is an essential aspect of his views about religion.

The most common meaning of salvation is to be ultimately saved by God from the consequences of one's sins. True salvation refers to freeing oneself from the dark influence of Satan, turn to God, submit to Him, and be in accord with the Supreme Being. It gestures at people gaining truth in their lives so that we can break free of the bonds and the temptations of corrupting flesh, and so that in the attainment of truth, we can be truly free. Even more, it refers to people being able to love God sincerely, achieve unity with Him, and gain Him through "Salvation". Only those believers in God who achieve these results are people who can be genuinely saved. In *Major Barbara*, it is the Salvation Army that plays a vital role in saving the souls of sinners.

The Salvation Army emphasized God's healing power. Salvationists were supposed to take the gospel of Jesus Christ directly to people. They would walk down streets and preach to the poor, the homeless and destitutes and try to convert them to Christianity. St John Ervine recounts in his book *Bernard Shaw: His Life, Work, and Friends*, the history of the Salvationists. He noted that though the theological background of the Salvation Army "was repulsive" (Ervine 398), Shaw did not undervalue its power to do well. Shaw's approval of the activities of the Army for social welfare is widely known. He also drew attention to the motivating power of the Army.

In *Major Barbara* Shaw dramatizes the method of Salvation adopted by the Salvation Army by incorporating into it his belief in the "Life Force". This chapter concentrates on Shaw's ideas of salvation. Moreover, it attempts to analyze different mythological and philosophical views that Shaw brings to the readers' attention to authenticate his philosophy. The final part of the chapter will illustrate Shaw's personal views on religious thought, which reveals his individuality and exceptional dramaturgy.

In addition to dealing with the concept of salvation, this chapter extends the ideas developed in the previous one about the Shavian concept of the "Life Force". While *Man and Superman* ends with the glorious victory of the "Life Force", *Major Barbara* begins with its emergence in the ideas held by the main characters. In *Major Barbara*, the central characters are Major Barbara, Andrew Undershaft, and Cusins. All of them embody the "Life Force" – the newly formulated religious belief of Bernard Shaw. While in *Man and Superman* Jack Tanner

functions in the imaginative world of ideas, Undershaft in *Major Barbara* acts more “like a personality molded by the sharp edge of reality” (Leary 47). To be a superman, a combination of the man of action and the man of invention is required. Daniel J. Leary notes in his article “Dialectical Action in *Major Barbara*” that to be a superman it is necessary to associate Dionysian madness with the madness of the Salvationist (Leary 58). In *Major Barbara*, the idea of the superman is worked out through a combination of all these qualities. A development of thought is thereby perceived, which will be noted later in the present chapter.

The protagonist of *Major Barbara* is an active practitioner of the Salvation Army. To Eleanor Robson, an actress and friend, the playwright had described Barbara as "a religious young woman person, who has been a wonderful success in the Salvation Army, making converts in all directions and violent and brutal roughs who beat women on the stage in the most melodramatic manner, she stands them on their heads as if they were naughty children"(Holroyd 106). The antagonist of the play is her father, Andrew Undershaft, who has "a most terribly wicked religion of his own, believing only in money, gun-powders" (106). Her mother is Lady Britomart, daughter of an Earl. Their elder daughter Sarah is engaged to Charles, and Barbara to Cusins, a Greek professor. They have an only son, Stephen.

Undershaft and Lady Britomart are separated because Undershaft pursues the unethical business of arms manufacture. According to an Undershaft family tradition, a foundling should take over the family business. Undershaft himself is a foundling. However, Lady Britomart is unwilling to accept the tradition of the Undershafts. To solve the family's financial crisis, Lady Britomart invites Undershaft to their house. Ironically, though she would rather not have anything to do with him, she is willing to do whatever is necessary to possess his wealth and provisions not only for her children but also for herself. After listening to Lady Britomart's proposal, he agrees to help their two daughters financially but is not ready to hand over the family business to Stephen since he feels he cannot break the foundling tradition. Undershaft finds himself liking Barbara, a Salvation activist. He comes to know of the activity of the Salvation Army well. In the financial crisis of the Army, Undershaft extends his helping hands to it. The Army management eagerly accepts his donations and promises to pray for his salvation. To her utter disgrace, Barbara notices how salvation can be bought with money. Nevertheless, she can neither accept the decision of the Army management nor deny it. So Barbara ultimately decides to leave the Army. Later, her father's religious belief tempts her, and she realizes that her father's belief is more relevant than

traditional ones. And it is thus that Major Barbara inaugurates the new religion that Shaw here wants to propagate.

Although *Man and Superman* was very close to articulating Shaw's concept of the religion of the future, it did not mention it in any detail. *Major Barbara* truly epitomizes Shaw's philosophy. In *Bernard Shaw's Remarkable Religion*, Stuart A. Baker notes "Major Barbara provides the first step of Shaw's journey out of hell into heaven, out of the despair of impotence to the triumph of Godhead" (Baker 123). In *Man and Superman*, Jack Tanner is a visionary. However, Andrew Undershaft is no longer an "interpreter of life" (124), but a man who is more down to earth than Tanner. Like Tanner, he does not want to escape reality. Major Barbara, an idealist at the beginning, begins gradually to realize the importance of reality. Thus Shaw combines realism with idealism in the play. Eric Bentley, an authority on Shaw, also observes the combination and in his book *Bernard Shaw*, notes that there is a significant development of thought in the characters of *Major Barbara* (186).

Bentley finds a union of realism and idealism in the character of the young professor of Greek, Cusins. In *Man and Superman* Shaw posits a combination of these two in the character of the superman. In *Major Barbara* however, Shaw stresses Undershaft's way of salvation more than that of the Salvation Army. Bentley also emphasizes the changes taking place in the heroine, the "New Woman". While Ann Whitefield of *Man and Superman* is "accusative and passionated", Barbara is the "girlish type, innocent in a fresh Un-Victorian way, refined by civilization yet on fire with God" (Bentley 187). Bentley thereby emphasizes Barbara's religious thought, which according to him, evolves realistically.

Shaw delineates the combination of two otherwise opposite forces, religion and economy, so brilliantly, that his message of the nexus of power and money, which is usually thought to be submissive of morality, turns out to be very convincing. He proves in *Major Barbara* that money is very important thing, even in religious matters. Shaw thus connects money with religion. C.B. Purdom points out too in his book *A Guide to the Plays of Bernard Shaw* that Shaw connects the idea of money to religion. A financial crisis puts the Salvation Army in a dilemma, should it accept tainted money from a distiller, or even an arms manufacturer? Purdom emphasizes in his book that money cannot be tainted. Echoing Purdom, Alfred Tarco also asserts in *Shaw's Moral Vision* that money and gunpowder are not against religious values such as honor, truth, and love.

Without money and power, one cannot afford virtue. Turco declares that *Major Barbara* is Shaw's most ambitious play because here he synthesizes the practical and the spiritual, the factual and the ideal, wisdom and power (193).

Shaw's admiration for money and gunpowder indicates a moving away from his previous belief in evolutionary eugenics in *Man and Superman*. In this new play he shifts his attention to more radical actions. Charles A. Berst notices in his essay "The Devil and *Major Barbara*" that Shaw's "admiration of money for the freedom it brings and respect of gunpowder for its power to effect liberation and social change" (Berst 72). However, Berst's observation does not suggest that from a socialist, he turns into a capitalist. Thus, Shaw respects property rights but he believes that a tax system imposed on the wealthy can bring about a smooth transition from capitalism to socialism. The irony of the situation is that Shaw makes a capitalist, Andrew Undershaft, the conveyer of his new religion. In *Major Barbara*, the Salvation Army runs its social services with the donated money of the rich. Though that money is tainted, the Army cannot refuse it. On the other hand, Salvationists believe that by accepting money from the rich, they were saving their souls. This is how Shaw emphasizes the importance of money in religious matters.

Shaw not only highlights the importance of money but also condemns poverty as a curse to humanity. Shaw's denunciation of poverty was seen to be a typical Shavian belief during his period because, in capitalist society, it is believed that there must be poor people because "mankind lived in a world of scarcity," (Purdom 209). However, in our contemporary context, Purdom adds, poverty is a sin. For this reason, Shaw presents Undershaft as an amiable personality. He becomes thus a spokesman of Shavian religion.

St John Ervine compares *Major Barbara* with Shakespeare's Henry VIII in his book *Bernard Shaw: His Life, Work, and Friends*, where he suggests that the protagonist is not the principal character. In *Major Barbara*, Undershaft ultimately overshadows Barbara's character. Ervine also sees the play as the tragedy of an idealist (400). He discusses about the development of the character like Eric Bentley and adds that this is the only play where there is an evolution in the nature of the protagonist.

The evolution that takes place in the significant characters of the play is due to the influence of the dynamic Andrew Undershaft, the arms manufacturer. Shaw, however, makes him an embodiment of the "Life Force" and a superman, Undershaft is the ultimate messenger of the

Shavian religion. He is a revolutionary, as well as a visionary. The present chapter focuses on Undershaft's religion for the future, presented as more beneficial and exemplary than orthodox religion.

Undershaft motivates Barbara to accept and follow a religious belief that opposes the conventional view of Salvationists. Through Undershaft, Shaw preaches his new religion. In the essay "*Major Barbara- Shaw's 'Divine Comedy'*", Joseph Frank mentions it as the most religious of Shaw's plays but also as pivotal in many ways (67). It embodies for Frank most of the social ideas and stage techniques of his earlier plays, and distinctly foreshadows the thought of the remaining four decades of his literary life.

In his seminal article "The Underside of Undershaft: A Wagnerian Motif in *Major Barbara*," Wiesenthal says that Undershaft and Barbara have different views of salvation. Both claim that they had saved souls. Undershaft provides food, clothing, and shelter to people, and in this way, removes poverty. According to Wiesenthal, Undershaft believes that by removing poverty, he had removed their sins and saved their souls. On the other hand, Wiesenthal sees Barbara also attempting to save the souls of sinners through spiritual evolution. She makes the sinners repent for their sins and thus tries to bring them under the umbrella of the conformist. However, Wiesenthal does not have anything to say about the synthesis of the two different theological concepts. The present chapter underscores how Shaw combines both types of salvation and proposes a more human-friendly religious idea.

Besides presenting conflicting views about salvation, *Major Barbara* also projects fundamental religious concepts such as temptation and damnation. To understand the lessons of the play we should keep in mind the fact that as a playwright Shaw has a tendency to subvert traditional morality. As he mentions in his play *The Shewing-Up of Blanco Posnet* he deliberately wrote immoral and heretical plays, in order to challenge the public to reconsider its moral (Chappelow 58). He felt people on the whole defined immorality as whatever is contrary to established manners and customs. Shaw argues that it is in fact "immorality" that needs protection, and "morality" of the traditional kind that needs restraint. To discuss Shaw's original treatment of religion in *Major Barbara*, this chapter will now proceed through the sections that follow.

(i) **The Idea of the 'Life Force' in Action:**

When he started writing *Major Barbara*, Shaw was preparing *Man and Superman* for the Royal Court. Inevitably, the 'Life Force' first depicted in *Man and Superman*, and a significant component of the Shavian religion in that play, got its final shape in *M B*. Three major characters of the play – Andrew Undershaft, Barbara and Cusins– are Shavian exponents of the 'Life Force' from different angles. Similar in nature to Jack Tanner in *Man and Superman*, Andrew Undershaft exudes the 'Life Force', displays ingenuity, and broadcasts his gospel in *Major Barbara* for all to hear (Berst 72). Albert Sydney notes in his essay “The Time of Major Barbara” that "Perivale St. Andrew is patently a domain and symbol of the Life Force." (147) Undershaft is more pragmatic than Jack Tanner of *Man and Superman*. While Tanner's idea of the 'Life Force' functions in an imaginative world of ideas far away from the real one, Undershaft's personality is molded by everyday life. As a foundling, Undershaft confronted the brutality of poverty from his childhood. He had two options to select the course of his life. He had to either select poverty and suppression, or freedom and wealth accumulated through the business of arms manufacturing available to him. As an agent of the 'Life Force,' he selects the second option. He accepts a way of life that ensures freedom through economic solvency and power. The arms manufacturing business perfectly matches his philosophy of life – vitality not hampered by traditional concept of morality. Undershaft, indeed, represents a kind of essential vitality, which is the male form of the 'Life Force', and contrary to the feminine urge to reproduction. In *Man and Superman* Shaw declares:

Money means nourishment and marriage means children; and that men should put nourishment first and women children first is, broadly speaking, the law of Nature and not the dictate of personal ambition. (380)

The way the Life Force infuses women to breed, is also the way it enforces men to supply food and other necessary things for their children . Thus breeding and nourishment – the two essential cycles of nature– are guided by the Life Force . Undershaft expresses his spirit of the 'Life Force' through his business. Though his wife considers him as an anti-religious and immoral person, he has his own religion to uphold. As he puts it, "I am a millionaire, and that is my religion" (Shaw 476). The munitions firm of Undershaft thus represents a capitalist enterprise that only apparently

exploits human weakness for financial achievement. Armaments are obviously a cause of destruction and as an arms manufacturer, he sells arms to anyone who offers the right price. On the surface Undershaft, thus, represents vitality without morality.

However, as an active agent of the 'Life Force', Shaw has Undershaft question traditional notions of morality from the beginning of *Major Barbara*. Firstly, he and other arms manufacturers created wars to sell their weapons. After all, wars destroy the belief people have in each other. Above all, war destroys life and property. Nonetheless, Undershaft creates and supports war unhesitatingly. He explains his paradoxical stance: "The more destructive war becomes, the more fascinating we find it" (468). In other words, the destructive power of weapons satisfy their business interest. Secondly, he enjoys destruction, which is unethical and immoral. He celebrates when he comes to know the killing power of his new armaments. Undershaft declares with ecstasy and enthusiasm "...the good news is that the aerial battleship is a tremendous success. At the first trial, it has wiped out a fort with three hundred soldiers in it" (493). The death of so many soldiers does not make him feel sorry. Instead, the information delights him because it proves the potency of his armaments. Indeed, as a proponent of the Life Force, Undershaft is ready to sell weapons to anyone who can buy them without any consideration of right and wrong: "To give arms to men who offer an honest price for them, without respect of persons or principles" (497) is his motto. Thus the business ethics of Undershaft betray his lack of morality and make him an advocate of the 'Life Force'.

The Greek God Dionysus, too embodied the concept of the 'Life Force.' In *Bacchae* by Euripides, Dionysus, a Greek God, is presented as an exponent of energy without morality who "defies normal categories and boundaries (Macintosh 74)". Dionysus embodied Shaw's concept of the 'Life Force' as he was supposed to possess dual energy – the potential of doing both good and evil. The Dionysian state was also said to exhibit abundance, plenitude, and excess. Nietzsche defined the Dionysian attitude as "the most extreme intensification of life" (Allison 39) that penetrates the entire world.

Nietzsche's view of Dionysus also stressed the spirit of the 'Life Force,' the driving force of Undershaft. Nietzsche saw the Dionysian attitude as "the most extreme intensification of life" which is at the same time "the expression of natural impulses" (Allison 39). When anyone attains the Dionysus state, he was said to discharge power immediately and infuse himself with

uncontrolled intensity in every matter. The uninhibited power of Dionysus could penetrate the entire world. The intensity and emergency of the Salvation Army motivated by Undershaft's playing of the tambourine remind us of the Dionysian power narrated by Nietzsche¹. In *M B Cusins* describes Undershaft's intense excitement and agitation which he displayed in the procession of the Salvation Army and says "The Prince of Darkness played his trombone like a madman: its brazen roarings were like the laughter of the damned. 117 conversions took place then and there" (Shaw 487). The agitation and excitement of Undershaft is very intense and pervasive and similar to that of Dionysus as characterized by Nietzsche.

Shaw combines Nietzsche's view of Dionysus with Blake's view of Satan in *Major Barbara*. In the essay "The Marriage of Heaven and Hell: Blake's Myth of Satan and its Cultural Matrix," Peter A. Schock observes that in , "The Marriage Between Heaven and Hell", Blake exhibited Satan as a symbol exhibiting alternative religious, moral and political views. Blake developed the satanic figure of the devil into a mythological conveyer of desire and energy encompassing the Shavian view of the 'Life Force.' In Blake's poem, the Devil appeared as a moral and political rebel who stood against "the cultural dominance of institution and tradition" (Schock 442). Undershaft not only rebels against dominant religious and political views, but also exhibits an alternative to the existing social order. Undershaft believes in evolution, in religion as well as in the social order. As an evolutionist, however, he is for reformation in religion. The possession of the "Life Force" gives him the strength to stand against tradition and bring about changes in society.

In contrast to Undershaft is Barbara, his daughter, though she also embodies the 'Life Force.' As a Salvation Army officer, she has to save repentant souls. She is a firm practitioner of an orthodox Christianity stresses salvation for genuinely repentant souls. She takes it an offense to subdue any soul with visions of either imaginary punishment or reward. She believes that her father also has a soul to be saved, and is ready to welcome him in her salvation camp to evaluate his soul. Shaw presents her as an idealist who represents the moral/ ethical side of the Salvation Army. As Cusins observes, "Barbara is original in her religion"(479) who is not only an active practitioner but also a devotee, she is thus presented as an idealist. She conforms to conventional religion and is motivated by its beliefs and practices.

Thus, at the beginning of the play, Shaw brings together the representatives of two conflicting ideologies – the evolutionist and the idealist. If Undershaft is the evolutionist, Barbara is the idealist. Undershaft has a very negative impression about the family because his business is to destroy human life and property and to create war. On the other hand, Barbara has an excellent reputation in the Army. Moreover, she leads a very pious and straightforward life, unlike her other family members who are very pompous. Undershaft observes religion through his life experiences while Barbara takes it completely from the scripture. Both are highly motivated and see religion from their own perspectives. The conflict between the two exponents of the “Life Force” is evident from the beginning of *Major Barbara*.

Besides presenting the clash between father and daughter, the play also highlights the 'conversion' of Barbara and Undershaft to their opposing religious thoughts. In Act I of *Major Barbara*, both vow to first motivate and then convert each other into their religions. The 'Life Force' inspires each to move forward and to illuminate the other. However, very soon, Undershaft proves his superiority to Barbara because of his technique of temptation. Not only Barbara, Cusins too becomes his target. The next section of Chapter Three will delineate Undershaft's method of tempting both Barbara and Cusins, which ultimately leads to the damnation of their souls.

(ii) The Concept of Temptation and Damnation and the Myth of Faust:

The idea that temptation is followed by damnation, dominates literature dealing with religion. The temptation of Adam and Eve by Satan, followed by their damnation of them, is the foundation of Christianity. In *Doctor Faustus*, Christopher Marlowe too uses the technique of temptation and damnation. In it, the protagonist, Doctor Faustus, is persuaded by the minister of Lucifer, Mephistopheles, to sell his soul for twenty-four years of a life full of luxury. The religious motif is stressed in the play from the beginning when Faustus expresses his dissatisfaction with any sort of learning except necromancy or black art. In *Faustus*, Marlowe is inspired by the spirit of ambition and desires to cross all limitations imposed on human beings. For this reason, Faustus articulates his desire to get godly power through black magic acquired with the help of Lucifer. Mephistopheles offers him knowledge, power and wealth in exchange

for his soul. Faustus accepts his proposal and signs a bond with his blood. Nevertheless, he is doomed. Though Marlowe shows the renaissance spirit of high ambition through the protagonist of his play, he did not dare to show the triumph of his hero. Instead, he showed the ultimate consequences of defying God.¹ In *Paradise Lost*, John Milton portrays Satan's machinations to tempt Adam and Eve to disobey God's order. God had prohibited them from consuming fruits from the Tree of Knowledge. Satan, however, allures Eve and made her eat the fruit. Later, Adam too consumes the fruit. Thus they disobeyed God's order and confirmed their damnation. Disobedience of the order of God also reminds us of great heroes like Prometheus and Icarus. In contrast, in *Major Barbara*, while Shaw focuses on temptation, his view of damnation leads him to a different outcome, as will be discussed in this part of the dissertation.

As in *Doctor Faustus*, Shaw uses the religious concept of temptation in *Major Barbara*. Here the tempter is Andrew Undershaft. As soon as he comes to know that Barbara is a Salvation Army officer, he starts to motivate her to be part of his cannon business and to help him with his workers who are financially well off but spiritually deprived. He identifies a similarity between his business and Barbara's business of salvation as both deal with blood and fire. In salvation services, blood and fire are used to purify souls. Undershaft thus argues that the business of munitions is also related to blood and fire. When Barbara invites him to a West Ham shelter to see her work, he bargains with Barbara so that he will visit the Salvation Camp only if Barbara visits his cannon factory. It is thus that Undershaft draws Barbara's attention and ultimately convinces her to visit his cannon factory at Perivale.

In developing the character of Undershaft, Shaw kept in mind the famous companion of Doctor Faustus and called him "Mephistopheles," as well as the "Prince of Darkness" (481). In a letter to Louis Calvert, dated 23 July 1905, Bernard Shaw mentions Undershaft as "Broadbent and Keegan rolled into one, with Mephistopheles thrown in." (Shaw 542) W. T. Jewkers, in his article "The Faust Theme in *Major Barbara*," finds dual-energy in Undershaft since "Undershaft is diabolically subtle, gentle, self-possessed, powerful, stupendous, as well as amusing and interesting" (Jewkers 82). All these aspects are very typical in a tempter. In *Doctor Faustus*, the character of Mephistopheles is drawn so subtly that Faustus cannot understand his mission is to tempt Faustus' soul into hell. He appears as a friend of Faustus to fulfill his desire. As a renaissance scholar, Doctor Faustus possesses the spirit to know the unknown and Mephistopheles pretends to help him in that matter. But ultimately Mephistopheles comes to

fulfill his own desire, or rather the desire of his master, Lucifer. His amiable and convincing personality easily ensnares Faustus till he becomes a victim of Mephistopheles. Similarly, Shaw presents Undershaft as a magnificent character who can easily draw the attention of the most of the characters including Barbara till she becomes an easy target for Undershaft.

The difference between *Doctor Faustus* and *Major Barbara*, however, is that in the later work the victim is not one but two. They are Cusins and Major Barbara. Undershaft tempts both of them. When Undershaft finds that Cusins is a foundling like him who can take over the charge of his business he offers him a handsome remuneration to Cusins and tries to buy him. Undershaft knows well that it would be easy for him to tempt Barbara if he can first tempt Cusins. The following conversation between Barbara and Cusins is revealing:

CUSINS.....What I am selling my soul is neither money nor position nor comfort, but for reality and for power.

BARBARA You know that you will have no power and that he has none.

CUSINS. I know. It is not for myself alone. I want to make power for the world.

BARBARA I want to make power for the world too, but it must be spiritual power. (501)

While Undershaft tempts Cusins by promising worldly power, Barbara is advocating spiritual power. The crucial difference between them then is in the kind of power they want. It is for power of temptation that Barbara and Cusins are prepared to be damned even by giving their souls to Undershaft. According to Undershaft, to be happy in life, these two elements, power and money, are essential:

UNDERSHAFT. I think, my friend, that if you wish to know, as the long

Days go. That to live is happy, you must acquire money enough for a decent life, and power enough to be your own master. (478)

He declares that without moneyed people like him, the salvation service of Barbara would not be able to proceed. Indeed, at this juncture of the play, the activities of the Salvation Army are about

to be stopped due to the scarcity of money during winter. It is only in such a situation that Undershaft accepts the pleading of Mrs. Baines and signs a cheque of five thousand pounds in favor of the Army so that it can carry on its salvation activities. Though the money is from a businessman profiting from death and destruction, the Commissioner of the Army does not refuse the money. Though Barbara is not at first ready to accept the donation from her father, she realizes later how much the Army needs the money. She leaves the Army and hands over her badge to her father, making him one of its members. In this way, Barbara's damnation is assured.

In addition to money, Undershaft also tempts Cusins and Barbara in order to make them accept his religion by showing them the power of gunpowder and its ever increasing demand in this world. In Act III, Undershaft analyzes the importance of gunpowder, despite its destructive power. People who possess gunpowder dominate politics. He describes to Stephen how his business of manufacturing and sales has controlling power over world politics. People like Undershaft and Lazarus can create war and peace according to their necessity. He declares:

UNDERSHAFT. [with a touch of brutality] The government of your country! I am the government of your country: I, and Lazarus. Do you suppose that you and half a dozen amateurs like you, sitting in a row in that foolish gabble shop, can govern Undershaft and Lazarus? We will make war when it suits us, and keep peace when it doesn't (Shaw 490-491)

Undershaft's eloquence convinces all the major characters that rich people like him can control the political situation of a country. The way he motivates Barbara and Cusins to accept his way of salvation, is quite impressive. He attracts them quite logically. Barbara finally has to resign from the Salvation Army, something quite unthinkable in the beginning:

CUSINS. Well, I can only say that if you think you will get her away from the Salvation Army by talking to her as you have been talking to me, you don't know Barbara.

UNDERSHAFT. My friend: I never ask for what I can buy.

CUSINS [in a white fury] Do I understand you to imply that you can
buy Barbara?

UNDERSHAFT. No: but I can buy the Salvation Army. (Shaw 480)

Undershaft wants to buy the Salvation Army to get Barbara's soul. As soon as he declares his intention to donate money to overcome the financial crisis of the army during winter, Mrs. Baines, the manager of the Salvation Army, announces that they will pray for the salvation of Undershaft's soul. Earlier, she had declared that she had prayed for Mr. Bodger, the distiller, who also donated money. This is how Undershaft completes his purchase of the Salvation Army and also of Barbara. It is for money that her soul is sold, and her previous religious concepts completely shattered, till "the heavens were empty" (Shaw 484). The Army's acceptance of donations from Undershaft and Bodger and supplication for the salvation of their souls have a devastating effect on Barbara's belief.

Very soon, Barbara overcomes her depression at quitting the Salvation Army as she realizes her father's religious belief is so persuasive. Shaw presents a natural twist at the end of *Major Barbara*, which helps us to understand the new form of religion that he wants to advocate in the play. When Cusins decides to take over the munition farm of Undershaft, Barbara even decides to marry him. A sharp distinction between *Doctor Faustus* and *Major Barbara* is obvious here. Though Faustus blasphemes against God and worships Lucifer, God is shown in the play as a symbol of power, of creative energy, and retribution. About Marlowe's religious thought, Paul H. Kocher notes in his book *Christopher Marlowe: A Study of His Thought, Learning and Character*:

The magnificent dramatizations of Christian ideas in some of the speeches of Mephistopheles and Faustus, especially the closing soliloquy, suggests that however scornfully Marlowe rejected the system intellectually, it still had a powerful hold of some sort on his imagination and emotions. After all, he had been reared in an Elizabethan household and attended Elizabethan schools in which

religious instructions must have been hammered into him continually during the susceptible years of his life. (Kocher 118)

Though Faustus denied God's order and made contact with Lucifer, he was always tormented by his conscience. His inner conflicts remind us time and again that Marlowe could not reject his learnings, moral lessons and conventional religious belief. In the character of Faustus, Marlowe could not present a successful hero. Instead, he had to uphold traditional Christian belief. Like Prometheus or Icarus, Marlowe made Faustus a tragic hero. Marlowe detested the concept that man had to fear an unknown power, and he fought against this idea of an omnipotent force like Faustus. But the play showed that in the last analysis Marlowe never allowed these ideas to dominate him.

As a result, though Faustus agrees to sell his soul, he has to endure an inner conflict. Several times in the play, he thinks of heavenly virtues and wants to repent to get God's grace. Nevertheless, he fails to repent due to the threat of Mephistopheles and Lucifer. His mental agony is evident in the play:

FAUSTUS. When I behold the heavens, then I repent,

And curse thee, wicked Mephistopheles,

Because thou hast depriv'd me of those joys (Marlowe VI).

Though Faustus signs his soul off to Lucifer, his knowledge of heaven and hell continually torments him. He cannot suppress it. For this reason, he becomes angry with Mephistopheles, who tempted him to give him his soul. Faustus's inner conflict makes us sympathetic towards him. Though he commits a sin he tries to repent frequently. We feel both pity and fear for him, as we would for a tragic hero.

In traditional religious plays, the inner conflicts of these protagonists are fundamental as they help to make the reader sympathetic to them. *Doctor Faustus* is filled with such mental agony. What differentiates the theme of temptation in *Doctor Faustus* from that of *Major Barbara* is that neither Barbara nor Cusins is tormented by an inner conflict. They do not panic after accepting the religious views of Undershaft that rely on logic rather than unquestionable faith. Both Barbara and Cusins try to justify their conversion with logical arguments. They are not

damned like Faustus. They are converted from the religion of the love of God to the religion of the love of money and power. Undershaft's theological arguments tempt Barbara and convince her to reject the traditional concept of salvation. Salvation takes a new form in the theology of Undershaft. Salvation, to him is a means to save one's life from poverty. While the Salvation Army preaches the theology of spiritual safety, Undershaft proposes the theology of material safety, something Shaw had thought about at length in his other works.

(iii) The Concept of Salvation and the Myth of Dionysius/ Bacchae:

According to the New Testament, salvation implies deliverance from the consequences of sin and the clutches of death and Satan. Ultimately, it implies deliverance from God's wrath. God embodies salvation. In order to achieve salvation, one needs to repent and revision one's attitude towards God. Committing sin and then seeking mercy from God for salvation are human actions evident from the very beginning of human history.

In Christian theology, men and women are born sinners due to Adam and Eve's transgressions in the Garden of Eden. As a result, humanity is bound to suffer eternally in hell as punishment for their sins. However, there is still hope for people. As evidenced in the Bible, there is a solution to the problem: get the grace of Almighty and seek salvation. The word "salvation" specifically denotes God's work by which he seeks to rescue man from the power of sin and bestow upon him the abundance of His grace. In the Holy Bible, there is a clear indication of salvation in many places in Isaiah. In verse 51:4-5 addressing His special people, whether Jews or Gentiles, the Lord assures His salvation for them thus:

"Listen to me, my people;

hear me, my nation:

Instruction will go out from me;

my justice will become a light to the nations.

⁵ My righteousness draws near speedily,

my salvation is on the way,

and my arm will bring justice to the nations. (New International Version, Isaiah 51:4-5)

It is said that the law or doctrine of God comes from Christ and is a declaration of God's will. His Will is to enlighten unconverted ones, and call them out of anarchy into marvelous light. The arm of God is revealed to the enlightened people to whom God's salvation is appointed.

In Christianity, salvation implies redemption, reconciliation, repentance, faith, forgiveness, and glorification. Humans need salvation to escape the punishment that hangs over all humanity, and to be saved from being alienated from God. In *Major Barbara*, both the protagonist, Barbara, and the antagonist, Andrew Undershaft, practice salvation according to their own religious beliefs. Barbara's salvation is equal to the conformist and Undershaft's one is like the non-conformist. Both are trying to save the souls of the people coming from different walks of life. This section of Chapter Four will highlight the concept of Salvation that Shaw ultimately bestows on his protagonist.

This section will also associate Dionysus, the Greek God of wine of classical myth, with the specific interpretation of Nietzsche. According to the myth, Dionysus is the God of a mystery religion. Another name of Dionysus is Zagreus, who was the son of Zeus and Persephone, daughter of Zeus. Getting angry, Hera incited Titans to tear Zagreus into pieces and devour him. As the heart of the child was saved, Dionysus was born again through Zeus and Semele. Zeus was angry with the Titans and burnt them, and from the ashes that resulted mortals were born. The myth explains the reason of the dual nature inside man. Undershaft possesses that dual nature. That is why he is mentioned several times as Dionysus. In a letter to Louis Calvert, Shaw defines Undershaft's nature thus: "Undershaft is diabolically subtle, gentle, self-possessed, powerful, stupendous, as well as amusing and interesting" (Laurence 543). Shaw creates the character of Undershaft by keeping in mind the dual nature of Dionysus.

In order to discuss his own views about salvation, Shaw mentions the service of the Salvation Army founded by William Booth in the East End of London. Theologically, the Salvation Army is mainstream protestant. It was initially called the Christian Mission but changed its name to the Salvation Army in 1878. As a non-conformist, Booth could not fit himself into any existing religious institution. He found people attending mainstream churches in England too

unthinking in attitude and tried to bring them close to the message of God. Booth believed that Christians should go out and face the world on its terms instead of standing at the door of the church. In other words, true religion does not consist only in attending church rituals but also in facing the miseries of real life.

In *Major Barbara*, as in that period of English history, the Salvation Army would provide social services when people were in difficulties. In the play, Army offers help to old men like Peter Shirley, to offenders like Snobby Price, and even to drug addicts and disabled people. It also provided food and shelter for the homeless and operated food distribution centers during natural disasters like snow storms. In the play, the camp of the Army is located at West Ham in East London, where Barbara works as a major in the Army. At the beginning of the play, she plays a very active role in the camp. Either the workers of the Army rescue the destitute and bring them to the shelter, or sometimes underprivileged people themselves would come to it. For example, Rummy Mitchens is rescued by Salvation activists. On the other hand, Snobby Price himself comes to the shelter for help.

Besides social services, the Salvation Army in *Major Barbara* continues with the work offered by the Evangelic Church. Real life Salvationists would provide help to both believers and non-believers. As Barbara declares:

There are neither good men nor scoundrels: there are just children of one Father; and the sooner they stop calling one another names the better, You need not talk to me: I know them. Ive had scores of them through my hands: scoundrel, criminals, infidels, philanthropists, missionaries, county councilors, all sorts. Theyre all just the same sort of sinner; and theres the same salvation ready for them all" (Shaw 469)

The Salvation Army works for everyone without any discrimination, considering all as children of God. Barbara and her coworkers believe that their love for humanity and their response to human need is a projection of their love and belief in God. They consider their social work a part of spiritual work. They would serve people to satisfy both the spiritual and social dimensions of their needs. The Army believes that this approach is the very essence of the Gospel, which

suggests that: "if you did your part God will do his" (Shaw 474). That is to say, is a human being serves God to achieve salvation from Him.

As a method of serving God, salvationists concentrated on prayer and preaching to converted sinners. William Booth believed that arguments alone could not open the eyes of the blind. Only prayers could help them. So, he forbade Congregationalists to argue. The Army also believed that the behavior and lifestyle of Salvationists comprised another important "weapon" of conversion. They wanted to set an example by living in love and unity in a world full of divisions and conflicts. So the simple life salvationists lived was exemplary for other sinners.

Moreover, the Army also believed that it was not mere arguments that would help convert sinners. It is the promise of better life that motivated them to forsake the life they had led so long. As a salvationist, Barbara does not argue with sinners, nor does she try to use logic to make them repent. Instead, she prays for them and also inspires them to pray. Barbara listens to sinners and makes them repent for their sins. In these ways, she helps them to save their souls. As a salvationist, Barbara believes that to convert people, only prayer could help and not merely arguments.

The simple life Barbara leads is also a part of her religion. She forsakes the luxurious life she once led as the granddaughter of an Earl. The simple life of salvationists motivated sinners to abandon the life they had led previously. It is mentioned several times in the play that Barbara wore the uniform of a salvationist. The uniform is a visible invitation to others to seek help in spiritual and social matters, which a salvationist like her could provide. Wearing the uniform of the Army, and embarking on a mission to provide social services to the destitute, Barbara becomes a symbol of the Salvationists. She also gives up the luxurious life she was once accustomed to.

Besides prayer, music played a vital role in salvation activity. The Army associated music with the service of Salvation. Music was used to reduce tension and to drown any shouts and abuse. The Army also published books for the Salvation Army choir. In *Major Barbara*, Barbara invites Undershaft to join the Salvation March and play the trombone, "We're going to march to a great meeting in the Assembly Hall at Mile End. Come and see the Shelter and then march with us: it will do you a lot of good" (468). Barbara believes that the universal and blessed tune of the

Army choir would help Undershaft recognize his sins and make him repent. Thus, both prayer and music could play an active role in converting a sinner.

Behind salvation activities like prayer and music, Shaw ironically presents some activities of the Army. In the Salvation Camp of *Major Barbara*, people like Rummy Michens and Snobby Price come and confess imaginary crimes to draw sympathy from the Army. They pretend to have committed sins which they never committed, acknowledge faults they did not have and pretended to take Christian oaths. In this way, they enlisted their names in the list of destitutes who would be offered free food and shelter from the Camp. It is poverty that forced them to commit this sort of sin. The Salvation activists thought that they were saving souls as the poor pretended to confess to crimes and repented for what they said they did. However, the ideal world of Biblical stories of the salvationists is far away from reality. Shaw contrasts the real world of contemporary England with the romantic aspects of salvation in *Major Barbara*.

A distortion of the traditional way of salvation is observed when the Army has to agree to pray for the salvation of Bodger and Undershaft in exchange for the colossal amount of money they had donated. When the Army accepts the donation from Bodger, the distiller, Barbara protests, saying that in the salvation service, she has to fight with whiskey that can turn people into a frenzy and induce them to commit immoral activities. So, a man who is a whiskey maker cannot secure his salvation by paying money:

BARBARA. I know he has a soul to be saved. Let him come down here;
and I'll do my best to help him to his salvation. But he wants to send his
cheque down to buy us, and go on being as wicked as ever. (Shaw 486)

At this level, Barbara, like a pure rationalist, thinks only about the divine nature of salvation. Nevertheless, later her father convinces her by saying that alcohol is a necessary thing but that Mr. Bodger has a soul to be saved. Moreover, Bodger is acting as a self-sacrificing fellow as he helps to keep the salvation service open.

However, Barbara does not practice the type of salvation that would encourage people to pretend to terrible sins that they had never committed. The type of "expiatory religion of the Salvation Army" (Tarco 201), which forced people to pretend uncommitted sins to prove the miracle of being saved by Jesus, is entirely unknown to her. This is clear when she refuses money

from Bill Walker who wants to atone for his sins by paying a fine in the form of a donation to the Army. Barbara emphasizes not paying any fine for sins but on removing sins from the mind of sinners. This is the true nature of salvation to Barbara.

The antagonist of the play, Undershaft, also associates himself with the service of salvation since it is a part of his religion. According to him, the munition business deals with “blood” and “fire”. In Christianity, 'Blood' refers to the death of Jesus Christ, which saves Christians from sin, and 'Fire' refers to the power of the Holy Spirit, which helps Christians live holy lives. So, blood and fire are closely associated with salvation. As a munition merchant, Undershaft also deals with them. He argues, "My sort of blood cleanses: my sort of fire purifies" (468). Ironically, the motto of Undershaft's munition business resembles the motto of the Salvation Army.

Undershaft also claims that he has saved the souls of many. For example, he says he has saved the souls of Barbara and other members of the family by giving them enough money to live handsomely; indeed, "more than enough; so that you could be wasteful, careless, and generous" (Shaw 498). He took care of them so that they could save their souls from the seven deadly sins, such as “food, clothing, firing, rent, taxes, respectability, and children” (498). Nothing but money could save them from such crises. Undershaft thinks that he has secured their financial solvency, and in this way, he has saved them from any type of hardship. In response to Barbara's query about the nature of his salvation activities, Undershaft explains that he has also saved the soul of his workers. He has arranged fixed salaries for them, ensuring a decent lifestyle; in this way, he has saved their souls from poverty, which is the most significant enemy of humanity. Thus, ironically Shaw prefers Undershaft's materialistic mode of salvation than Barbara's spiritual one.

In order to attain salvation, one must have money and power, their prerequisites. Undershaft emphasizes the power of money in saving souls. To save someone's soul one needs food, shelter, clothes etc. Moreover, without money, one cannot attain honor, justice, truth, love, mercy, etc. Money is thus required to live a decent life. Ironically, however, power is needed as well to have control over other people and for special circumstances.

Undershaft's religion of money and gunpowder and his ecstatic and joyous enrollment in the West Ham Salvation March, arranged by the Salvation Army, resembles the religion associated with the Greek God, Dionysus.¹ Dionysus, originally a god of vegetation, and in

particular, of the vine and thus the grape, became increasingly associated with the making and drinking of wine, and with the exhilaration and release it could bring. He represents the emotional and the irrational in human beings, which drives them relentlessly to fury, fanaticism, and violence, but also to the highest ecstasy of mysticism and religious experience. Within Dionysus supposedly lay both the bestial and the sublime. The Greek myth of Dionysus thus resembles Shaw's view of salvation. After all, Dionysus brings happiness and salvation to those who accept him peacefully, and madness and death to those who do not.

The tragedy of *The Bacchae* is based on the Greek myth of King Pentheus, his mother Agave, and the punishment meted out to them by the god Dionysus. In Euripides' *The Bacchae*, two opposite sides of human nature are highlighted. Pentheus represents the rational and civilized side, the young king of Thebes, and Dionysus represents the instinctive side. This side is sensual, which creates a connection between man and beast.

In *Major Barbara*, Undershaft appears as a representative of both divine and satanic forces. As a proprietor of the munition business, he takes an active role in the national economy. He creates job opportunities for many people and provides steady income for his staff. On the other hand, he is responsible for death and destruction. He creates war among nations to fulfill his business purposes. Because of his unethical business practices, his family members reject him. Like Dionysus, Undershaft has no connection with his own family. However, when he returns from the Salvation March to Wilton Crescent, he convinces his family members to believe that his religion agrees with the beliefs of the Salvation Army as it denies "the fear and remorse and despair of the old hell-ridden evangelical sects" (Shaw 492). He also makes them accept his religion of death and destruction. He tempts both Barbara and Cusins to come to his munition business. When he joins the Salvation choir, he drives everyone away with the ecstatic frenzy and madness relating to protest. His very presence, when he plays the tambourine, and when he argues eloquently in favor of his new religion of money and gunpowder, convince both Barbara and Cusins, and he is able to convert them to his new religion.

Directed and motivated by her father, Undershaft, Barbara decides to leave her job of preaching in the Salvation Army, albeit with a broken heart. She rejects her uniform and comes to him in a fashionable dress. Her new dress is associated with Pentheus, the king of Thebes, who wore women's clothes as advised by Dionysus in Greek myth. Just like Pentheus, Barbara is

quite uncomfortable in her present attire. Since she is used to wearing the simple uniform of the Army. She put off the uniform despite her religious belief. The change of her dress symbolizes her spiritual dislocation. Barbara expresses her uneasiness to her father thus:

Do you think I can be happy in this vulgar silly dress? I who have worn the uniform! Do you understand what you have done to me? Yesterday I had a man's soul in my hand. I set him in the way of life with his face to salvation. However, when we took your money, he turned back to drunkenness and derision. [With intense conviction] I will never forgive you that. (Shaw 492)

Barbara laments the Army's acceptance of money from her father. The money he has donated is earned from a business given to death and destruction. But would it go with the real motif of the Salvation Army? It contradicted the basic concepts of salvation. In Act II of *Major Barbara*, the procession of the soldiers of Christ with drums marching across the East End of London reminds one of the trappings of the dancing Maenads of ancient Greece in the myth of Dionysus and Pantheus. The comparison exhibits the ecstatic and frenzied mood of both processions of the Salvation Army and the followers of Dionysus.

In his presentation of the procession of the Army under the influence of Undershaft, Shaw keeps in mind the concept of Dionysus presented by Nietzsche in his book *The Birth of Tragedy*. As David B. Allison observes in *Reading the New Nietzsche*:

Dionysus was traditionally associated with lyric and dithyrambic poetry, music, and drama, which were principally performed at public spectacles (most notably, the Greek Dionysus festivals), often requiring the active participation of an audience. Unlike Apollo, Dionysus was thought to inspire collective outbursts of ecstatic celebration, wherein the individual insensibly lost possession of himself and became part of a larger whole through chants, recitation, music and song. (Allison 19)

The dual energy of Dionysus – creation and destruction – is mentioned here. Extreme exposure to delight and festivity often initiates destruction as is seen in the myth of Dionysus. Nietzsche, who considered himself as "the last disciple of the philosopher Dionysus"(Allison 40), perceived the influence of Dionysus in ancient Greek society as well as in the modern world. The duality and paradoxical aspect of Dionysus' nature drew the attention of Nietzsche as well as of Bernard Shaw. In *Major Barbara*, Undershaft is often addressed as Dionysus due to his paradoxical status, both as a destroyer and as a savior. As a manufacturer of arms, he represents destruction, and as a provider of financial assistance, he appears as a savior.

Besides the duality of nature, Nietzsche also comments in his essay "Twilight of the Idols," on the Dionysus state of excitement that makes a man sheds his individuality. The specific constitution of his character, personality, tastes, fears, expectations, reflection, and values are then denied. A Dionysian attitude imply a removal of these individuating aspects (Allison B. 40). When Cusins decides to sell cannons to selective people in *Major Barbara*, Undershaft replies that if he became Andrew Undershaft, Cusins would not have any choice of his own and he would have to sacrifice his own choice.

Similar to the arrival of Dionysus in Thebes, the Salvation Army appears in the West Ham Salvation March violently. The energy and ecstasy of the procession reminds us of the festival of Dionysus, that god of intense emotion, sensuality, intoxication, and of frenzy and madness. The ecstasy of the procession even reaches the bizarre. The procession is in the carnival esque mode and bent on attaining salvation. It brings out all types of people from their regular activities and makes them dance. Similar to the madness of the maenads, the madness of the Army shatters Barbara's belief and upholds the beliefs of the Dionysian Undershaft.

In *Major Barbara*, Undershaft wins over the Salvation Army by donating money. In this way he also triumphs the evangelical religious practice of the Salvation Army, which holds unto the belief that the essence of the Gospel consists of the doctrine of salvation by grace, attained solely through faith in Jesus's atonement. Barbara and other workers of the Army save the souls of people through prayer and love. They do not argue over the issue of attaining salvation. In contrast, Undershaft converts Cusins and Barbara by showing them arguments in favor of his religion of money and power. About Undershaft's victory over Barbara and Cusins, in a letter to Gilbert Murry Shaw observed:

As to the triumph of Undershaft, that is inevitable because I am in the mind that Undershaft is in the right, and that Barbara and Adolphus, with a great deal of his natural insight and cleverness, are very young, very romantic, very academic, very ignorant of the world. I think it would be unnatural if they were able to cope with him. (Laurence 566)

To show Undershaft's superiority over other characters, Shaw endows him with dynamic aspects so that they can easily draw others' attention. His eloquence of speech easily convinces Stephen, Sara and Lomax. Finally, both Barbara and Cusins become his preys, and they convert themselves to the religious beliefs of Undershaft. At first, Barbara is shocked at the change in her. However, she realizes later that the religion of her father has universal appeal and promises a better world for everyone. As a result, Barbara is finally content and agrees enthusiastically to bear the torch of her father's religion.

Though Shaw is found sympathetic and supportive of the activities of the Army, he criticizes their ethics. He shows that prayer, love, and music are not enough for salvation. One has to attain the freedom to live and the power to control one's surroundings. Money and gunpowder should be prerequisites to salvation. Thus the triumph of Undershaft over Barbara is obvious. As Robert J. Jordon stresses in "Theme and Character in *Major Barbara*",

Undershaft's victory over her in Act II is a demonstration that the basis on which she worked, the gospel of poverty, was wrong, and in her work she has been a dupe of the forces of evil, an instrument in the hands of the capitalist exploiters of society. (474)

Barbara's religious practice is dependent on donations of the capitalist. In *MB* that capitalist is an arms manufacturer. The point seems to be that a religious concept like 'salvation' cannot work without the help of capitalists like Undershaft. Shaw's irony is implied in his favoring a capitalist like Undershaft. It is true he hated poverty but he never promoted capitalism. He believes, nevertheless, that money is important and it plays a vital role in his religion.

(iv) Shaw's Views on Religion: Moral Economics in *Major Barbara*:

Shaw's ideas about religion in *Major Barbara* is closely connected to his views on economics. In the play, the critical moral relationships among characters are discussed in economic terms. The conversations between Lady Britomart and Stephen, Cusins and Undershaft, and Barbara and Undershaft, reveal their moral characters and actions. At the same time, the religious and ethical doctrines of contemporary society are highlighted in the play. This part of the dissertation thus discusses how economic conditions affect the religious beliefs of the characters in the play.

The first act of *Major Barbara* encompasses the financial situation of a particular family and the moral, political, and religious structures of contemporary society. Though Lady Britomart has been separated from her husband for a long time due to his unethical business practices, she receives money from him regularly as family maintenance allowance. She plans, however, to bargain for more money for her children as they have grown up and are about to start their own families. She confronts her son, Stephen, with an appeal to help her come out of her acute financial problems.

The burden of financial crisis of the family shifts to the family provider, Andrew Undershaft, who is also the owner of the munitions firm of Undershaft and Lazarus. As we have been told he is with the, the "Death and Destruction Dealers" (Shaw 468). The munition firm contributes a lot to the economy of the country by supplying lethal deadly arms required during wars. Both Undershaft and Lazarus belong to capitalist society and possess the power to control the world. Lady Britomart informs her son about the nature of his father's business, his contributions to politics, and to the national economy in the following words:

"It is not only the cannons, but the war loans that Lazarus arranges under cover of giving credit for the cannons. You know, Stephen, it's perfectly scandalous. Those two - me, Andrew Undershaft and Lazarus, positively have Europe under their thumbs. That is why your father can behave as he does. He is above the law."(462)

Ironically, Undershaft's unethical business finances his domestic needs as well as the national economy. Thus the family finance of a noble family is directly involved with the political economy

of the western world. The munition business not only provides him money but also makes him one of the world's most powerful men.

Undershaft's immoral thoughts and deed prompt Stephen to reject any financial help from his father. However, his mother is adamant about asking financial assistance from Undershaft and declares, "I must get the money somehow" (482). Though she hates his immoral business ethics she does not think that asking money from her husband is unethical. Shaw's humorously attacks Lady Britomart's conventional sense of morality. Because of such an ambiguous moral perspective, her defense of conventional morality and religion in her exchanges with Undershaft sounds quite hollow.

On the other hand, Undershaft is quite confident as far as his moral vision is concerned. He does not hesitate to declare himself as "a profiteer in mutilation and murder" (500). He leaves no doubt about the nature of his business. His moral vision is also associated with his business, and he dissociates himself from "those who keep their morals and their business in water-tight compartments" (498). Like his business rivals, he does not spend his spare money, , on hospitals or cathedrals. Instead, he spends it in improving methods of destruction. Unlike Lady Britomart, his moral vision and his livelihood are very similar. There is nothing hypocritical in his views.

Shaw illustrates the question of domestic economy and its moral lessons very elaborately in *Major Barbara*. He professes not to separate morality from practical issues. Gradually, Shaw illustrates how the religious life is influenced by moral economy.

Traditional ethics, on the one hand, and the needs of domestic economy on the other, make the moral economic issues of society problematic. People in the Salvation Army shelter are involved in a series of moral and religious transactions carried out in economic terms. The conduct of Snobby Price and Rummy Mitchens, who plan to play a game of invention and confession of misdeeds in exchange for food, reveals the moral degradation of society. They take part in the game of invention and confession of sin for food actively. Price confesses to sins like beating up his mother for food and shelter that he did not actually commit. However, he helps collect donations for the Army. His imaginary sin and false confessions draw the sympathy of the Salvationists. Barbara expresses her satisfaction with the confessions of Price thus: "Oh Snobby, if you had given your poor mother just one more kick, we should have got the whole five shillings!" (480). The irony of the situation is that such confession is simulated to get salvation. What then is

the value of such salvation? Thus Shaw mocks the traditional practice of salvation of the Army. Price himself does not think that he is sinning by making a false confession. He thinks that meals given the poor to be partial recompense for the ones which the rich, whom he calls "thievin swines" (472), have stolen from them. He also advises Peter Shirley, an unemployed fitter, to "Get a bit of your own back" (482). Peter, on the other hand, reconciles himself to the acceptance of charity by regarding it as "only a loan" that he can pay back later. (471) He considers poverty as a gift from God, who teaches simplicity and sacrifice.

However, according to Undershaft, it is only the poor who pretend that poverty is a blessing. Only a coward pursues religion by preaching humility. These are the practices of the idealist. The work of the Salvation Army is not similar to that of Undershaft, since it teaches people to love poverty and to lead a humble life. Through Undershaft Shaw makes us understand ironically that to be happy, one must overcome poverty. It cannot be a blessing. When Barbara asks him whether he is a millionaire or not, Shirley replies:

SHIRLEY. No and proud of it.

UNDERSHAFT. [gravely] Poverty, my friend is not a thing to be proud of.

(475)

Undershaft's religion is not pretentious. Shirley tries to be satisfied with his miserable condition by making the rich responsible for poverty. He considers poverty as a virtue, and thus he feels satisfied. According to Undershaft, such type of satisfaction has no meaning . In his theology , anyone must acquire money to live a decent life— one free from dirt , disease, and scarcity. Poverty certainly cannot ensure a decent life. One must have enough power to assert oneself. That is the religious view of Undershaft. Shaw ironically emphasizes the importance of money in denouncing poverty.

The connection between money and religion is further highlighted when the Salvation Army has to face a terrible financial crisis. The Salvation Camp is about to be closed due to hardships caused by winter. The situation is dramatized even more when Barbara laments the Army's need of money but rejects the funds offered by her father. However, the offer is warmly welcomed by the Director of the Camp, Mrs. Baines. At first, she announces that the distiller Horace Bodger had promised five thousand pounds to the Army. Then she persuades Undershaft to

donate a similar amount of money to overcome the ensuing financial crisis, despite Barbara's vain protests. While donating money to the Army, Undershaft points out that the money comes from his business of devastation and also from a 'bad blood' like him, which Barbara had objected to earlier (481). Undershaft makes it clear that, like Bodger, he is also giving money to an institution that can trigger his financial ruin. Thus it seems to be the case that morally questionable money can contribute to a family's finances as well as national and institutional economics. The irony of the situation is that unorthodox people like Undershaft come to the help of socially deprived people through the Salvation Army fails to save their souls.

When Barbara asks Mrs. Baines how the Salvation Army may survive with the money of a distiller and an arms manufacturer, Mrs. Baines replies that it will allow them to save the souls of the poor. The money of Undershaft can fulfill the material requirements of ordinary people. Nevertheless, to an idealist like Barbara, such fulfillment is not enough. To save someone's soul means to her spiritual salvation, which contradicts Undershaft's way of salvation. Mrs. Baines later makes Barbara understand that there is an 'Infinite Goodness' that turns everything to the service of salvation (484). She also insists that it is the power of salvation which makes the business of war and drinks profitable for humanity.

Thus financial transactions in different phases of life co-exist with the religious practices of the main characters of the play. The arguments of Lady Britomart that leads her to receive money from the man whom she hates despite his unethical business practices brings her own religious practices into question. As an upholder of the evangelical church, she represents the kind of traditional religious practices that Shaw criticized. Mrs. Braines, the Salvationist, also does not hesitate to accept money from a distiller or a warmonger to save souls. Barbara too cannot deny the economic aspects of religion, which contradict her faith. However, she finally surrenders to the more progressive and realistic religious views of Undershaft. The arguments of Undershaft make them realize that to exist, Undershaft's faith will be more effective than that of the Salvationists. The paradoxical stance of Undershaft plays a vital role in convincing others. Undershaft is presented as an admirable character. Shaw here highlights "how ambivalent traditional religion is and how much religions need scoundrels like Undershaft as well as prophets like Barbara" (Manista 105). Ironically, Shaw focuses on logic rather than belief to highlight his new religion. The following section of the dissertation will focus on Shaw's syllogistic approach to religion in the play *Major Barbara*.

(v) **Religion and Logic – A Syllogistic Interpretation:**

It will be wholly inadequate to discuss Shavian religion as depicted in *Major Barbara* without focusing on Shaw's syllogistic approach. After all, logic plays a vital role in his plays, and his characters are moved mostly by intellect rather than emotion. So, it is important to discuss the abstract logic which underlies *Major Barbara*, a play depicting spiritual crisis. The syllogism applied in it is: "All persons with Money are persons in possession of power, all persons who achieve Salvation are persons with money; therefore, all persons who achieve Salvation are persons in the possession of Power," (Baker 245). The spiritual crisis which arises from the concept of salvation is presented wittily in the play according to such logic.

Act One begins with "the pursuit of money which hangs on gunpowder." (Baker 249) The "Death and Destruction" factory of Lazarus and Undershaft represents power. So power here means the position of gunpowder. Lady Britomart and her family turn to this form of power to find a possible solution to their financial difficulties, as already discussed in the last section. Moreover, this move foreshadows Undershaft's visit to the West Ham shelter in the next act where he is going to appeal for money. The act shows that moneyed persons like Undershaft have control of power and gunpowder; like his family, he too depends on this power. Undershaft's immune power shows that such dependence may extend beyond his family.

The next step of Shaw's logical presentation of religious views show that the search for salvation requires money. In Act Two, Rummy Mitchens, a miserable woman, excuses her pretended confession on economic grounds. We also see how lack of money affects all activities of the Salvation Army. Barbara is aware of this issue and mentions how such scarcity affects her salvation service. Gradually, she acknowledges the fact that "money is an unavoidable requirement for the work of salvation" (Baker 243). Another target of Undershaft's temptation is Cusins, who is very much interested and amused by his extraordinary views about religion. Cusins expresses his utter surprise when he hears that the millionaire wants to convert Barbara to his moralistic faith. However, he soon finds out that Undershaft's technique is only syllogistic. The millionaire knows that his daughter is aware of the need for money. He has to show her that the money she wants must come from a person like him. The salvation activities of the Army continues with the tainted

money of people like Undershaft or Bodger. So, the second part of the syllogism proves that salvation requires money.

The third step of the argument is that salvation involves power. To prove this, Shaw dramatizes the spiritual crisis of Barbara. He presents a conflict between two different religious views. By demolishing Barbara's religion, Undershaft lays the foundation of his own religion, which is like Shaw's. Undershaft represents Shaw's 'Life Force' philosophy. In the first two acts, Shaw highlights material needs. Dynamite and bad whiskey are harmful, but their dealers, Undershaft and Bodger, are masters of the material world. Undershaft tries to make Barbara understand that it is not easy to combine the material and the spiritual world, but the alternative, that is to say to follow a life without spiritualism, or spiritual life without materialism, is impossible. Barbara is shocked when she finds that salvation requires things like money and power. Her practiced and idealistic religion does not support the idea that to achieve salvation, power is required. However, reality teaches her that money and power are required not only for individual salvation but also for social and national salvation. Society depends on the power and authority of a few enormously powerful capitalists. Finding her completely disillusioned, Undershaft tries to solace her and delivers a famous sermon:

Well, you have made for yourself something that you call a morality or a religion or what not. It doesn't fit the facts. Well, scrap it. Scrap it and get one that does fit. That is what is wrong with the world at present. It scraps its obsolete steam engines and dynamos; but it won't scrap its old prejudices and its old moralities and its old religions and its old political constitutions. What's the result? In machinery it does very well; but in morals and religion and politics it is working at a loss that brings it nearer bankruptcy every year. Don't persist in that folly. If your old religion broke down yesterday, get a newer and a better one for tomorrow.

(Shaw 498)

Undershaft asks Barbara to reject a religion which is not sufficient to meet the crisis of the present. He is not against religion, nor does he deny its necessity. Indeed, he feels deeply that religion is

essential discipline for humanity. Nevertheless, such religion cannot be obsolete and should be updated. Religion is also to be updated the way people update any philosophical views or machinery to make it more human-friendly. Moreover, as a superman endowed with the power of the 'Life Force,' Undershaft is going to preach a new religion. Shaw makes Undershaft a prophet of his new religion.

According to the new Shavian religion, the power which is required for salvation is not always for evil; it is also for good. The powerhouse of Undershaft's arms manufacturing factory is not only a source of death and destruction; it is also required to provide power to the Salvation Camp. Barbara learns the lesson that there is no purely bad side of life and that life is all one. Cusins also makes her understand that it is not possible to have the power of good without having the power of evil. It is thus that Shaw presents his arguments in favor of a new religion.

(vi) The Concept of Defying the Laws of God and Shaw's Gospel:

In *Major Barbara*, Shaw presents Andrew Undershaft as the prophet of a new religion endowed and as someone with the power of a superman, embodying the 'Life Force.' He represents Shaw's rebellious and unconventional moral and religious values. At first, he pays attention to the need for an excellent physical environment as a prerequisite for salvation. In a letter to Beatrice Webb, Shaw argues in favor of the idea that a proper physical environment is required to raise the intelligence and morality of ordinary people. He writes, "Spiritual values do not and cannot exist for hungry, roofless and naked people" (Shaw 234). Shaw stresses financial solvency over religious practices. Since money is an absolute requirement for salvation, Shaw strongly opposes the traditional concept that poverty is a blessing, or that poor people will get God's forgiveness, or other such simplistic assumptions.

Next, Shaw suggests removing incongruity from religious practices. In *Major Barbara*, the functions of the Salvation Army are inconsistent with its official purposes. The Salvationist gain self-righteousness by hearing the confessions of Snobby Price and Rummy Mitchens. They pretend

that they are criminals or sinners. To get food, they have to pretend penance for uncommitted sins. Price says that he is intelligent enough to know the real nature of a capitalist who becomes rich by robbing the poor. On the one hand, a capitalist pretends that he is generous by donating to different charity groups. Snobby wants to play the same game with capitalists –the game of pretension. The Salvation Army is going to give him bread, which comes from money donated by the rich. For this reason, he decides not to work and presents himself in a deplorable and miserable condition in front of the Army. Similarly, charity allows Bodger to expiate his sins without pain by helping the Salvation Army during their crisis. Bodger also earns social approval for his unethical business of whiskey production. The charity offers a capitalist like Andrew Undershaft with sober, honest, home-loving, happy, unselfish, spiritual workers, instead of malcontents and revolutionists.

Is it possible to get salvation after committing misdeeds through penance? If so, can people like Undershaft can achieve salvation by paying money to religious institutions? In his Preface, Bernard Shaw tries to answer such questions thus: "You will never get a high morality from people who conceive that their misdeeds are revocable and pardonable, or in a society where absolution and expiation are officially provided for us all" (Shaw 128). He also questions the sense of responsibility of some religious institutions. Shaw notices that punishment gives birth to forgiveness but, at the same time, undermines morality. He declares in the Preface: "We frantically scatter conscience money and invent systems of conscience banking, with expiatory penalties, atonements, redemptions, salvations, hospital subscription lists, and whatnot, to enable us to contract-out of the moral code" (137).

Neither the concept of poverty nor that of the charity of the Salvation Army is consistent with Biblical interpretations. The real motive of charity and poverty is lost. The Salvation Army activists have lost their sense of self-understanding or "class consciousness". Class consciousness is the feelings and thoughts of the members of the society that make them acquire a true picture of society (Andre Munro, <https://www.britannica.com/topic/class-consciousness>). According to Marx, the legal and political superstructures of society create that forms of consciousness which emerge as functions of economic class interests (Cooper 355). As Marx considers social classes have objective identities and interests (material conditions), the class consciousness of an individual has the possibility of harboring its antithesis: false consciousness, which of course refers to a distorted understanding of one's class identity and interests. Most characters and the Salvation Army itself are endowed with "false consciousness" (Nutter 89). The distorted understanding of

their class identity influence their religious thoughts. For example, the Army believes that salvation is not to be sold. Because of such a belief, they do not accept money from Bill, a rough customer in the Salvation Camp, for his penance. However, the Army eagerly receives money from an Arm Manufacturer and a distiller and assures them that they will pray for their salvation. Norma Nutter, in her doctoral dissertation "Belief and Reality in *Major Barbara*, highlights the "false consciousness" of the Salvationists thus:

The Salvationists and, by implication, other active altruists gain self-righteousness and moral authority, the power to torture and manipulate people like Bill Walker, and vicarious sin, degradation, and sex. (89)

The two faces of the Salvation Army – one for the poor and another for the rich, puts Salvation activities as well as religious beliefs open to question. Shaw shows how the ideal of Christian charity performs some duties which are inconsistent with its official purposes. A typical Christian institution like the Salvation Army accepts donations even from an arms manufacturer and whisky merchant.

Shaw rejects this type of religious practice where the salvation process is questionable. In contrast, his new religion is based on facts and altruistic idealism. Like a real counterpart to Dionysus, Shaw presents in Undershaft, the capitalist and arms manufacturer, dualistic-energy and a combination of good and evil.

As his business is his religion, Undershaft's search for a foundling to hand over his business to is also effective for handing over the leadership of his religious belief. To propagate his religion, Undershaft is looking for someone who has no distinctive family background. He also wants someone without any institutional education. Since training or counseling can help to motivate someone, or convert someone to any political or religious view, he is looking for a "blessed foundling" (489) who will have exceptionalism and creativity, just as Dionysus did. Dual energy will eliminate the distinction between good and evil. As a professor of Greek and as a foundling, Cusins not only fulfills the criteria of an inheritor of the cannon factory, but also becomes the upholder of Shavian religion. Shaw thinks that religion should be handled by someone with a superior brain someone who has originality. In the case of Cusins, Greek is handled by someone having "the subtlest thought, the loftiest poetry yet attained by humanity"

(496). This is why, Cusins is depicted as someone who can not only handle the ammunition business but also preach the new religion of Undershaft.

Undershaft's business ethics coincide with his religious views because they resolve the conflict between right and wrong. As Cusins announces, "You cannot have power for good without having power for evil too. Even mother's milk nourishes murderers as well as heroes" (502). The ammunition business does not exist by separating moral and immoral demands. As a businessman, Cusin's job is to sell arms that will offer a better price. Thus Undershaft's religion is also dedicated to eliminating the distinction between good and evil.

Thus, Shaw wants to say that the godhead is within us. Good cannot exist without evil. Macintosh mentions in his essay "The Shavian Murry and the Euripidean Shaw: *Major Barbara* and the *Bacchae*" that Gilbert Murry says in his translation of Euripides' *The Bacchae* that "The Kingdom of heaven is within you – here and now. You have but to accept it and live with it– not obscure it by striving and hating and looking in the wrong place" (Macintosh 71). To establish a new religion, Shaw, thus emphasizes on the individual's will and consciousness.

Barbara's conversion and acceptance of her father's philosophy signal the beginning of the new religion. Barbara, who initially remains very disappointed after converting to her father's religion of money and gun powder, finally receives consolation as she finds that everything has two sides – good and evil – as is the case with the Greek God Dionysus. Similarly, Barbara realizes that religion should not be purely idealistic . It requires the touch of practicality to be beneficial to humanity– the ultimate goal of religion .

In the end, Barbara decides to revise her religious thoughts when her ideals are proved false. She learns that salvation can be achieved without penance or mental agony. She proposes to exchange with God the divine role of the creditor. "When I die," she affirms, "let him be in my debt, not I in his, and let me forgive him as becomes a woman of my rank." (503) No longer is "forgive us our debts" to be the religious way. She is committed to a new theology in which social obligations are not only to be met; they are also to be transcended. In this way, Barbara reveals herself as a true Undershaft. She is ready to carry on the torch of her father's gospel of money and gunpowder – money for a decent life and power to assert oneself. In a letter to Gilbert Murry, this is how Shaw explains the reason for Barbara and Cusins' submission to Undershaft and the cause of the victory of the arm manufacturer:

As to the triumph of Undershaft, that is inevitable because I am in the mind that Undershaft is in the right and that Barbara and Adolphus, with a great deal of his natural insight and cleverness, are very young, very romantic, very academic, and very ignorant of the world. (Shaw 566)

Barbara, the idealist, realizes that her concept of religion is removed from practicality. Having the spirit of vitality, she has the insight to see through the rigidity of social and religious structures. She understands that economic solvency is required for salvation . Thus, the three principal characters—Undershaft , Barbara and Cusins—like his business rivals who carry forward the spirit of the 'Life Force', finally present themselves in the play, thereby giving a new dimension to Shavian religion.

In sum, this chapter focuses on Shaw's views of the 'Life Force' and discusses how Undershaft, endowed with this power, comes up with a new and pragmatic religious view to meet the crisis of the time. This chapter also shows Shaw criticizing some existing religious practices, including the beliefs of the Salvation Army. He deploys typical religious fears such as temptation, damnation, salvation, etc., but applies paradoxical methods to present them. He speaks against poverty as the greatest enemy of mankind and also as a destroyer of humanity. He also criticizes the activity of the Salvation Army as it fails to uphold the true nature of salvation. Ironically, he supports the activity of a capitalist who is capable of helping society by elevating poverty and saving souls in the true sense of the term. For saving souls, food and shelter are the primary requirements which the Salvation Army fails to provide by itself and so has to take the help of the capitalist arms manufacturer. When orthodox religion fails to show the path to salvation, a new religion is required. Shaw's humor, sense of irony and witty remarks make the play appealing. For this reason, it is not like any typical morally focused play.

Moreover, there is evolution in the principal character, Barbara. From a typical, idealistic activist, she turns into a realist and finds a new religion, one that is more pragmatic and challenging. Her change from innocence to disillusion, and finally to acceptance of a new reality, which is beyond traditional ideas of good and evil, indicates the development in her religious thought. Shaw turns Barbara into a true saint who is transformed and made ready to preach her

disciple of the gospel of Andrew Undershaft. In this way, she turns out to be a prototype of the protagonist of Shaw's next play, *Saint Joan*.

The following chapter will discuss further developments of Shaw's theology and its acceptability. In the play, *Saint Joan*, the protagonist appears with her ant conventional religious views that combine idealism and realism. Shaw demonstrates in it that a human being is more important than any institution like the church or state in communicating with God. People are capable of guiding themselves on the way to religion. Neither church nor state can be a better pathfinder than an individual with superpowers. Chapter Five will highlight one such individual who is able to defy institutionalized religion and is prepared to profess a religion that pays more importance to the individual than to an institution.

Chapter Four

Saint Joan – The Superwoman and Shaw's Religious Terminus

As a Fabian, Shaw proves himself to be a crusader for women's rights, whose ultimate destination would be *Saint Joan*, a full exposition of Shaw's religious thoughts. While Nietzsche was busy finding a superman to replace the concept of God, Shaw ended up with a religious view that made him create this superwoman. He holds Major Barbara up as a martyr for Protestantism passionately committed to her religious conviction. Shaw was looking for a woman who could be a saint in his plays, and so he created *Major Barbara*, a play discussed at length in Chapter Four. In Chapter Five, the protagonist, also a female character, appears as a mature and more intricate figure than Major Barbara in conveying Shaw's religious message. *Saint Joan*, in fact, is a bold endeavor by Shaw to not only dramatize history but also highlight the aspirations and potentiality of mankind. Shaw's development of thought is also analyzed in the present chapter where Saint

Joan, the protagonist, is portrayed not only as a revolutionary but also as a person deeply committed to her religious belief.

In his treatment of religion, Bernard Shaw always emphasizes the idea of evolution, both in its biological and spiritual aspects. In previous chapters, it was shown that no scriptural book was seen by Shaw as having last word on religion. To him, religion is ultimately for the benefit of all human beings. He tries to propagate a religion which is human being -friendly and can bring about positive changes in the world. With this aim in view, he criticizes existing religious beliefs and practices, analyses philosophical thoughts, considers previous and contemporary views on religion and tries to accumulate ideas with them. Chapter Four of the dissertation discussed the Shavian concept of salvation, and its forsaking of popular and familiar Christian concepts. Notably, Shaw wants to create a woman as a saint synthesizing idealism and realism, major components of Shavian religion. In *Saint Joan* he analyzes history as well to bring some positive changes in the world. In his book *Bernard Shaw: His Life, Work and Friends* that *Saint Joan* John Ervine stresses that it is a “bold endeavor to dramatize not only the history, but the aspiration and future potentiality of mankind” (496). *Saint Joan* conveys Shaw’s message for the future. Shaw’s religious ideas, as we have been seeing, kept changing over the years.

It is for this reason that the Final Chapter of the dissertation, *Saint Joan: A Religion for the Future* will combine all the major aspects of Shaw’s religious thoughts, such as the working of the Life Force, the power of evolution in religion, and the concrete and exemplary notion of the combination of idealism and realism evident in his works. In addition, and as we will see, Shaw bestows superhuman qualities on Saint Joan. An amalgamation of these views, he implies, will bring some positive changes in his religion.

In writing *Saint Joan*, Shaw was motivated by some external stimulations. When Saint Joan, also popularly known as The Maid of Orleans, was canonized in 1920, Shaw was requested to write a play on the life of Saint Joan by Sydney Cockerell of Cambridge’s Fitzwilliam Museum, (Purdom 278). Shaw was, however, interested in writing a play on the story of Joan because although a simple village girl, she saved her country from political and religious problems. She was a leader but was bitterly treated by the State and the Church. After Joan’s canonization in 1921, Shaw’s wife, Catherine, also requested him to write on Joan. Shaw himself had wanted by this time to have a woman as his central character, as he thinks that “the

acceptance of women's leadership will be the key to future evolution" (DiSalvo 119). Shaw resorted to historical accounts of Joan but twisted the end, giving into his natural satirical instincts. Mary Hankinson, a middle-aged woman, who managed Summer Schools for the Fabian Society, was Shaw's model for Saint Joan (Ervine 496). Joan is drawn accordingly. She is perfectly self-controlled, a woman of good conscience with an inner power for which people around her who had their share of defects and inadequacies, could not accept her. Her good sense, that is to say, her conscience, clearly separates her from others and indicated her superiority.

As the protagonist of the play is a historical figure, it is necessary at the start of this chapter to discuss her real life. Joan of Arc is an iconic figure in medieval studies and in Christian culture, especially after her late canonization in the early twentieth century. According to history, Jeanne d'Arc, the daughter of a tenant peasant, was born in 1412 at the village of Domremy in northeastern France. Uneducated formally, Joan had a deep love for the Catholic Church and its teaching, installed in her by her pious mother. Larissa Juliet Taylor mentions in "Joan of Arc, the Church, and the Papacy" that France had been torn apart by the bitter conflict with England, known as the Hundred Years War during the early age of Joan (Taylor 218). In this war, England had gained the upper hand. Joan claimed that she had received a vision from God one day in 1425 CE when she was 13 years old. According to her, Saint Catherine, Saint Michael, and Saint Margaret appeared to her in her father's garden and instructed her to drive the English away from France and see to it that the Dauphin was crowned King at Rheims. Her success in these endeavors ensured her place in history. After relieving the city of Orleans, she proceeded to lead armies, wearing fitted armor and men's clothing. She eventually succeeded in having the Dauphin crowned in the cathedral of Reims in July 1429. However, from here things went downhill. After participating in several minor battles, Joan was captured during a Burgundian siege and held prisoner. Her family had no money to ransom her. After several failed escape attempts, she was sold to the British and put on trial for heresy. She was judged guilty and burned at the stake. She was beatified in 1909 and canonized eleven years later. She is consequently a well-known saint in the Catholic Church who still holds great importance in French history.

Shaw draws the primary elements of *Saint Joan* from events stretching from the early fifteenth century to the early twentieth century. Though Shaw collected principal components from history he dramatizes Joan as an emissary of his religion of evolutionary thoughts. To do so,

he made certain changes in the historical plot and added an epilogue to the play that foreshadows the next stage of Shavian religion. Gale K Larson asserts in his “General Introduction: Shaw and History” that Shaw uses history in his play with a special purpose. As he puts it:

It (history) can be a reflection of Shaw’s use of an historical figure for dramatic purpose; it can be a reflection of Shaw’s use of settings and movements that inform the intellectual and social nuances of the plays; and it can be a reflection of Shaw’s views and use of historical materials to express his ideas within a dramatic structure (Larson 2).

Though Shaw dramatizes historical characters, his main intention is to convey his ideas. He uses historical figures to uphold his philosophy of the Life Force, and to express his religious message more convincingly.

Though Shaw selects a historical figure as the protagonist of his play, he does not follow history exactly. Rather, he deals with the subject through his thoughts and ideas. As Harold Kasimov observes in his essay, “The Conflict Between the Mystic and the Church”, Shaw uses historical incident for specific purposes. According to him, these include his attempts

“...to reflect on his own times and present his understanding of the nature of humankind. The human image that emerges from drama is significant, Not only can it portray a great deal about the current human condition, but it can also affect the future of the human condition” (94)

Shaw not only portrays his own time through a historical figure, he also foreshadows the changes that place in human life with the passage of time. Shaw’s Joan is not simply a character of the past; she is an emissary for future generations.

For his purposes, sometimes Shaw twists historical information. The purpose, after all, is not to reproduce history, but to convey his thoughts on religious evolution and to convince people

to trust his views on this phenomenon. As a dramatist, moreover, his major intention is not to modify his ideas to fit his audience but to present what he thinks and to expose the folly of what most people believe. With these aims in view, he rewrites Shakespeare's subject as mentioned in *Henry VI*. Shakespeare also uses the historical Joan as a character in his play *Henry VI*. In the *Preface*, he justifies his effort to reproduce the character of Saint Joan because the way Shakespeare presents Joan in his play *Henry VI* could not satisfy "the spiritual and intellectual requirements of modern people" (Shaw 616).

William Shakespeare's *Henry VI* Part I deals with earlier events of Henry's reign but especially the war in France¹. In the play, Lord Talbot is the protagonist on the English side and Joan of Arc on the French. Shakespeare's presentation of Joan assimilates history at certain points, suggesting that she is shrewd and convinced of her divine mission to save France. But she is also presented as unchaste, coarse-tongued and in league with the powers of evil. Shakespeare's Joan is feminine and French. Shaw accuses Shakespeare of a misogynistic and negative approach to Joan. Shaw also indicates that as an English man it must have been difficult for Shakespeare to appreciate the heroism of the French girl.

Another famous dramatist, Friedrich Schiller, had written a play called *The Virgin of Orleans*. He subtitled his play 'A Romantic Tragedy'. In this play, he presents Joan boldly as a scapegoat, whose expulsion and death united fifteenth-century France in the face of English invaders. Schiller wanted to retell her story according to mythical patterns and as a sacrificial victim. He finds a similarity between her and Iphigenia, the daughter of King Agamemnon, who is sacrificed by her father for favorable winds. Thus he transforms Joan's story, mythifying it and sacrificing historical truth. Frederick S Boas mentions in "Joan of Arc in Shakespeare, Schiller, and Shaw" that Schiller thinks a tragic writer has the power of subordinating historical truths for his purposes. In Schiller's tragedy, the aesthetic form of Joan's story hides historical evidence to such an extent that in her play Joan is not burnt. Rather, she dies fighting. As Frederick S. Boas observed "He [Schiller] had completely falsified history both psychologically and factually" (42). Perhaps for this reason, Shaw set aside Schiller's presentation of Joan when he writes his play.

Mark Twain's *Joan of Arc*, published in 1896, is the embodiment of Victorian girlhood.¹ There he modeled Joan's physical nature after his own daughter Susy, who is presented not as

diabolic or tomboyish. Unlike Shakespeare, Twain shows in *Joan of Arc* a special affection for Joan's maidenhood that he used to underscore for his daughter, Susy (Carey Mc Williams 333). Twain highlights Joan's childlike qualities. It is her goal for a higher life that suppresses her sexual qualities. That is why Joan is innocent for Mark Twain. Her childlike simplicity and innocence reminds us of William Wordsworth's "Ode: Intimation of Immortality" where the child is represented 'Mighty Prophet! Seer blest! On whom those truths do rest' and as completely innocent and inexperienced (Wordsworth 113-114). As soon as the child grows up, it becomes imprisoned in its physical existence and loses purity and glory. Twain finds such innocence in the character of Joan. The pastoral, ladylike setting of Twain's *Joan of Arc* is the source of her strength which is in contrast to Shaw's presentation of Joan, who is seen as a warrior and an embodiment of the 'Life Force'.

Shaw's Joan is a storehouse of energy, a revolutionary, a protestant, and above all, a practitioner of creative evolution. To make Joan a representative of his ideas, Shaw associates Joan's miraculous action with vitality. The most remarkable difference between Shaw's presentation of Joan and his predecessors is that Shaw does not consider Joan as a martyr or a saint, rather, he sees her as a natural genius. Her voices and visions, which she claims is a projection of her strong imagination, is something present in every genius. In the Preface, Shaw compares Joan with Socrates, Christ, and Prophet Mohammed (SM) who, he felt, all equally possessed strong imaginations. A strong imagination he felt is the driving force working inside geniuses.

In the play itself, Joan comes to meet captain Boudricourt in the castle of Vaucouleurs with a mind full of ambition based on her belief that she will be able to crown the Dauphin. The captain Boudricourt's steward says that the hens are not eggng and the cows are not giving milk in the castle, as Boudricourt refuses to meet Joan who asks for a horse and armor and some soldiers so that she could go to the Dauphin to fulfill the order of her Lord to raise the siege of Orleans and to crown him in Rheims cathedral as King Charles the Seventh. She also mentions that she is visited by three saints who had delivered the message of God to her. Initially, the captain did not believe in such miracles, but later he is convinced by Joan's words and let her go to the Dauphin. Joan also convinces two gentlemen, Poulongy and Boudricourt, to fight against the English, which reflects her persuasive ability. Later, Joan meets the Dauphin at Chinon in Touraine. She confronts people

at the court of the king who do not believe in her words. The feeble-minded King also cannot trust her claim that she could defeat the English. When she is alone with the Dauphin, she can instill enough courage in him to make him finally consent to let her lead the army, knowing full well that she couldn't make France's condition any worse than it is. Joan's victory at Orleans makes her an enemy of feudal lords and churchmen, as well, she upholds the direct authority of the King as the rightful owner of a country selected by God. Joan tells common people and serfs to pledge their allegiance directly to the King, whereas the entire feudal system was based upon the lower classes pledging their allegiance to their immediate lords and masters. Cauchon, the Bishop of Beauvais, notes that Joan is trying to get common people to pledge further allegiance to their native countries (France and England) instead of to the Universal Catholic Church, an act which would further lessen its power. Thus Joan becomes the enemy of both the church and the feudal elements and they decide that she should be put to death.

After several victories, Joan fulfills her mission by crowning the King, but she expresses her desire to attack Paris and remove the English from French territory. But neither the King nor the Archbishop support her and both think Joan is too disobedient and proud as well as ambitious. They oppose Joan's mission. Joan finds her left alone and realizes that if she is caught by the enemy, none of her mates would support her and try to release her. She finds herself left alone and like saints who "have always stood alone" (Scene VI).

When Joan is caught and sold to the English they set up a trial to convict her for heresy. She is imprisoned and put in chains for nine months and questioned many times about the validity of her "voices." After many complicated theological questions, her accusers force Joan to admit that her voices were not heaven sent voices but instead from Satan. After she recants the voices, her judges then sentence her to perpetual imprisonment and isolation, forcing her to live off only bread and water. Joan rejects this horrid punishment and tears up her recantation. She is immediately carried to the stake and burnt as a witch; afterward, the Executioner enters and announces that Joan's heart would not burn. In the Epilogue, depicting events twenty-five years after Joan's death, she is declared innocent by the church while her accusers are all condemned as sinners. Then the scene moves to 1920 when Joan is declared to be a Saint by the Church; Joan now has a chance to come back as a living woman. But everyone in the scene is horrified at the prospect of Joan's arrival and confess that they would rather have Joan remain dead.

In dramatizing Joan's life, Shaw alters historical incidents to make them more dramatic. He wants to dramatize the conflict between the medieval and modern worlds. The medieval world is embodied by the church people and the feudal lords and the modern world is represented by Joan. Both worlds are shown in their best possible ways as they are optimal choices for human beings. The clash between the protagonist and the antagonists is very dramatic. Shaw presents Saint Joan as a representative of the modern world and her judges as representatives of the medieval world. To achieve the dramatic effect of the conflict, Shaw takes liberties with the story and infuses in it 'Will' as the driving force of human beings. The protagonist of the play becomes an embodiment of Shavian thought and an agent of the 'Life Force', as will be shown later in this chapter.

The connection between life and imagination is at the center of Shavian religion. Shaw uses the imagination to create a bridge between "life and art, reality and fantasy" (Bertiloni 152). At the very beginning of the play, Shaw mentions Joan's imaginative nature in the description of her features, which resembles those of many imaginative people. The way Joan talks about the messages that come to her through the voices of the three saints creates a bridge between reality and fantasy.

JOAN: I hear voices telling me what to do. They come from God.

ROBERT: They come from your imagination.

JOAN: Of course. That is how the messages of God come to us. (1)

Joan's revelations are thus a reflection of her powerful imagination. Shaw associates her religious belief with imagination. Joan's determination to achieve goals such as crown the Dauphin in Rheims Cathedral or raise the siege of Orleans stems from her strong belief in God. Her belief is so powerful that she believes she is an agent of God. This belief helps her to fortify her imagination. She also makes other imaginative. When the military squire, Robert de Boudricourt, first approves Joan's mission to go to the Dauphin, Joan says that his head is all circles with light, like a saint's, Boudricourt instantly looks "up for his halo rather apprehensively" (Shaw I). Though Shaw presents the scene quite humorously, there exists strong will power of Joan. Shaw links Joan's imaginative power with "the will", the driving principle of the superman. Imagination thus plays a vital role in the play, as will also be made clear in the final part of Chapter Five.

Moreover, *Saint Joan* synthesizes many of Shaw's religious ideas that he discussed in *The Devil's Disciple*, *Man and Superman* and in *Major Barbara*. *Saint Joan* culminates the evolutionary aspects of the religious views of Shaw that began with *The Devil's Disciple*. Shaw not only recreates the historical Joan but also unites in her character all the aspects that he had strewn between his practical and idealistic characters. This chapter of the dissertation will show *Saint Joan* as a superwoman and the world's response to her.

Besides presenting Joan as a superwoman, Shaw unites in her many of his primary religious ideas. In his book *Bernard Shaw* Eric Bentley points out that *Saint Joan* synthesizes many earlier religious concepts of Shaw. The protagonist of the play, Joan, unites in her the vitality and spirituality of his earlier heroines. Shaw also combines idealistic and practical aspects in her character. For these reasons, Bentley comments that *Saint Joan* is Shaw's most ambitious play. He also calls Joan more of a genius than a saint or a martyr. Bentley highlights Shaw's intent to create an exact balance between Joan and her judges. The conflict between Joan and her Inquisitors is presented by Shaw as an example of her "pure vitality fights against pure system" (Bentley 192). He does not see them either as heroes or villains. Rather, he shows Joan as "good" and the Inquisitors as "reasonable" (191). The conversation between Joan and her judges help readers to combine both the ideal and the real in morality as Joan initially lives in a world where she holds on to her ideals but later has to adjust to the real world in dealing with ecclesiastical and secular body.

Shaw not only combines realism and idealism in the play but also links the past and the present in apprehending the future. Though *Saint Joan* is a historical play, as a modernist Shaw incorporates in it the rise of an individual's consciousness. Besides, the Epilogue of *Saint Joan* gives a clear perspective on Shavian evolutionary religious views. In *Shaw's Moral Vision*, Alfred Tarco asserts that the cause of the tragedy of the protagonist is that she was "born a Protestant and a nationalist before her time" (270). For this reason, Tarco calls it a 'problem play' that realistically deals with controversial social issues, exposes social ills, and stimulates thoughts in the audience. It is a tragedy not because of the death of Joan but because of the death of the values that she holds. The Epilogue of the play suggests that though the Catholic world has canonized her, it is not ready to accept the values Joan embodies. Tarco thinks that though Joan has been burnt on the stake, her spirit remains alive. So respectable society decides to canonize her with the expectation that "adoration will succeed where the flames failed" (270). Thus the epilogue

indicates values Joan held which was rejected by the respectable society of the period. It indicates that Joan revolted against the existing religious system.

Joan has to pay a lot as she chose to put her conscience against the judgment of the church. She has been called the first protestant martyr by the religious authority of her time. This assertion has been questioned by some Catholic critics who noted that Joan was not tried by the church but by a civil power who used the Inquisition for its purpose. In his book *A Guide to the Plays of Bernard Shaw* C. B Purdom comments, “Joan was a victim not of an intolerant church and her own stubborn will, but self-seeking and corrupt men” (279). The trial scene is very significant in that in the name of friendship, ecclesiastical and secular bodies raised their voices against Joan. Jacqueline DiSalvo notes in her essay “Milton and Shaw once More: *Samson Agonistes* and *St. Joan*” that it is because Joan raises the banner of nationalism that she brings into conflict Catholicism and Feudalism (116). Joan’s individualism and nationalism lead her to revolt against the prevailing social system. So the hostility of the powers controlling society at that time was inevitable.

Though the antagonism of the leaders of the period was inevitable, Shaw does not hesitate to insist on the fairness of the Judges. Margery M Morgan focuses on Shaw’s assertion on the fairness of the judges of Joan in the trial that brings them collectively to the attitude of Pilate who also remained ambivalent about the issue. Thus, Morgan finds a touch of the “Passion Play” in *Saint Joan*. Morgan sets a series of examples where Shaw presents a parallel between a traditional Passion play and *Saint Joan*. He also calls Joan as Shaw’s new Christ of the fifteenth century: “Certainly Joan is a figure of the exploring spirit, single and free, not nurse, protector and conserver of life” (Morgan 257). Morgan associates Joan’s impulse towards freedom with Barbara Undershaft’s cry for “the wings of a dove”. Both are idealists who need a touch of practicality. Joan disagrees in particular with the concept of the Archbishop of Rheims that the Church is the ‘middleperson’ between God and the individual. Shaw himself goes against the absolute authority of the Church.

That Shaw stands opposite the church is also noted by Christopher Hollis. In his essay “Mr. Shaw’s *Saint Joan*” Hollis says that the play is “an attempt to examine his (Shaw) attitude towards the Church” (Hollis 156). Shaw, in effect, criticizes the Catholic Church not for being a protestant

one. He is a product of a time when the tendency was to challenge accepted beliefs. Typically he puts his ideas into the mouth of fifteenth century characters. For example, the miracles that take place in the play is seen as a 'curious coincidence' (166), very much a Shavian idea. Hollis disagrees with Shaw's treatment of the feudal system and the Church. He also denies the Shavian view that the "English are natural heretics" (168). But he agrees that the Epilogue of the play asserts that "the age which canonized St. Joan would be as little ready to receive her as was the age which burnt her" (168) because she asserted such advanced ideas. Hollis does not take into account that Shaw not only makes the historical play a contemporary one but also turns its protagonist into a "superman", and the ultimate projection of Shaw's religious view.

Bernard Shaw recreates Joan in his play intending to proclaim his thoughts about religion through her as the previous literary presentation of Joan's life had seemed insufficient to him. He read all the literary depictions of Joan's life but discarded many of them because all of the earlier presentation failed to display her true spirit. Shaw also analyzed Joan from a twentieth century post - Darwinian perspective. He used the story of Joan as a vehicle to convey his religious ideas about religion. According to him, Joan is a victim of her consciousness. She bears the stamp of Shaw's individuality. Joan not only synthesizes Shavian religious ideas but also culminates them.

To summarize and to come to a conclusion about Shaw's ideas about religion, the present chapter is divided into several sections. At first, it will discuss the presence of the Life Force in Joan's character. Then it will discuss Shaw's religious views that have got a final look in the play, ultimately, it will end with an assessment of Shavian religion. The sections that follow are the following:

(i) **Shaw's Attitude to History and His Concept of Evolution:**

The historical Joan of fifteenth century has a new dimension as Shaw associates her with his religious views about creative evolution. Though *Saint Joan* is a chronicle play Shaw does not reproduce history. His motif in the play is not simply to present it either as a comedy or a tragedy. He also does not try to prove that Joan was a saint or a witch or a heretic. Shaw uses history with a special intention. The historical background of the Roman Catholic Church and the feudal system

affects the mentality and way of thinking of the characters in the play. History also determines the relationship between people's views of the universe in *Saint Joan*. It includes human being's dealing with the past as well as their present behavior.

Shaw borrows from Marx a "sense of the value of history, of the coherent interpretation of the past" (Morgan 245). In *Saint Joan* he is concerned with the relationship between men's views of the universe and the existing order. Shaw also includes their retrospective view and their behavior in the present. By presenting the Epilogue which takes place after many years of Joan's execution, Shaw focuses on the behavior of the people during 1456 concerning Joan's canonization, as well as the attitude of the religious authority in the past. Such a retrospective view about people's behavior helps them understand the evolution of thought that occurs in human mind with the passage of time. The evolution of such thought is the primary concern of Shaw in the play.

Shaw is concerned in his play with the relationship between people's view of the universe including the past and the present and the existing situation. He does not consider history as something that happened at a distant past and is very different from the present. Shaw minimizes the differences in human ways of thinking and in the making of the human mind created by cultural variations between the past and the present. For this reason, Shaw's characters speak anachronistically in his historical plays. In *Saint Joan* though the characters belong to the medieval age they speak as if they have foreknowledge of modern issues. With the knowledge of the past, the protagonist reacts in such a way as if she belongs to the age of Shaw. Though *Saint Joan* belongs to the fifteenth century she gives her opinion as if she is aware of Shaw's time. So there is a development of the thought of the protagonist that helps to create an evolution in her character.

There is some difference between Shaw's attitudes to history and Marx's. While Marx pays attention to material forces as the changing dynamics of history, Shaw pays attention to beliefs. In this sense, Shaw's interpretation of history resembles Hegel than Marx's. According to Hegel, historical process is personified in the career of great men whose magnanimity is recognized by their contribution as forerunners of a new age. In Hegel's *Lectures on The History of Philosophy* he defines historical process as "a succession of noble minds, a gallery of heroes of thought, who, by the power of Reason, have penetrated into the being of things, of nature and of

spirit, into the Being of God, and have won for us by their labors the highest treasure, the treasure of reasoned knowledge” (Hegel 2). So the development of history is directed by heroes with deep insights into the nature of the world and God that they have achieved by their hard labor. Hegel defines their acquired wisdom as “reasoned knowledge” (2) that helps humanity move forward. Keeping in mind Hegel’s view about the process of history, Shaw in the Preface compares Joan with other great individuals such as Napoleon and Socrates. Shaw dramatizes Joan’s story to highlight her unique and extraordinary thoughts about society, politics and religion.

It is not simply the wisdom of the great men for which history remembers them. The purpose of history is not to record isolated great deeds of great men. The purpose of history is the progress towards the consciousness of freedom. This progress is rational as history has a purpose and it is concerned with the development of the mind (Russel 706). Hegel compares history with the Christian notion of providence. According to Christianity, historical analysis reveals god’s governance of the world. The progress of world history enables us to know God. The rational development is the evolution of *Geist* which is God according to Hegel (Cooper 330). Hegel also dubs *Geist* as the “World Spirit” (Solomon 642). Lawrence Evans mentions in his essay “Hegel on History” that “it is the spirit of the world that expresses itself through human consciousness which manifested itself through a society’s culture, particularly its art, religion and philosophy” (Lawrence Evans). Hegel calls the spirit also as the “actual ethical essence” (Hegel 255). According to Hegel, rational progress or evolution in history is possible through the progress of the self-consciousness of the spirit of the world.

Hegel thinks that historical process depends on the career of great human beings. As Margery M. Morgan, a critic of Shaw, stresses “Hegel presents his historical process as incarnated in the career of great human beings, whose greatness is identifiable with the way in which they are forerunners of a new era and its emergent values” (Hegel 245). So world history is driven by “world-historical individuals” such as Socrates and Julius Caesar (245). They are inclined to pursue their own interests. According to Lawrence Evans, Hegel thinks that only great men are used by the Spirit to move towards the realization of their own self-consciousness. So the development of an age is identified with the advance thoughts of the great men of that particular period. As Joan is compared to great men such as Socrates or Napoleon, the Spirit which is God or *Geist*, also speaks through her. Thus Shaw presents Joan as a forerunner of a new age.

Shaw compares Joan with Jesus Christ in the *Preface* because both of them are saints (Shaw 548). Shaw's comparison of Joan with Jesus is very important. According to Hegel, it is through the figure of Jesus Christ that human beings find the essence of the spirit within themselves and overcome their alienation from God (Evans https://philosophynow.org/issues/129/Hegel_on_History). In the Preface to *Saint Joan* Shaw compares her with Christ as she also obtains a similar essence. Hegel calls Jesus the 'God-man' (Cooper 330). For this reason, Christianity is important for Hegel. However, Hegel finds Medieval Christianity as "unhappy consciousness" as mentioned by Evans in "Hegel on History" because the Church of that time failed to mediate between individuals and God. As noticeable in *Saint Joan* the church is not ready to tolerate the visionary power of Joan. The people of the medieval church in France refuse to accept that a powerful spirit is working inside her. The trial scene of Joan is similar to Christ's where he is brought in front of his judges. Shaw tries to show the fairness of her judges like Pilate's in the case of Jesus who came to the defense of Jesus before yielding to the desire of the crowd of that time. Shaw also presents a collaboration of the Inquisition with English feudal lords that is closely connected to the collaboration between Jewish orthodoxy and the Roman Imperium which ultimately lead to the execution of Jesus. Joan also meets a similar fate. As Shaw observes in the Preface,

"Joan was burnt without a hand lifted on her own side to save her. The comrades she had led to victory and the enemies she had disgraced and defeated the French king she had crowned and the English king whose crown she had kicked into the Loire, were equally glad to be rid of her." (Shaw 605).

Like Joan, Christ also did not receive any sympathy from the Romans or from the Jews. The almost similar destiny of Christ and Joan indicates that as saints their visionary power is dangerous for them as the ordinary people cannot accept their extraordinary thoughts. Both Jesus and Joan were illuminated by the essence of spirit that helped them to minimize the distance between God and man. But Hegel points out that the Church and religious authority of both Jesus and Joan failed to mediate between individuals and God.

Besides, Hegel advocates the progress of history as the development of the consciousness of freedom in his “*Lectures on the Philosophy of World History*”. But freedom does not mean to Hegel unrestricted ability to do whatever one likes. Rather freedom, to Hegel, means that a free subject is someone who self-consciously makes choices in accordance with a universal purpose. In *Saint Joan* the protagonist fights for the freedom of individual consciousness. She also associates this self-consciousness with universal purpose. Several times in the play Joan mentions that God’s message comes through her. She also accepts Baudricourt’s idea that the voices of three saints come to her from her imagination. Shaw is not convinced that three saints Saint Margaret and Saint Catherine and Saint Michel, would come to her and “gave her certain instructions with which they were charged by God for her” (Shaw 606). But he believes that there are “forces at work which use individuals for purposes” (606). This power is the evolutionary appetite of the individuals that force them to fight for the freedom of consciousness. In this way Shaw interprets Joan’s story.

Besides presenting the importance of history in the development of individual’s consciousness Shaw also highlights on particular events of Joan’s time. Shaw himself declared in the *Preface* that to justify Joan’s fate or trial it is necessary to have a good idea about Christendom, Roman Catholic Church, and the Inquisition (Shaw 607). These issues need thus to be highlighted. As history plays a major role in the play, the next section of Chapter Five will discuss the historical background of *Saint Joan*.

(ii) The Roman Catholic Church and the Feudal System:

Joan lived at a time when the world was filled with political intrigues, court factions and complex dynastic relationships. England and France were locked in the Hundred Years War. Louis Gottschalk, Loren C. Mac Kinney and Earl H. Pritchard mention in *The Foundation of the Modern World* that this war began in 1337 when Edward III of England claimed the throne of France through his mother. When seventeen-year old Joan appeared on the scene in 1429, Lancastrian England was disputing with the Valois France, another royal dynasty of England, for the right of domination in France. England's Henry V had renewed his grandfather Edward III’s claim to France and had won a great victory at Agincourt in 1415, and by the Treaty of Troyes had appointed his heir Henry VI as the future king of France and England. The Dauphin in *Saint Joan*,

Charles VII, would be usurped by the son of Henry V. Charles VII had not yet been crowned even though Charles VI, his father, had died. There were two political parties in France, the Armagnacs and the Burgundians. England took advantage of the civil dispute and enmity between the two parties, marshaling the Burgundians to their side to further their ambitions in France. Joan led the Armagnac party which wished to see the French crown rightfully restored to Charles VII. The Burgundians were enemies of the Valois line from which Charles descended.

The traditional coronation place for French kings, where the container of sacred anointing oil was stored, was the Cathedral at Reims. Reims, however, was controlled by the allied armies of England and Burgundy, who dominated Northern France in this period of the Hundred Years' War. The coronation seems to have been a much bigger issue for Joan than anything else of her personal life. It was in following her obsession that Joan became a national symbol, one who could unify France and end the Siege of Orleans.

In their book *The Foundation of the Modern World* Louis Gottschalk, Loren C. Mac Kinney and Earl H. Pritchard observes that Christianity became the state religion of the Roman Empire during the reign of Emperor Constantine I. Rome became the center of the administrative structure then. Doctrinal arguments were settled by the church council. The pope, as the bishop of Rome, was the absolute law giver and the chief administrator of the church. Under the supreme authority of the pope was an elaborate organization for administration of the affairs of the Church. In rank next to the pope was the archbishop. He was the head of a province, the largest unit of territory in the church, and his duties were to enforce the observance of ecclesiastical law. If anyone disobeyed the laws of the church, he could be excommunicated. This rule could have been applied even for a prince or ruler who refused to recognize the authority of the Church. The leaders of the church claimed not only spiritual supremacy but also temporal supremacy. As a result, no sphere of human interest or activity was exempt from the authority of the Church. Its claim included even the right to depose a ruler. Such rules of the church show how powerful the Church was. But the Church itself faced a lot of problems.

Heresies were a problem for the church from the beginning of history. To suppress them different initiatives were taken. A permanent structure to combat heresy came into existence during the middle ages. At the beginning of the twelfth century, the Church engaged secular rulers

to persecute heretics. The Inquisition had a bureaucracy by the end of the thirteenth century. It exercised jurisdiction only over those who had fallen away from the Catholic faith. It provided severe punishment to the accused. The guilt of the accused was assumed ever before a trial began. If the accused confessed his or her real or imputed guilt, a comparatively mild punishment was imposed. If not, various means, including moral subterfuges and weakening of physical strength, were employed to gain a confession. Torture was the last expedient. Those who confessed under torture were condemned to imprisonment for life. If the accused remained adamant, he or she was handed over to the secular power to be burnt alive. This is what happens to the protagonist of *Saint Joan*.

Though Joan was captured as a war victim by the Burgundians who were allies to the English, the English feudal lord, Warwick, bought her from the Burgundians as a person suspected of heresy. Warwick handed her over to the Inquisition not as a war criminal but as a heretic. As a result, she became a criminal to both the French and the English from the point of view of religion. She was not even supported by the French for whom she risked her life. She was tortured for several months and when she was produced in front of the Inquisition she became sick both physically and mentally all this was because the Church had absolute power to punish anyone for heresy.

The medieval church possessed enormous wealth. It had numerous manorial estates from which it derived large income. Pious individuals also aided the Church. Besides, the Church also collected from the laity the tithe and a ten percent income tax. The Church was thus so powerful that even kings and emperors could not dare go against it. The Archbishop in *Saint Joan* is thus a quite affluent person and the helpless Dauphin has to borrow from the Archbishop and the Lord Chamberlain. They are the powerful advisers of the Dauphin. He cannot say anything against them. For every decision making the Dauphin has to depend on them. As a result, when Joan arrives at the court of the Dauphin with the mission of crowning him, she is opposed by the representative of the church because they know that the Dauphin has no money to raise the siege of Orleans. They already owe a lot of money to the Dauphin. Neither the Archbishop nor the Lord Chamberlain, Monseigneur de le Tremouille, wanted to lend money to him. The conflict between Joan and the leaders of society (the churchmen and the feudal lords) becomes evident as soon as she arrives at the court of the future Charles VII.

The people representing the Catholic Church in *Saint Joan* are the Archbishop of Rheims, John de Stogumber (the Chaplain, An English priest who acts as chaplain to the Cardinal of Winchester and the Earl of Warwick), Peter Cauchon (Bishop of Beauvais). Among them, the Archbishop is presented first. He is more concerned with political affairs than ecclesiastical matters. His professionalism is displayed more by his extravagant attire than his intellectual acumen. The Archbishop is well aware of his importance, but unlike La Tremouille he is not impatiently waiting for Charles VII, the Dauphin. The conversation between Charles, the Archbishop and La Tremouille exhibit the miserable condition of the French monarchy. Charles owes money to both of them and because of his weak personality as well, they behave impudently with him. Shaw presents very humorously their attack on each other. For example, when Charles asserts his royal dynasty, the Archbishop replies very bitterly, "Even that has been questioned, your highness. One hardly recognizes in you the grandson of Charles the Wise" (II). In reply, Charles also questions the Archbishop's spiritual status, saying, "What a pity it is that though you are an archbishop saints and angels don't come to see you!"(II) Thus Shaw shows the tension between the Church and the Royal authority.

The conflict between the religious and political authority of France made the general condition of the state crucial. Joan's arrival as a savior of French people intensified the dissenting situation of the country. It also helps Joan to prove her military excellence.

Shaw considers Joan's bravery in the battlefield as a mere coincidence when Captain La Hire, who believes that Joan must be "an angel dressed as a soldier", tries to inform them about Joan's success (II). The Archbishop becomes angry when he finds out that Boudricourt is impressed by Joan's miraculous power and considers her as Saint. That Joan is considered as a saint is totally unacceptable to the Archbishop. To him it is a matter of usurpation of the authority of the Church. The Archbishop makes it clear that he is the representative of the Church and no one, not even the Dauphin can argue with him.

The recommendation of the captain Boudricourt, who is also a great soldier, makes the Archbishop think twice about Joan, the Maid. But he lets her in only on condition that she will be

examined by the church. The military excellence and spirit of Joan is not enough for the Archbishop but the knowledge that she is somebody with a special power. Though her will power has already been verified by a soldier, Boudricourt, and assured by La Hire, the Archbishop is adamant in his opinion. But Shaw makes it clear in his *Preface* to the play that most of the time the saints and prophets are self-designated: “the saints and prophets, though they may be accidentally in this or that official position or rank, are always really self-selected, like Joan” (Shaw 41). The Archbishop is not ready to accept Joan as somebody with spiritual power until and unless she is tested by the Church.

The Archbishop is very possessive and authoritative about the power of the Church. He regards it as the supreme guardian of a man’s soul. He is bent on making people obey the Church, which is the representative of God on earth. But Shaw’s paradoxical presentation of the Archbishop makes it clear that he is defending the Church not for keeping up the authority of God but to uphold his authority in the mind of the people. La Tremouille expresses his doubt about the Archbishop thus, “I wish I were clever enough to know how much of you is God’s archbishop and how much the most artful fox in Touraine” (II). Shaw satirizes the Archbishop as well as the overall medieval church system by such lines.

The power of the Archbishop is seen when Joan expresses her desire to crown the king at Rheims, “where all true kings of France are crowned” (II). Charles immediately urges the Archbishop to decide on the issue. As soon as Joan expresses her submissiveness to the Archbishop, he accepts the Maid and her power.

But Joan’s victory in Orleans and her dream of making Charles the King of France in the name of God set her in opposition to the Archbishop. Because he is the head of the church, he must have some authority to rule people in his capacity. In Act V the Archbishop shows his desire to control political power which he considers to be a part of his spiritual power.

Another representative of the Church is the Bishop of Beauvais, Cauchon, who is seen to be more diplomatic than the Archbishop, and who almost confirms Joan’s heresy. He has a very close affinity with the feudal lord, Warwick. Both of them have planned to hand Joan over to the English and to judge her as a heretic in the ecclesiastical court. Warwick summons Cauchon to

help him to announce Joan as a sorcerer and thus to burn her alive. Cauchon is a Burgundian supporter who can help in handing over Joan to the English. According to the custom of the Catholic Church of that time, to be burnt alive was the punishment of the heretics and was a widely practiced ritual. Cauchon, unlike Warwick, is cool - headed and diplomatic. Like Warwick, he does not think Joan is like any other witch of that time. He thinks that a devil has a long term plan with Joan to destroy the Catholic Church. That is why she is not directly upholding the banner of the devil. Rather, she is marching under the white banner where there is “the blessed names of our Lord and His holy mother” (IV). Cauchon also thinks that the devil is using Joan as an instrument to destroy the faith of the people in the Church. He feels that for this reason, she is inspired by a diabolic spirit. He also believes that Joan is far more intelligent than the average person. As a representative of the church, his job is to look for the salvation of the Maid and not to punish her. As he puts it , “the soul of this girl is of equal value with yours (Warwick) or your king’s before the throne of God; and my first duty is to save it” (IV). To save Joan’s soul means for him to sacrifice her life. That is why he plans to burn her alive in the name of saving her soul. In this way he wants to serve the Church. While Warwick wants to take revenge on her as she defeated the English in several major battles, Cauchon is determined to sacrifice her life in the name of religion. Thus Joan became the singular focus of the anger and fear of the churchmen and the feudal lords.

The reason of Cauchon’s anger against Joan is her avoidance of the Holy Catholic Church. He finds “She acts as if she herself were the Church. She brings the message of God to Charles; and The Church must stand aside” (IV). As a representative of the Church he cannot accept Joan’s sidestepping tendency of the church. The problem is Joan observes all the religious rituals as a faithful daughter of the Church. But Cauchon makes it clear that she avoids the Holy Catholic Church by proclaiming that she has got a message from God. Cauchon thinks that Joan should be punished for escaping the jurisdiction of the Church. People who are inspired by a ‘diabolic spirit’ such as Huss or Wycliffe are punished and removed from the way of the Church (IV). Cauchon calls them cancerous and they should be removed from the earth as soon as possible for the betterment of humanity.

Cauchon compares Joan with Prophet Mohammed as both of them claim that they had received messages from God. Such a declaration on Joan’s part is alarming for the Church. If people are directly inspired by heaven, the Church would gradually lose its importance. Cauchon

calls it the 'self-conceit' of men who want to commune directly with God (IV). Such people are dangerous and a cause of alarm for the Church and churchmen like him. Cauchon is for the spiritual salvation of Joan. As Don Austin observes in "Comedy Through Tragedy: Dramatic Structure In *Saint Joan*":

The relationship that exist between Cauchon and Joan is one of spiritual father and rebellious child. His religious devotion is no less than Joan's, only his devotion demands the recognition of the dogma embodied in the Church, while Joan's takes a more direct path to God" (54)

Cauchon is dogmatic while Joan is progressive. If Joan is in "love with religion", Cauchon is ruled by religion (II). He cannot disobey any rule that is laid out by the Church. To him and all churchmen of that time, the Church is the earthly spokesperson of God. Nothing can be communicated to humans from God bypassing the Church. His mission is to make Joan accept that her visions are not coming from God and he wants to emphasize that Joan's claim of her voices threaten the existing church system.

Joan's religious belief that promises a direct communion with God is alarming not only for the churchmen but also for the feudal lords who play an important role in contemporary politics. Joan emphasizes the king's power over the feudal lords. According to Joan, kings are nominated by God and it is by their birth that they own the kingship. No one can overthrow a king and become a ruler all of a sudden. Kings are selected by God Himself. That is why royal blood is important.

Joan's political views are alarming for Warwick as Joan believes that Kings are rulers of the states provided by God. It is in the name of God they take oaths and reign the country to execute God's order, "Her idea is that the kings should give their realms to God, and then reign as God's bailiffs" (Scene II). According to Warwick, it is a very technically shrewd device to avoid the aristocracy which is a threat to the whole feudal system. Joan's absolute faith in God would make Kings the sole arbitrators. As per the feudal system, the lords borrow land from the Kings. To keep and protect the land from the enemy, they have to raise their army. So the feudal lords are

the rightful owner of the lands. They also lend their army and money to the Kings when required. Kings are sometimes puppets but feudal lords play a vital role in deciding the fate of the states as they have both money and power. Thus feudal lords hold a powerful position in political affairs.

Joan's doctrine and belief in the authority of Kings, threaten the whole feudal system. In *Saint Joan*, initially Charles VII expresses his unwillingness to be a king due to his weak personality, Joan tries to remind him time and again that he must be the king as he is born in a royal family. He is chosen by God. There can be no other person or authority between the king and God. In ruling the country the King's advice is decisive and he does not need anyone's help. She has come as an emissary of God with the message for Charles to take over his kingship and serve God by serving the French. She declares:

And I come from God to tell thee to kneel in the cathedral and solemnly give thy kingdom to Him for ever and ever, and become the greatest king in the world as His steward and His bailiff, His soldier and His servant. (II)

Joan declares that God has given the authority to the King to rule the land as His representative. So except the king, no one has the power to rule the country. This idea of Joan is threatening for the feudal lords who are directly connected to the land. They work as middlemen between the king and the common people. Warwick, the feudal lord, is worried that if people start thinking like Joan, then their position would be precarious. If they start serving their kings in the name of God they may not obey the feudal lords. Warwick expresses his apprehension thus:

Men cannot serve two masters. If this cant of serving their country once takes hold of them, goodbye to the authority of their feudal lords, goodbye to the authority of the church. That is goodbye to you and me" (IV)

Warwick is afraid that if once people accept the supreme authority of the king as someone tied to the spiritual power, they will neither obey the feudal lords nor the churchmen. Joan is a threat not only for the spiritual world but also to the temporal world to which Warwick belongs Joan's vision and ideas are dangerous and threats to both Cauchon and Warwick. She puts them in an existential

crisis. So they become desperate to avenge Joan. But there is a difference in their attitude to Joan. While Warwick is willing to assault her physically by burning her as a sorceress, Cauchon is more concerned about her spiritual salvation.

Joan is a threat not only for the spiritual world but also to the temporal world to which Warwick belongs. The political view of Joan is alarming for Warwick as Joan believes that Kings are God provides rulers of the states. In the name of God they would take an oath and then reign the country to execute God's order, "Her idea is that the kings should give their realms to God, and then reign as God's bailiffs" (Scene II). According to the feudal lord, Warwick, it is a very technically shrewd device to avoid the aristocracy, which is a threat to the whole feudal system. Joan's absolute faith in God would make the kings the sole arbitrators. As per the feudal system, the lords borrow land from the Kings. To keep and protect the land from the enemy, they have to raise their army. So the feudal lords become the rightful owner to the lands. They also lend their army and money to the Kings when required. Kings are sometimes puppets and feudal lords play a vital role in deciding the fate of the states as they have both money and military power. Thus the feudal lords hold a powerful position in political affairs. Joan's doctrine and belief in the authority of the Kings, threatens the whole feudal system.

As Joan tries to establish in the play the doctrine of the authority of the kings bestowed by God, denies any middle person like the feudal lords and establishes only the authority of the kings. This is dangerous for Warwick and the whole feudal system. If common people have faith in their kings, and find them as solely responsible persons to rule the land with the help of God, then the lords would lose their power and kings would treat them as mere 'liveried courtiers' (IV).

So Joan's beliefs, as portrayed by Shaw, is dangerous for both the churchmen and the feudal lords. Warwick and Cauchon may have personal enmity against each other but on the question of Joan, they are united. The ideas of Joan are against the papacy and feudal system. They deviate from the traditional practice of the Church and the feudal system. Joan's early sense of nationalism associated with her love for religion is a completely new idea to her contemporary people, which they cannot accept.

(iii) **Joan's Sense of Nationalism and Her Religious Thought:**

Joan came to national attention in France at a time when the country was facing a serious lack of national unity. The monarchical form of government had failed to crown a legitimate king. The country was divided into several sects; one of them was actually allied to the English. Captain Boudricourt and Poulongy, a gentleman, noted that France had no hope because Charles VII was not yet coroneted as his own mother Isabella had denied his legitimacy. On the other hand, she married her daughter off to the English king. So, according to Poulongy “the Dauphin is down and out; France will be taken by the English” (I). Under these circumstances, the concept of nationalism was not only new to the French but also quite incongruous for them. In *Saint Joan* Poulongy discusses with Robert Boudricourt the incompatible political situation of France saying “If we had any commonsense we should join the Duke of Burgundy and the English king. They hold half the country, right down to the Loire. They have Paris” (I). His comment reveals that most of France had been occupied either by the English King or by his French ally. The discussion between Poulongy and Boudricourt reveals that only a miracle can save the fate of France. Thus when their sense of nationalism is ebbing, they start thinking of miracles and associate Joan with nationalism as she is determined to crown the Dauphin as the king of England.

Though nationalism is a very modern concept, Shaw highlights this issue in *Saint Joan* to make the play relevant to the contemporary context. Throughout human history, people have been attached to their native soil, to the traditions of their forefathers, and to establish territorial authorities. But it was from the 18th century that nationalism has been regarded as a sentiment molding public and private life. The American and French Revolutions may be regarded as its first powerful manifestations.

Shaw has presented the sense of nationalism in *The Devil's Disciple* in a limited sense where the protagonist upholds his Americanness and satirizes British rule in America. As the play is based at the time of the American Revolution, Dick Dudgeon's nationalism helps to highlight his revolutionary attitude. In *Saint Joan* Shaw develops the issue by associating the sense of nationalism with religion. Formerly, states, or territories were not demarcated according to national border. People did not give their loyalty to the nation-state but to other, different forms of political organization: the city-state, the feudal fief and its lord, the dynastic state, the religious group, or the sect. The powerful feudal lords and the churchmen in *Saint Joan* present a picture of that kind of state. The feudal lords are accustomed to receiving such honor from their subjects. The same

was the condition of church representatives who guided the religious faith of ordinary people. Shaw associates Joan's sense of nationalism with her concept of God.

Historically religion was closely associated with nationalism. During the middle ages, civilization was looked upon as determined religiously. It was only at the end of the 18th century that for the first time, civilization was considered to be determined by nationality. It was then that the principle was put forward that people should be educated only in their mother tongue and not in languages of other civilization and another periods, whether they were classical languages or the literary creations of other people who had reached a high degree of civilization. From the 18th century onwards, the idea of nationalism spread to cultural and political levels as poets and writers put forward the issues of local ethnicities. According to Hans Kohn, an American philosopher and historian of Czech-Jewish origin who pioneered the academic study of the subject, the rise of nationalism emphasizes "the creation of large centralized states ruled by absolute monarchs who destroyed the old feudal allegiances; the secularization of life and of education, which fostered the vernacular languages and weakened the ties of church and sect" (Kohn 409). In *Saint Joan* the protagonist fights for her land, the authority of the King, eliminating the power of the feudal lord and for the language, as will be shown later in this part of the dissertation. The development of Shaw's thought in the play is in that the protagonist's sense of nationalism in this play is embedded in her religious thought.

The fundamental principle of Joan's sense of nationalism is the idea of the French nation as the core political unit. The French nation, like any other nation, brings together a group of people who share a common language, culture, religion, traditions and history and a common territory. Joan's belief is illustrated in the play through her thinking about two very important aspects of nationalism. They are: (a) land and (b) language. The two are intricately related to the sense of nationalism, as is discussed below.

(a) Land and Nationalism:

Joan believes that every person is born in a particular land according to the will of God. It is only God's decision that determine where anyone will be born. So it is the birthright of everyone to belong to his/her birthplace. This is according to the divine order. About the distinctive territory

of the English and the French Joan asserts, “God made them just like us; but He gave them their own country and their own language; and it is not His will that they should come into our country and try to speak our language” (I). No one should break the order of God. If anyone tries to break it or attempts to occupy other’s land he/she will be cursed by God. Then he/she should be punished for disobeying God’s order. Thus occupying others’ land, the way England had occupied French territory, is a punishable offense.

Joan also believes that it is the heavenly duty of a people to restore the right to their land. As God had appointed a particular territory for everyone, He also wanted us to preserve that territory from any usurper. So every citizen would have to fight for the freedom of his/ her territory. Joan also explains that Edward of Wordstock turns the Black Prince of England (II) as he crosses his territory and interferes into the territory of others. She elucidates:

I have heard the tales of the Black /Prince. The moment he touched the soil of or country the devil entered into him, and made him a black fiend. But at home, in the place made for him by God, he was good. It is always so. If I went into England against the will of God to conquer England, and tried to live there and speak its language, the devil would enter into me (Scene I);

As soon as the Black Prince entered into the foreign land of France with the intention of invading it, he turned into a devil. So the usurpers of other’s land are subject to God’s wrath. Joan’s thoughts are an early prediction of the bad effects of imperialism. Thus Shaw associates Joan’s sense of nationalism with her religiosity.

Joan is a powerful tool in the hands of Shaw and also marks a development in his religious ideas. Through a historical character like Joan, Shaw gets the opportunity to associate the past with the present in a Hegelian view of history that shows the development of the consciousness of freedom. Joan’s sense of nationalism arises from her religious belief and actually foreshadows the future of imperialism. Shaw uses the historical character of Joan of Arc and makes her a spokesperson of his religious ideas by associating nationalism with religion. He also combines the

past with the present by adding the Epilogue in the play where he shows how Joan's religious views were received by people.

The History of imperial rule in different parts of the world is filled with horror and torture. The way powerful countries of Europe invaded others' land and controlled their languages and cultures is a horrific story that the world cannot forget. Joan forecasts the future of imperial rule with the help of religious law. For her God has sent us in respective parts of the world not only to live but also to save the land from all invaders. When this is not done, it may cause anarchy. Though Joan does not belong to the period of imperial rule she concludes for her own that occupying other's land is harmful both for the invaders and the invaded as it is against the law of God. Breaking God's law is a crime and criminals should be punished. Thus Shaw connects Joan's faith in God with her love for her country and makes her a devoted nationalist. Living in one's own country and taking care of it is how she serves God. On the other hand, usurping other's land and language is for her disobeying God's order.

(b) Language and Nationalism:

Besides paying attention to the land, Joan also shows her fondness for her language, as she says in the opening scene "We are all subject to the king of Heaven; and he gave us our countries and our languages" (scene I). To her, language is important as it points to the identity of a nation. All French speaking people are identified as the French nation.

As Joan's sense of nationalism is embedded in religious faith, it gives her courage. According to her, living only for one's sake is a sign of weakness, and a trait of cowards. French soldiers fought only to save their skin and not to save their land. Fighting only for the sake of money or ransom cannot strengthen the heart of soldiers. She declares:

Our soldiers are always beaten because they are fighting only to save their skins; and the shortest way to save your skin is to run away. Our knights are thinking only of the money they will make in ransoms; it is not kill or be killed with them, but pay or be paid. But I will teach them all to fight that the will of god may be

done in France; and then they will drive the poor goddams before them like sheep.

(I)

Joan declares that she wants to teach soldiers the true motif of fighting which is not for money. Fighting for a greater cause, that is to save their country, will motivate them. To fight to save their country is to establish the order of God. By saving their land they fulfill the will of God. By combining nationalism with religion, Joan dedicates her life to the Life Force, from her medieval perspective. She, like the protagonist of *Major Barbara*, does not fight only for her own sake. She also inspires others to live for the greater good of humanity. By inspiring the courtiers and soldiers of France she is actually infusing new hope in their lives and this is how she becomes an embodiment of the Life Force.

Being inspired by the Life Force she applies her sense of nationalism to convince the coward Dauphin that he had been chosen by God as the rightful heir to the throne. Her mission is to hand over the authority of France to the Dauphin and to “rule the land righteously and keep God’s peace in it. She does so to serve the will of God. As she puts it,

And I come from god to tell thee to kneel in the cathedral and solemnly give thy
kingdom to Him for ever and ever, and become the greatest king in the world as
His steward and His bailiff, His soldier, and His servant. (II)

Joan tries to infuse her sense of nationalism in the Dauphin. Her deep passion for the liberty of the country and strong faith in God finally helps the Dauphin to overcome his fear and to accept Joan’s proposal to attack Orleans. The other knights of France are also inspired by her speech and the spirit that she infuses in them. This capacity to inspire others is nothing but Shaw’s Life Force that has a very strong persuasive power.

(iv) Joan as an Upholder of the Life Force:

That Joan wants to fulfill the will of God to save her motherland from the tyranny of the English is also a reflection of her own will power. Joan believes fervently that the English should

be removed from French territory. She also observes the repressive acts of English soldiers in villages like her own. The English invaders had ransacked French villages. So she feels the need to save her land from the English. She resolves to make Charles the King of France. Joan especially would like to see the coronation of Charles. Shaw unites in Joan the will of a man with the Divine Will. "In Shaw's Philosophy" Carl Henry Mills asserts that "will is the Life Force" (52). Thus the Life force, which is the key component of the Shavian religion, gets a new dimension. The union of Joan's own 'will' with the 'will' of something greater culminates in the religious view that Shaw presents in *Saint Joan*.

That Joan is imbued with inner force is apparent from the beginning of the play. Poulengy, a French gentleman-at-arms notes that, "there is something about her" (Scene I). This is the inner force that differentiates her from the rest of the soldiers. In *Saint Joan*, the protagonist sacrifices her life for the perpetuation of the spirit of the Life Force the Shavian concept to improve the lots of humanity. Before going to talk about the function of the Life Force in the play, we should note that Shaw does not believe in any miraculous power in Joan as the source of her super woman - like activities. Shaw highlights this issue through her conversation with Charles in Scene III: "Can you do any cures? Can you turn lead into gold, or anything of that sort" (Scene III)? Charles wants to know if Joan has any power to work miracles as wise women of that time were thought to have miraculous powers. Witchcraft was indeed a very well-known practice at that time and Joan receives messages from superpower at the age of thirteen, which was believed the appropriate time for a girl to have a relationship with the devil. Charles, along with other critics of Joan like Warwick and Cauchon, believes that Joan probably had some miraculous power. But to his utter disappointment, Joan only assures him that she can only "put courage into thee" (scene II). This spirit of Joan that helps her to inspire other, is a major component of the Shavian Life Force. According to Shaw, the person illuminated by the Life force can instigate others and help humanity to move forward. So the Life Force is the Shavian version of a new spirit in religion and is active inside Joan.

The Life Force helps her to protest against the established Catholic Church. For this Shaw makes her the first Protestant, though she is deeply in love with religion. It is ironical that though Joan is a fervent Catholic she is presented as the first protestant. In a post- Darwinian world when religious belief was decaying, Shaw underscores his belief in creative evolution as the ultimate religious

belief for a new world. Like his other protagonists, he makes Joan an emissary of a new belief. As a result, Joan is seen in the play as a revolutionary who protests against the interference of priests or other churchmen in the relationship between individuals and God; as “she sought to assert the superiority of her private judgement to the authority of the Church” (Searlre 111). Though it was thought to be an irrational act to argue against the church, such irrational behavior is an inevitable part of Protestant behavior.

It is the function of the Life force that makes Joan work to establish her faith. The Life Force functions with the natural process of life and makes Joan hear the voice of God. At the very beginning of *Saint Joan*, Shaw indicates that Joan’s voice is not something miraculous or supernatural. It is rather the function of imagination which is the spirit of an individual soul. In her conversation with Robert de Boudricourt, Joan says:

JOAN: I hear the voices telling me what to do. They come from God.

ROBERT: They come from your imagination.

JOAN: Of course, that is how the messages of God come to us. (Scene I)

This is the Shavian view of how God executes His works in the universe. Her voice is her strong imagination.

Joan is very progressive in her outlook, which is an exposition of the presence of the Life Force in her. Her capacity to inspire others is evident from the beginning of the play. Her stimulating words motivate de Poulouengey, to think positively about the war. As he says “Her words and her ardent faith in God have put fire into me” (Scene I). She inspires all the knights of Charles’s castle to start afresh the siege of Orleans, even though they were initially unsure about attempting the siege of Orleans. She makes the Dauphin confident enough to become the King of France after seeing him consecrated and crowned in Rheims Cathedral. The main source of her enthusiasm is her complete faith in God. She declares “I tell thee it is God’s business we are here to do: not our own. I have a message to thee from God; and thou must listen to it” (Scene II). Her strong faith in God helps her to be confident and determined. Joan’s strong will is due to the presence of the Life Force inside her. Her confidence makes her courageous and leads her to take

any perilous action “My heart is full of courage, not of anger. I will lead; and our men will follow; that is all I can do. But I must do it: you shall not stop me” (Scene III).

The spirit of the Life force in her makes her irresistible. To fulfill her mission she does not hesitate to risk her life. Besides being courageous, she is more intelligent than the average person. Joan’s success as a soldier depends on her intelligence as well. Her quick wit helps her to control others whether or not they believe in her messages from God. Dunois makes the proper observation about her:

I should think you were a bit cracked if I hadn’t noticed that you give me very sensible reasons for what you do, though I hear you telling others you are only obeying Madame Saint Catherine. (Scene V)

That Joan is not only possessed with spiritual power but also crafty, is what makes her more acceptable to Dunois. In “*Saint Joan: from Renaissance Witch to New Woman*” Karma Waltonen, a critic of Shaw, notices “Shaw makes Joan a much more clever woman than she was” (193). Though historically Joan was not so intelligent and clever, this quality in Joan intensifies the dramatic effect of the play. In the trial scene, she argues with the Inquisitors with courage and intelligence. Though the judgement goes against her she never hesitates to express her individual views. The ability to uphold her conscience above all powerful people of society makes her a true Shavian “superman”.

(v) Androgynous Will of Joan and Shaw’s Superwoman:

What makes Joan a true embodiment of Shaw’s religious view is that she associates her will with the will of God, which to Shaw is the forward momentum of the Life Force. Her will helps her to enact the general awareness for her country and God. This association of the individual will with the universal in the character of Joan, is an example of the dynamic development of Shaw’s religious belief. Unlike other protagonists, such as Dick Dudgeon of *Devil’s Disciple*, Jack Tanner of *Man and Superman* or Andrew Undershaft of *Major Barbara*, Joan associates her own will with the ‘will of God’ (Zabrowski and Krischmann 83). As Monica A. Zabrowski and Robert P. Krischmann assert in their essay “The Ungendered Will and the Shavian Superman”, “Joan is

carrying out a will that is almost at exclusively out of her best interest and one that she refuses to compromise even for the sake of her own life” (84). The strong will functioning inside her persuades her to achieve her goal.

Joan qualifies as the archetype of the superman because she has turned her will into the will of God. Shaw also transcends gender boundaries to find his superman in her character. To him, Joan most closely fulfills this criterion. The gender issue is embedded in the history of Joan as she is a woman soldier. Shaw infuses in her character partly male and partly female aspects. Shaw does not want to make Joan more like a man. Shaw always upholds the rights of women and is a crusader for women’s right; his mission is not to imply manly aptitude in a woman. His mission is to show the rise of new ideas through a soul that can bring changes in the world, and at the same time preserve traditional ideas. The historical character of Saint Joan is particularly accentuated to introduce Shaw’s ideas and at the same time to make it more acceptable.

Shaw presents the historical Joan as an embodiment of all modern ideas. Unlike Shakespeare’s presentation of a romantic and beautiful figure in *Henry IV*, Shaw’s Joan is a quite realistic and intelligent woman. She not only transcends the Victorian sex-gender system but also adheres to the spirit and genius of the Shavian superman. She possesses a “superior and unreasonable mind” that rejects society’s conventional attitude (Mills 54). Though a peasant girl, she possesses a different view on marriage, sex and morality than other girls of her village. While a young girl of her age thinks of marriage and family, Joan thinks of liberating her country. In order to avoid physical assaults she wears men’s clothes. She possesses a view completely different from girls who were her contemporaries and have a quite modern view about these matters. This unusual thinking makes her a fanatic in the eyes of her cotemporary critics.

Joan’s love for war or religion is almost equal to the stage of fanaticism or madness which is the driving force of the philosophic man. Driven by the Life Force, the artist-philosopher is ready to sacrifice everything for the universal will. Joan also embodies both the vitality and the intelligence of a philosophic man of genius, “who holds within himself a special potential of life/and is expressly created to carry life to a higher level by giving mankind a new insight into truth, a new conception of political association and moral obligation, a new vision of beauty, or a new refinement of personal relationships” (Mills 56). Joan initiates a new belief about freedom

which is both physical and intellectual and which opens new hope for human beings. Her nationalism introduces a unique political view to her countrymen. Thus, her fanaticism or madness is beneficial to her people.

Though Joan possesses a unique view about sex and marriage for someone of her period and says that she does not want a husband or family, vitality is part of her spirit. Shaw associates vitality with her in the opening scene when hens started laying eggs and cows started milking at the farm of Boudricourt upon her arrival (I). This scene is completely Shaw's own, as there is no historical basis for the phenomenon. Shaw incorporates this scene into his play, to highlight Joan's vitality. Besides having vitality, Joan also has the archetype of a philosophic personality who fights for her faith.

As would any other great revolutionary in society, Joan's arrival threatens the upholders of the existing social system. Cauchon, the Bishop of Beauvais, fears that the will of Joan will threaten the existing world order. He declares that she is the champion of religious belief. She possesses a strong will that will lead her to crown the king. She makes the coronation a 'universal will' as she associates it with a religious principle. She proclaims that it is God's will that came to her through the saints. She declares to Charles that "I tell thee it is God's business we are here to do: not our own. I have a message to thee from God; and thou must listen to it, though thy heart break with the terror of it" (Scene II). Joan makes it clear that she doesn't have any of her own will rather, she is fulfilling God's will. It is the order and will of God that He sends every individual to a particular part of the world with a particular language to communicate to its people. So Joan's will to expel the English from French territory is a part of a universal will. This rightful claim of Joan for her own country's territory works as a powerful conviction in her that drove her to take the kind of risks that would become threats to traditional religious beliefs.

As Joan combines personal will with the will of God, she is more obdurate than other protagonists in fulfilling her will. To pursue her goal, she handles perilous situations bravely because she would like to bring about some changes. To do so in the world in which she lived, she would have to demolish some old order which was not at all an easy task for her. As the prevalent customs were very powerful and people who executed them were also very powerful group like the

churchman, Cauchon or the Feudal Lord Warwick, a revolutionary like Joan would need a strong conviction that would enable her to fulfill her mission

I know well that there is a will to power in the world. I know that while it lasts there will be a struggle between the Emperor and the Pope, between the dukes and the political cardinals, between the barons and the kings. (Scene II)

The bishop kept procrastinating fearing the revolutionary changes that Joan's ideas would bring to the existing social system. It would disrupt the prevailing social, political and religious orders. The social and religious challenges of Joan become universal. She wants to cross all limitations as an individual and thus she becomes a representative figure of everyman. Thus Joan's will turns the universal will. To fulfill that will, Joan passes through stages that led her from an illusory world of idealism to the real world. As a firm believer in Catholicism and a faithful daughter of the Church it was very difficult for Joan to take a stand against the Church. It was very painful for her to accept the position of a church that denied the importance of the individual's consciousness. Gradually she came to understand that the people in charge of the Church would not accept any freedom of thought. They would want to continue with the traditional beliefs and would do anything to suppress revolutionary ideas that could threaten the conventional rules of the Church. Joan passes through a revolutionary change that made her take a stand against the Church. As this evolution in her thinking is positive it can be termed creative evolution. In *Saint Joan* Shaw identifies the kind of change in the protagonist that ultimately helps to shape his religious belief. The next section will discuss the function of creative evolution inside Shaw's Joan.

(vi) Creative Evolution and Joan:

As Carl Henry Mills mentions in his essay "Shaw's Theory of Creative Evolution", Shaw's concept of evolution does not have anything to do with "findings of modern microbiology" but a teleological one". Joan is a perfect example of the Shavian ideas of evolution (Mills 123). Joan passes different phases of her life in a manner that ultimately leaves her with a realization of her religious mission. The strong will that functions inside her helps her to overcome different barriers in her life. She passes over different hurdles that ultimately cause her nature to evolve radically.

She is so motivated by her will that nothing can stop her from attaining her goal. Like an artist-philosopher, her devotion to her religious belief is so powerful that she is even ready to sacrifice her life to uphold it. At the beginning of the play, when she expressed her will to go to the Dauphin and asked for a horse and few soldiers to the squire captain Boudricourt, he rejected her proposal as it seemed to him the madness of a young girl to ask for such things. When she said “But you see that it is the will of God that you are to do what He has put into my mind” the squire did not take her seriously (Shaw IV). Joan failed to understand that the tone of her voice might not be approved by the outside world. She was in a trance like state but thought that her faith was strong enough than to convince others. But at the end of the scene, she has the realization that to convince a martial personality like Boudricourt she needed to use some special techniques. She knew that her religious beliefs could no longer convince the captain. Rather, she needed some soldierly terms which were more convincing to the captain than the instructions of her voices. Like a true leader, she foreshadows a promising future thus:

I will teach them [French soldiers] all to fight that the will of God may be done in France; and then they will drive the poor goddams before them like sheep. You and Poly will live to see the day when there will not be an English soldier on the soil of France; and there will be but one king there: not the feudal English king, but God’s French one. (Scene I)

The speech conforms to Joan’s religious beliefs, nationalism, and strong will to power that the day would come when she would overcome all the difficulties and bad times the French had been experiencing and lead them to a glorious future. Joan’s journey from innocence to experience and from illusion to reality begins at this time and ultimately leads to an awakening of consciousness.

She similarly gains the confidence of Charles and the rest of the people in the court. She recognizes Charles not through any miraculous power but by applying her intelligence. Her conduct with the Archbishop is very revealing as she shows her modesty towards him, although she talks with others in a commanding voice. She shows due respect to the Archbishop as a churchman and asks for his blessings. She not only gains his blessing but also becomes more and

more confident in fulfilling her will as the Archbishop says, “The maid comes with God’s blessing, and must be obeyed” (II). She comes to know in time the internal conflicts raging in court politics. She realizes the importance of the commander La Hire depends on the fact that the king is in his debt and that the weaknesses of Charles are due to his financial and physical frailties. Still, she continues to encourage him. She then applies both religious and political arguments to convince Charles:

I come from the land, and have gotten my strength working on the land; and I tell thee that the land is thine to rule righteously and keep God’s peace in (Scene II).

The speech is laced with emotion. She succeeds and her religiosity as well as nationalism touch es the heart of Charles and makes him believe that he can order the whole court to do what she would like them to do. He permits Joan to command the army which was previously marshalled by Captain La Hire. Through this scene Joan comes to the realization that to convince the king and the court she needs to be more authoritative as well as self-reliant, which is a further development of Shaw’s idea of the superman. Joan also moves one step forward than to fulfill her will.

Joan gets one more chance to learn more about a real war when she joins Dunois in the battlefield. As Don Austin mentions in “Comedy Through Tragedy: Dramatic Structure in *Saint Joan*”, “Her encounter with Dunois dispels some of her illusions concerning the role of the military commander, and from him she learns a bit of military strategy” (58). She comes to know from Dunois that to fight one needs patience as well as courage when Dunois asks her to wait for a favorable wind and not to attack when it is not time “The rafts are ready; and the men are embarked. But they must wait for God” (III). Joan learns that patience in the battle field is also one way to get God’s blessing.

Though Joan receives God’s favor in the battlefield she realizes that she is not liked by most people. It is in the fifth scene that Joan realizes for the first time her true position. Though she has come to the pinnacle of glory by leading the French troops to victory and crowning the king Charles in the cathedral of Rheims by this time, the French are not happy with her. She desperately wants all to know what she has done “I have brought them luck and victory; I have set them right when they were doing all sorts of stupid things: I have crowned Charles and made him

a real king; and all the honors he is handling out have gone to them”. Nevertheless, she wonders, “Then why do they not love me” (Scene V)? Joan is surprised and shocked at the behavior of the courtiers and knights and churchmen as she does not expect anything from them in return for her success in the battlefield in expelling the English from Orleans or in crowning Charles in the cathedral of Rheims. She does not expect anything personally. She is not bothered about personal gains and expectations. Rather she wants redemption from war taxes for her villagers as they are poor and unable to pay taxes. Like a true hero, Joan is thinking about the collective will and not the individual one, and is ready to sacrifice her life for that cause. But very soon she realizes that because of her success she threatens the future of both the “old military” personality, “ambitious politicians” and she has become a threat to the “archbishop” (Scene V). So ambitious people like him will not like the success of this young maid who is going to supersede them. Joan has the realization that doing well or performing efficiently is not enough to be valued in the world. For this reason, she decides to go back home, the thought of which provides everyone some relief in the king’s court. When she expresses her desire to Charles, he is relieved and says “Well, that will be very nice” (VI).

Very soon Joan changes her mind. She claims that it is God’s will that the French should not go for a peace treaty until and unless they remove all English soldiers from their land when Charles proposes a treaty rather than seizing Paris. This idea of Joan that God speaks through her and not through the church, annoys the Archbishop, who represents the authority of the Church. The Archbishop’s dislike is endorsed by Charles who also does not like Joan’s grandiose thinking. But like a true artist- philosopher Joan is adamant in her view, because she is convinced that she is right.

Her unusual views about religion ultimately isolates her. The Archbishop gives her the choice of accepting the authority of the Church on facing the consequences, “If you perish through setting your private judgment above the instructions of your spiritual directors, the Church disowns you, and leaves you to whatever fate your presumption may bring upon you” (Scene V). And if she persisted on her bid to attack Paris she is warned that “the army will disown you, and will not rescue you. And His Majesty the King has told you that the throne has not the means of ransoming” (Scene V). Joan’s awareness and strong determination challenges the religious authority of the Archbishop, and he thinks her to be a danger to his position as a representative of

the church. Joan, however, feels that even a universal cause that is to save one's territory can be neglected and she can be isolated for highlighting that universal cause as it contradicts with the existing religious view.

Like Barbara, the protagonist of *Major Barbara*, Joan gradually comes out of her world of innocence. Barbara had thought that money would be unnecessary for salvation. But gradually she comes to know that the Salvation Army itself runs by money, sometimes donated by corrupt people. Joan thought that she would find friends at the court of the king who had the same commitment like her to save France from the English. But after coming at the King's court she realized that even the French people were divided in their intentions. The King prefers a peace treaty rather than undertaking any further offensive move. It is unthinkable for her that a French man could think about doing anything against the interest of his/her own land. As her nationalism is linked to her concept of God, she could not believe that people could go against God. She now realizes that nobody is going to support her "in my innocence I believed that you who now cast me out would be like strong towers to keep harm from me" (Scene V). She is now alone as is her country and God. But she is not afraid to face the situation. Rather, she finds strength because she is now wiser than before since she knows the reality. Her alienation from the rest of the people give her more courage as she associates herself with God Himself, who is also alone:

I see now that the loneliness of God is His strength: what would He be if He listened to your jealous little counsels? Well, my loneliness shall be my strength too; it is better to be alone with God: his friendship will not fail me, not His council, nor His love. In His strength I will dare, and dare, until I die" (Scene V).

Joan is not scared even when all her countrymen reject her. Rather she finds strength in her loneliness. She is committed to pursuing her views and no way to reconciled to the Archbishop or the king's idea to surrender and accept the authority of the Church. Her determination ultimately leads her to choose the path of a rebel and to reject the wisdom of age and experience. Scene V ultimately foreshadows Joan's transformation - a journey from innocence to experience.

In the final scene, Joan has become a mature person. The element of romance which was seen in her in the earlier scenes about war is gone. Though she thinks that her nationalism is a part of her religious belief, she ultimately finds herself in a contrary position with the church in the trial scene. To dramatize the situation, Shaw dramatizes the conflict between individuals and institutions. Joan stands as an individual driven by the Life Force and on the other side is the Inquisition.

The trial takes place in the Bishop's court where she is made part of the Inquisition. The presence of the secular body at the beginning of the scene makes it clear to her that though the trial was run by an ecclesiastical body it was backed up by secular people like Warwick who wanted to punish Joan. The deputy of the Chief Inquisitor, Brother John Lemaitre, is present as the representative of the Dominican Church. It should be noted that it is Warwick, the feudal lord, who had bought Joan from the Burgundians with a huge ransom. Then he handed her over to the ecclesiastical body to punish her as a heretic. The interest of the feudal lord, Warwick in the proceeding, has already been discussed in earlier part of this chapter. Now he gets the chance to take revenge on Joan who had defeated the English army several times and had tried to minimize the importance of the feudal lords by emphasizing the importance of the king as the sole representative of God. Thus both the secular body and the ecclesiastical body take a stand against this individual.

Joan is punished for heresy and is accused on sixty four counts. The Inquisitor himself takes time to ascertain whether it is a political case or a heresy case since Joan is a prisoner of war. He comes to know from the two examinations of Joan's past that she had proved herself as an enemy of the existing laws of the Church. The trial is arranged in such a way that Joan herself accepts her sin. For this reason, the Inquisitor very cleverly drops all the other charges such as stealing the horse of the Bishop and concentrating on the issue of heresy. Joan is going to be punished for two reasons: (1) for dressing up like a man and (2) for rejecting the authority of the Church and taking it upon herself to be the interpreter of God. Both charges go against an individual who had tried to reject conventional religious ideas.

The Inquisitor is right from his point of view as he is not supposed to tolerate any disobedience against the Church. Joan's claim that God speaks through her is a clear note of

rebellion against the Church. For this offence, Joan should face the cruelest punishment. Even to show any sign of mercy to her by the Inquisitor would be to show cruelty to the Church. The Inquisitor assures her of mercy if she would repent. He also explains how in the Holy Inquisition many heretics were earlier burnt, drowned or torn into pieces or stoned. He emphasizes that the victim has the chance to save his/her life if he/she repents. The Inquisitor wants to uphold the value of the church at any cost.

Like a smart and courageous protestant, Joan does not hesitate to express her own will. Joan's conversation with the Inquisitors and Cauchon shows her strength of mind and vitality. Though she is chained she does not forget to exhibit her conviction. As we learn "Her long imprisonment and the strain of the examinations which have preceded the trial have left their mark on her, but her vitality still holds: she confronts the court unabashed" (scene VI). She argues with the Inquisitor and Cauchon courageously. As soon as she is brought in front of the court, she exposes the intention of the English:

They are determined that I shall be burnt as a witch; and they sent their doctor to cure me but he was forbidden to bleed me because the silly people believe that a witch's witchery leaves her if she is bled; so he only called me filthy names. (VI)

Joan declares in front of the court how brutally she was treated by the English who took revenge on her. Because she defeated them in several battles and talked against the authority of the feudal lords, she became a fierce enemy of the English. When she was in their custody, they could not bleed her because of their religious beliefs. So they misbehaved with her as much as they could. Not only the English but also the French, for whom she risked her life, did not show any affection for her. They did not try to defend her. Now she is able to realize that the Holy Church, with whom she connected in a faith and obeyed would not back her up.

Joan's realization cannot make her weak though it goes against her. In fact, she speaks quite rationally and with an unwavering voice that makes the representatives of the Inquisition angry with her. For example, when she is asked whether she will try to escape from jail if she gets the chance to do so she replies, "If you leave the door of the cage open the bird will fly out" (Scene

VI). Though the statement sounds quite logical, it is a “confession of heresy” to the Inquisition. She even says that if she has to be physically tortured she would not bear it. In effect, she was going to say whatever would please the Inquisitors, but later she would deny all. The Inquisition is not ready to accept such a rational and honest statement. About her dress, she speaks quite reasonably that her soldierly dress helps her to stay safe when she is with the soldiers. Otherwise, it could always remind others that she is a woman and that would bring danger “If I were to dress as a woman they would think of me as a woman; and then what would become of me? If I dress as a soldier, and I can live with them as I do at home with my brothers” (VI). Joan’s confessions all go against her during the trial of the Inquisition.

As the trial advances, Joan gradually becomes more conscious about the position of the Church. She understands that she cannot be under the shelter of the church until and unless she denounces all that she has believed so far. This realization of Joan makes her declare that “...I know that your council is of the devil, and mine is of God” (Scene VI). This is the deepest of all realization for Joan in her stand against the existing religious order. She understands that her individual religious beliefs can never be reconciled with the practices of the Church. So people who hold the Church dear will never tolerate a rebel like her. The revelation of this truth makes Joan more confident and helps her to remain adamant. This religious development in Joan indicates the triumph of a new vision which will ultimately overtake conventional religious views.

(vii) Irony and Satire:

The Trial scene is filled with irony and satire, characteristic traits of Shaw’s plays. That Joan will be punished at any cost had already been decided by both the secular and ecclesiastical bodies. Still, Cauchon says “I am determined that the woman shall have a fair hearing. The justice of the Church is not a mockery, my lord” (Scene VI). They know that Joan’s confession would ultimately lead her to her destination. She is very confident about the voices that she hears. She knows that she is right and will speak what she feels. Her determination will lead her to her death. Both the ecclesiastical and secular bodies arrange a trial to punish her for her words (the blasphemies that God speaks through her) and her actions (wearing male clothes). She is caught by her countrymen, the Burgundians, who were then allied to the English, and then sold to the English Feudal lords who hand her over to the French Inquisition to be punished for heresy.

All together the ecclesiastical body bring sixty-four charges against Joan, although only one, that is blasphemy, was good enough to punish her. Shaw satirizes the Chaplain when he argues on the point of the language of Joan's voices. According to Joan, the voices speak to her in French, which is very natural, because all prophecies come to devotees in their own languages. But they bring the charge against Joan that her voices should speak in English. Only when the Inquisitor informs them that they consider the voices of Joan voices of the devil, they stop saying anything more.

Joan selects her fate willingly. As Christopher Hollis mentions in his essay "Mr. Shaw's *St Joan*" "St. Joan was condemned, according to the official account of her trial, because of her refusal to submit to the judgement of the Church authorities the question of the truth of her visions" (Hollis 160). Joan's claim that the voices of saints come to her directly without any interference of the church is not acceptable to the churchmen. The Inquisition is not ready to let Joan by pass the importance of the church Joan's refusal to accept the authority of the church becomes the cause of her tragic death.

Thus she proves herself to be the earliest Protestant of the Church. The rise of different views inside the Church is mentioned by Cauchon who thinks that such views should not be entertained as they may be used as examples and may inspire others to simulate divine voices. Unlike Warwick, he does not think that the heretics are alarming for the Church. On the other hand, he considers the rising voice of the Protestants the real threat to the Church.

(viii) Joan as a Religious Reformer:

At the very beginning of *Saint Joan*, the protagonist was seen adhering firmly to the existing religious beliefs of France that is to say, Catholicism. She mentions her devotion and allegiance to the Church and its laws of several times. She never separates her voices from the order of the Church. She thought that as the voices come from God through holy saints such as Saint Margaret, Saint Catherine and the archangel Michael, they are not to be separated from the Church. What she fails to realize is that the Church has arrogated the right to religion all over the world. Anything about religion must be attained through the Church. The Church is the institution that represents all religious orders. Joan, an ignorant and illiterate girl of seventeen, is unable to

understand the technical authority of the Church and view the churchmen as the sole spokesmen of God in the world and must follow the protocol of the Church and not set her judgment against the Church. Gradually, she learns that her private judgment would not be accepted by the Church and that if she continued to think in that way the Church would disown her. She comes to know that the Church was not ready to accept her voices as the voice of God. On the other hand, the Church would consider her action as blasphemy. Thus a clear distinction between the Church, the existing religious practice of Catholicism, and Joan's own vision, is vividly portrayed in Shaw's play.

Joan's disobedience of the Church does not make her a martyr or a saint. Rather, her voices are "merely the dramatic symbol of her common sense" (Fielden 62). To make her a universal figure, not a historical figure of a particular time, Shaw compares her with different geniuses of different ages and countries such as Socrates and Napoleon. All of them were reformers. Joan too is a major reformer of religious thought who had advocated the religion of an individual's conscience which depends on evolution. Shaw presents Joan as a champion of her own conscience, as far as religion's consumed. He develops his thoughts about religion by giving the historical Joan a new dimension.

(ix) **Development of Thought:**

A clear development in Shaw's thoughts about religion can be seen in *Saint Joan*. Standing on the verge of the twentieth century, Shaw wrote a play on a major historical figure of the fourteenth century. However, he did so not to rewrite history, not to talk about the independence of women, not certainly to criticize the Roman Catholic Church or even the brutality of the medieval feudal system. As John A. Bertolini asserts, the play is not "an impudent historical pamphlet masquerading as drama or a flippant treatment of a sacred subject" (Bertolini 149) but a bid to project the king of powerful human being who emerges in every decade to show new light to the humanity. In *Man and Superman* Shaw has the realization that there is the possibility of the evolution of consciousness. Shaw's contribution to the evolution of human consciousness finds fullest exposure in *Saint Joan*. A human being can be impelled and capable of overcoming ordinary selves. As a result, a development of consciousness happens. Shaw focuses on the development of human consciousness as a way to evolution. Maryann K. Crawford and Michel W. Pharand agree that "the idea of change played a paramount role in his life and work. Meliorism

pervades Shavian consciousness: in the idea of God as an evolving phenomenon;" (Crawford and Pharand 2). Shaw applies meliorism in his treatment of religion. To give his religious beliefs a universal touch, Shaw selected a historical figure like Joan for his play.

In addition, from the very beginning of the play, the dramatic presentation of Joan demonstrates the fact that Joan, as a preacher of religion, has the capacity to illuminate others. In the opening scene, there is the description of an appearance of light from darkness. Even in the epilogue the stage direction "The last remaining rays of light into a white radiance descending on Joan", indicating that Joan is a source of enlightenment. The new religion that Shaw wants to propagate is something that enlightens the human mind and not to priorities any particular belief. When the human soul is illuminated, it is ready to accept what is benevolent for the whole world. Shaw is always in favor of a religious belief which is conducive to the evolution of thought. Thus Shaw wants to present Joan's life as a milestone and a concept that indicates continuous evolution.

Shaw chooses a female character as a representative of his religious belief for the future because "femininity is more primitive and fundamental than masculinity" (Mills 130). A woman has a more direct legacy in the Life Force than a man. She is even capable of diverting man from his own dreams and desires and of guiding him to his specific biological function of reproduction and nourishment. In *Man and Superman* Shaw exhibits this specific quality of woman. In *Saint Joan* Shaw associates Joan's special potential of carrying life to a higher level by giving her countrymen and a new insight into truth, and a new conception of political and religious views. As a woman, Joan becomes a perfect embodiment of Shaw's religion of future as someone who is ready to challenge the existing system and fight for her own beliefs.

The purpose of history is the progress toward the freedom. This progress is rational as it is concerned with development. Joan fights not only for physical freedom but for the freedom of her conscience. She advocates a belief that connects the individual conscience with God's laws. Her concept is primary and very simple as it does not depend on any kind of ritualistic procedure of any structured institution like the Church. But simplicity is not enough to explain a human being's relationship with God. For this reason Shaw showed in the play that though Joan was canonized after four hundred years she was not accepted by people. The epilogue portrays the destiny of a genius like Joan. As she was ahead of her age and simple in her ways, people who delighted in

rituals could not accept such a simple but beneficial view of life. Joan's attitude to having direct communication with the saints of God was taken as a sign of pride. Most of the people from Joan's age to the period of her canonization were eager to view her story as a tragic one and attributed the cause of her tragedy to pride. But Shaw does not present her as a tragic figure at all. The Epilogue of the play shows the reappearance of Joan and her reactions to the people who caused her death. She very calmly accepts their responses to her death. She does not blame anyone because she knows that her views about religion is radical and depends on the individual's conscience. Most people cannot accept such radical views. Joan's consciousness evolved over time. According to Hegel, the rational development of consciousness is God. As J.A. Leighton mentions in "Hegel's conception of God":

God himself does not develop. Men are the subjects of historical development. The Divine Idea realizes its purpose in history through its realization of human freedom. The concrete individuals have a place, not in themselves, but as realizing divine purpose. On the other hand, the Divine Idea has no meaning apart from the concrete individuals in which it finds expressions (Leighton 611).

So, Joan's development of consciousness is historical development. As a part of the divine order she achieves freedom of consciousness which is the purpose of God. Joan's remarkable understanding and revolutionary views about religion connects her with historical development that invokes the idea of God.

Joan is the epitome of Shaw's evolutionary vitalism as she upholds reason as the prime motor of human action. To her, reason does not "emphasize knowledge but action" (Rodenorback 413). The proper function of reason is to find out a way to satisfy the will, which Shaw associate in his play with the Life Force. The existence of the will requires social change. The purpose of any social institution is to fulfill the demands of the will which is changeable. Rodenorback mentions in "Bernard Shaw's Revolt against Rationalism" that the fulfillment of the will involves "instinctive acts of prophetic insight that break through established law" (413). Joan takes a stand

against the established laws of the church, thereby, ensuring the progress of her will and creating a new consciousness.

Joan was deeply in love with religion and her country. Her love for her country made her think to liberating it from the clutches of the English. To do so, it was necessary to establish herself as a proper leader acceptable by everyone. As France was run by a monarchical form of government, the royal blood would have been acceptable to everyone. It was up to God to decide who would belong to the royal family and no one could deny the authority of God in every human affairs. Thus Shaw associated religion, one of the most primitive human institutions, with a very modern concept, that is nationalism, in the character of Joan. Moreover he suggests that Joan's voices were part of her imagination and that she listened the voice of God in different objects of nature.

She possessed a spirit that was ready to fight for the freedom of thought and consciousness, as an Existentialist hero "who has the courage until death to follow her own inner counsel in the face of pressures (even death) from the outside world" (Luigi Pirandello, and Alice Griffin). The "Existential Hero" is he or she who will, or can create, his or her meaning in these absurd, doomed situations, and then still act in accordance with an internal morality. Joan fights for her cause till the end of her life and chooses her destiny fearlessly. At the same time, she is very humane. When she finds that she will be burnt, out of the horror of the situation, she denies her voices. This is a very human attitude and not at all saintly. When she learns that it is a technique of the Inquisition to prove her a heretic and the Inquisition was going to punish her with lifelong imprisonment for her heresy, she immediately withdraws her speech. Like an existential hero, she is ready to pursue her mission till the end of her life. Like Achilles, the great Greek hero, she has two choices. Before joining the Greek force, Achilles had two options: one was to live a long but ordinary life, and the other was to live a very heroic but short life. Achilles selects the second one knowing his fate will be immediate death. Similarly, Joan is ready to accept death rather than lifelong imprisonment. As a spokesperson of liberty, she did not want to remain imprisoned till death. For merely bread and breath, she did not want to remain alive. She also wanted to liberate her thoughts from the imprisonment of the Church. She wanted to maintain her human dignity and thus rise above her fate.

In sum, this chapter culminates Shaw's religious beliefs about consciousness as he selects a historical figure and then endows Joan with his thoughts. To handle a historical figure like Joan, he

applies Hegel's belief that history is a rational progress of consciousness. To present the development of consciousness, Shaw paid attention to the historical background of the Roman Catholic Church and the feudal system. He also assimilated some very modern concepts of the sense of nationalism. The combination of both past and present helped him present an acceptable religious belief. He also added the functioning of the Life Force in the character of Joan and made her a representative of the Shavian Superman – the ultimate representative of Shaw's religious belief. Besides, an evolution in the character of Joan turned her into a religious reformer. Through Joan Shaw showed that the conscience of a genius is the religion of every age which is continually evolving over time and developing through the ages. In order to ensure that kind of development, the superman transcends moral laws and logic. That is how Joan became an embodiment of the religious belief of all ages.

Conclusion

In the preceding pages, I have discussed some of Shaw's plays to highlight his thoughts about religion and the evolution of his thinking in this regard. In developing its arguments, I discussed selected plays chronologically. Beginning with *The Devil's Disciple*, I discussed three other plays of Shaw, and concluded that there is noteworthy progress in the development of Shaw's religious thought. The socio-political situations of the late nineteenth century and early twentieth-century helped mellow them. Besides, the economic and scientific advancements of the period also contributed to developing Shaw's religious beliefs. Shaw's criticism of existing religious practices is illustrated through analysis of four plays, *The Devil's Disciple*, *Man and Superman*, *Major Barbara*, and *Saint Joan*. I conclude that the tension between traditional religious practices and advanced thought of the period helped Shaw to formulate his own concepts about coming up with a new religion.

In the body of my dissertation, I emphasized how Shaw associates religion with contemporary history, philosophy, science, and economics. In the third and fourth chapters, I showed how Shaw associated religion with science, philosophy, and economics. In the second and fifth chapters, I highlighted the connection between religion and history in his thinking. Religion was never an exclusively spiritual subject in his thinking. For him, it was an everyday issue and necessitated further evolution like any other subject.

I have also highlighted the influence of contemporary philosophical and ideological views on Shaw's writings. Shaw's belief in socialism liberated him from conventional thought. Besides, the scientific advancement of Darwin's theory of evolution and Bergson's formula of creative evolution were as milestones in the development of Shaw's religious thoughts. The protagonists of *The Devil's Disciple*, *Man and Superman*, *Major Barbara*, and *Saint Joan* became Shaw's spokespersons in this regard.

All the protagonists of the plays selected have been presented as characters with the kind of ground-breaking ideas without which no positive change was possible. Dick Dudgeon of *The Devil's Disciple* is a devil worshipper, while Don Juan of *Man and Superman* is a philosopher. Andrew Undershaft of *Major Barbara* is an arms manufacturer, and Saint Joan is shown as a heretic in the play, though she was canonized later. As a result, the conflicts between the protagonists of these plays and the existing religious systems of their times was quite inevitable.

Challenged by different circumstantial inconveniences, the protagonists of these plays understand that conventional concepts of God were no longer sufficient to ensure humanity's progress. Religious concepts of religion should be modernized for people to adjust to the contemporary world's demands. It was essential to bring advancements in religion. The arguments developed in the dissertation revolve around the proposition that for Shaw religion was mainly linked to the evolution of human consciousness. In my preceding chapters, I concentrated on four protagonists of four plays and showed how Shaw used them at different stages of the development of his belief on the subject.

The evolution in Shaw's religious views is presented in the dissertation through his presentation of the conflict between the individual and social circumstances. In the plays selected, all the protagonists are illuminated by an inner strength dubbed the "Life Force" by Shaw. The presence of such strength separates them from the rest of the people around him/ her who were quite comfortable with and accustomed to conforming to the existing social and religious order. As a result, in most cases, the protagonists appeared as revolutionary figures. It is well known that to bring any change, extreme action is often inevitable. From Dick Dudgeon to Saint Joan, all of Shaw's protagonists are thus endowed with some radical views about religion which make them adopt positions that are unique.

To show the development of Shaw's religious views, I started my dissertation with a historical event and concluded it with a historical figure since Shaw believed that history indicates the rational progress of human consciousness. In *Saint Joan* as a scholar has noted "Shaw has manipulated a historical narrative of the past to point up its relevance in the present" (Larson 5). To Shaw history develops through the process known as dialectical materialism. The struggle is not only physical but also ideological. All changes, he views as the product of the struggle between opposites generated by contradictions inherent in all ideas. The clash of thesis and anti-thesis

results in synthesis. According to Hegelian dialectics, if the existing religious order can be taken as the thesis, and critique can be viewed as its anti-thesis. A thesis collides with the anti-thesis, but finally reaches synthesis. The Hegelian concept of dialectic materialism is applied in the dissertation to present Shaw's new religion, since he seems to have been influenced by it.

Shaw's religious views mainly develop through his belief in an all-powerful force, namely, the Life Force. In *The Devil's Disciple*, the protagonist, Dick Dudgeon, has a firm sensation and a powerful will inside him that motivates him to risk his own life and save someone else's life even though he is not in any sense special to him. The Life Force motivates him to go against conventional views that holds on to the belief that life can be risked only for dear ones. Rather, it teaches Shaw to risk his life for anyone on humanitarian grounds. One of the most notable aspects of all religions is fellow feeling. The insensitive attitude of Mrs. Dudgeon in *The Devil's Disciple* towards poor Essie, the orphan child of her brother-in-law, shows the insufficiency of conventional religious teaching. Shaw brings the conflict between traditional and modern religious views of Mrs. Dudgeon and Dick Dudgeon into focus first and then uses them to develop his religious view, which is based on all religions. In *Man and Superman*, the protagonist Don Juan or Jack Tanner is bent on possessing the powerful force, the Life Force, and comes to know about its dual functions, both in the vital mother woman and in the artist-philosopher. He knows that the presence of such a force can instigate the mother-woman and the artist-philosopher to create a superior race embodied in the superman. In *Major Barbara*, Andrew Undershaft appears as a superman who is both an arms manufacturer and a salvationist. Like Barbara, he is also endowed with the powerful Life Force. As an upholder of the Life Force, he shatters traditional concepts of salvation and initiates a new concept of salvation that is ideal as well as practical. The same Life Force is seen in the character of Saint Joan from the very beginning of the play. Being illuminated with such a mighty force, she fights against the feudal system and the church.

The first chapter of this dissertation dealt with the ill practices of puritanism against the back drop of the American War of Independence. Shaw's anti-conventional views of good and evil are projections of his age's philosophical thought and scientific advancement. Shaw is not against the essence of puritanism, but he wants to contend against the way it has been interpreted and practiced by its followers. *The Devil's Disciple* is located in a context where British rule was being challenged. At the same time, puritanism had also lost many of its positive aspects by this time.

The contemporary revolutionary atmosphere in political and social affairs had affected spiritual life. As a result, a conflict between traditional and modern religious beliefs became inevitable. In this part of the dissertation, I tried to focus on how Shaw criticized existing practices of puritanism although remaining a puritan in his commitment to duty. The subversion of the Manichean polarity of good and evil in *The Devil's Disciple* indicates that Shaw had an unconventional view of religion. At the same time, he included the function of an inner power inside the protagonist to gesture at his new religion. The rejection of the pious life of Mrs. Dudgeon and all her so-called 'good works' emphasizes that it was time to overthrow traditional religious concepts. Simultaneously, the triumph of the devil worshipper against conventional moral ethics signified that a new religion was knocking at the door.

In Chapter Two of the dissertation, I presented another aspect of the Life Force and the way it functions in both the vital mother -woman and the artist-philosopher, both dedicated to creation and even ready to sacrifice their lives for this purpose. In this chapter, I tried to stress how Shaw looked for the evolution of a new race to propagate his distinctive religious views. Besides presenting Shaw's unconventional views about hell, heaven, and marriage, this chapter projects development in Shaw's religious thoughts. That Shaw believes in evolution for the progress of his religious views is discussed at length in this chapter. Shaw's evolution is more like Bergson's than Darwin's, emphasizing consciousness's evolution rather than organic evolution (Bergson 28). Shaw incorporates Bergson's view in his play about initiating the birth of a superman who embodies extraordinary intelligence and courage and can bring about positive religious changes in society.

The dynamic performance of the Shavian superman is illustrated in Chapter Three. Andrew Undershaft is presented in *Major Barbara* as a superman. Though he is a dealer of death and destruction, he is ready to help people and save them from poverty. Shaw himself disliked poverty more than anything else, he also considered poverty to be the biggest enemy of people. By comparing Andrew Undershaft to the God, Dionysus, Shaw urges for a universal acceptance of his religion. A Dionysian attitude implies instinctive removal of individuating aspects. Barbara realizes later that the religion of her father, Andrew Undershaft, had universal appeal and promised a better world for everyone. As a result, Barbara was satisfied and agreed finally and enthusiastically to bear her father's religion's torch. Barbara's acceptance of her father's religion

adds another dimension to Shaw's religious belief because Barbara, as an idealist, realized and accepted the importance of money even in spiritual issues.

Since orthodox religion fails to show the path to salvation, Shaw believed that a new religion was required. Moreover, there is evolution in the principal character, Barbara. From a typical, idealistic activist, she turned into a realist and found a new religion that she believed to be more pragmatic and challenging. The evolution that took place in her consciousness helped her understand that salvation is not only spiritual but also physical.

Chapter Four dealt with the historical figure of Saint Joan. In this chapter, I tried to show how the play reflects Shaw's views and use of historical material to express his religious ideas within a dramatic structure. In *Saint Joan*, the historical Joan becomes an emissary of the Shavian concept of the Life Force. The combination of past and present in this, the final chapter of my dissertation, indicates that the consciousness of geniuses of different ages is the precursor of religious notions. Religion, as we see in *Saint Joan* as well as the other plays, is not for Shaw a static idea. Instead, the nature of religion is continually evolving and aiming for perfection. The play's epilogue is where Shaw suggests that there is an evolution in consciousness due to time (Turco 270). Shaw labelled the preacher of his new religion as the "superman". Though inherited from Nietzsche, the idea of superman, has a special connotation in Shaw's religious thought. Superman, having superior intellect and perspective, can guide humans towards a better world. Shaw thinks that the nature of superman can also change due to a changing socio-political atmosphere. Thus, religion evolves but always does so in sync with human consciousness.

The arguments developed in the dissertation indicate that religion is an essential part of human life, but dependent on human consciousness what is always evolving. Rejecting the conventional concept of purely other world oriented religion, Shaw wants to show that religion is for the betterment of humanity. For this reason, Shaw introduces practical matters, like money, into religious beliefs. In all four plays discussed, money plays a significant role. In *The Devil's Disciple*, Mr. Dudgeon unlatches the veil of Mrs. Dudgeon's real nature, which is devoid of any sympathy or mercy and at the same time full of cruelty and greed. *Man and Superman* also began with Mr. Whitefield's will, but the importance of money become noticeable when Violet hid news of her marriage to obtain money from her father-in-law. Money proves to be essential even in matters like salvation, as seen in *Major Barbara*. In *Saint Joan*, the Dauphin, Charles VII,

borrowed money from the Archbishop and the feudal lord, Warwick. I argued in my pages on these plays that though traditional religious beliefs denied any importance of money and suggested a pious life devoid of material benefits, money was recommended by Shaw as essential for saving souls and lives. With irony and satire, Shaw drives home his point that religion is not a supernatural subject but a rational and everyday affair that depends on human consciousness.

Moreover, Shaw suggests that human consciousness require the process of evolution. Though the term evolution has a biological basis in Shaw's plays, evolution is shown also as desirable on psychological grounds. In *Man and Superman*, Shaw projected the birth of a superman possessing a superior intellect. He wanted to show that evolution was necessary to go past conventional religious thoughts. This is because over time ideas change. People meet new challenges due to the changing nature of life in the universe. To meet the requirements of the present, the ideas of an old age are no longer adequate. So new thoughts and ideas have to be embraced in modern times.

Whereas philosophers like Nietzsche began to question God's existence and suggest that human beings will no longer be able to sustain conventional beliefs, Shaw was not so negative. Instead, he felt the necessity of having a religion as a driving force in human life. However, the nature of religion will change, depending on the socio-political and scientific requirements of an age. Shaw believed that such a changed religion could be useful to believers. Religion needed to adopt a pragmatic view of truth as well in which thoughts and statements would cohere and correspond to the external world.

In this dissertation, I discussed the Shavian journey from atheism to belief. His conversion was due to his belief in meliorism. In *The Devil's Disciple*, a complete religious family environment is depicted. The dissertation shows how Shaw used his plays to focus on amendments required to traditional religious practices. He was not against puritanism, but opposed to the way it had been interpreted and practiced. So he felt the necessity to update religious practices to make them more beneficial to humanity. I also tried to show that Shaw's religious beliefs at that stage were on reflecting current ideas on evolutionary theory. In Chapter Three of the dissertation, I discussed Shaw's theory of evolution in religion through the Hegelian dialectic of thesis, antithesis and synthesis. The back and forth debates between Don Juan and others in the hell scene were designed to help formulate a new religion. Presenting his unique

view about hell and heaven, Shaw wanted to show that traditional religion was no longer sufficient to represent humankind. However, he did not deny the necessity of religion. Shaw suggested that superior human beings should replace those bearing conventional concepts about God, since they would not be able to define the new ages' scientific and philosophical advancement. So he felt that a superman would come with a superior brain and intellect to replace God.

Moreover, Shaw implied through his plays that through the union of the vital mother - woman and the artist-philosopher desperate for creation, the birth of a superman is possible. In Chapter Four of the dissertation, I attempted to show how evolutionary religion was applicable even in financial matters. Through satire and humor, Shaw presented the idea that money was indispensable for religious practices. The final chapter associates religion with nationalism. Joan's appearance as a religious reformer comes out of her patriotism. Her deep love for her country instigated her to fight against the Catholic Church's existing religious practices. She feels that religion should be for the benefit of humanity.

In concluding, I would like to suggest that the progress of consciousness through the passage of time was something Shaw felt that could not be avoided. This is because he believed that the consciousness of one particular age would be imperfect for another age. Supermen of different ages have defined particular consciousness appropriate for particular epochs. The religious belief of any age will develop according to the level of the developed consciousness up to that point. It can never exist as a static concept and should not be assigned a static notion of religion. Only the back and forth dialectic of the past and the present can help human beings of a particular age come up with religion suitable for them.

As human beings are endowed with the power of free will they have the opportunity to achieve self-perfection. Shaw's version of superman is an effort at showing how humans could be achieving self-perfection. The evolutionary aspect existing in human being can help them to achieve the kind of self-perfection that will ultimately elevate human consciousness. Consciousness of superior human beings will eventually govern human society as well as religion. The pursuit of superman's unique desire, passion for knowledge, compassion for others, and love will lead to self-perfection, ensuring the heightening of religious thoughts. The development of consciousness as the driving principle of future religious belief presented by

Shaw in his plays is further developed by thinkers of present generations such as Noam Chomsky who believed that “Man is fundamentally a creative, searching, self-perfecting being” and all human pursuits revolve around this idea (Chomsky 149). Chomsky wants to put forward the idea that the constantly developing nature of a human being is his/her inherent quality and all moral culture spring from the “inner life of the soul” (149). The nature and philosophy of Saint Joan was so fascinating that modern writers contrive to apply her story in their literary works. Nobel Laureate Louise Gluck, for example, composed a poem called “Saint Joan” where she alludes to Joan’s vision and insight as one of the driving force of modern age (Gluck 482).

Moreover, the story of history was the development of human consciousness. The developed consciousness that arises from a superior human being would lead humanity to a true religion. Thus Shaw’s religious belief that depends on evolution of consciousness anticipates the idea of other thinker of modern theological practice. As a result, Shaw’s concept of religion is a never ending process. Shaw’s revolutionary religious views will instigate new thinkers and they will take initiative to make necessary amendments to existing religion and make them more beneficial to humanity. Thus Shaw’s concept of religion is not a permanent notion which is inscribed in any scripture. On the other hand, considering the continuous development of consciousness Shaw suggests a religious concept that will evolve according to the consciousness of superior human being.

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