Chapter III:

The Evils of War

Major Barbara,
Arms and the Man,
Heartbreak House,
The Devil’s Disciple.
Section One: *Major Barbara* (1905)

This chapter is mainly concerned with the analysis of the evil of war in three of Shaw's plays, namely: *Major Barbara, Arms and the Man, and Heartbreak House*. The chief target of Shaw’s intellectual criticism is mainly the capitalist system and socio-economic system in general that shows imbalance and exploitation. *Major Barbara* was written in 1905. Its story is about an officer in the Salvation Army, Major Barbara Undershaft, who is disappointed by social ills. Her Christian values forbid her to accept money from armament manufacturer who happens to be her father of fifties, Undershaft. As the play opens, Lady Britomart, a woman from the British upper class, the daughter of an Earl, is discussing with her son, Stephen, some permanent sources of income for her daughters, Sarah, who is engaged to Charles Lomax, and Barbara, who is engaged to Adolphus Cusins. Lady Britomart comes to the conclusion that the only solution to the present problem is to take monetary help from her ex-husband, Andrew Undershaft. The latter is a rich man, a dealer of death and destruction. He has made millions from his ammunition factory. His factory manufactures the well-known cannons, torpedoes, guns, and rifles. When Undershaft's children were small, he and his wife were separated because she always asked him about the source of his wealth. Undershaft, himself had been a poor young man, staying at The Salvation Army shelter; but by working hard he raised himself. He insists to give Barbara's fiancé the same kind of opportunity. The mother has managed to bring up her children by herself, without depending on her estranged husband; the children grew up
without knowing much about their father but when he returns, they are reintroduced to him.

During the reunion, the father, Undershaft learns that his daughter Barbara is a major in The Salvation Army and is employed at their shelter in West Ham, east London. By visiting her at work, he sees that although she is so much concerned with the everyday issues of the Army's social services, she is also very passionate and treats the people very kindly. Her behavior impressed him, so he decides to convince her to work with him. The main subject of this play is religious and social morals, it focuses on social problems particularly, sin, repentance, and salvation; concerning this Shaw observed:

Barbara is a religious young woman, who has been a wonderful success in the Salvation Army. Her father, who is fond of her, has a most terribly wicked, believe only in money and gunpowder; and finally gets her turned out of the Army as an enemy of religion in a very subtle and very simple way.  

*Major* Barbara deals with the paradoxical situation where the attempts of the Salvation Army to cure social evils can only be through the charity of those whose money is responsible for causing those evils. The play concentrates primarily on the theme of money, and on the individual, and his behavior in the society, in addition to the condemnation of poverty: disclosing the materialistic pessimism of Shaw who considers poverty as the source of all vices and evils. On the contrary to people who said that poverty is not a crime, Shaw says that, “it is a crime to endure it, a crime to be content with it, that it is the mother of all crimes of brutality, corruption, and fear.”  

Through this view, Shaw reveals to the world that even the noblest enthusiasm of Major Barbara
does not have enough courage to counter the temptations of the money power of her capitalist father. Just as for Shaw, poverty for Undershaft is also a crime, and through the conversation between him and Cusins, he insists upon his point of view by saying:

Cusins: Do you call poverty a crime? Undershaft: The worst of crimes. All the other crimes virtues beside it; all the other dishonors are chivalry itself by comparison. Poverty blights whole cities, spreads horrible pestilences; strikes dead the very souls of all who come within sight, sound, or smell of it. What you call crime is nothing; a murder here and a theft there, a blow now and a curse them; what do they matter? They are only the accidents and illnesses of life.......³

Barbara scorns the way her father makes money, but he points out that his money has made possible her upper-class life, and saved her soul from poverty. Both Barbara and her father challenge each other to visit the other's place of work to see who is more effective at saving the souls. First Undershaft visits her Salvation Army slums, where the poor are ministered and the family visits his ammunition factories where the poor are employed. Barbara thinks that in going from shelter to factory, she is going from the path of heaven to the path of hell. Here Shaw portrays human vitality as evil and human virtue as helpless and passive.

In 1878 William Booth established The Salvation Army which is a Christian missionary organization. It is salvation because it tries to save the souls of the culprits and sinners by converting them to its ideals. And it is Army because it is a militant organization and wages war against crimes and sins. Barbara is called Major as its officers take the titles of the military. The motto
of this army is ‘Blood and Fire’, written on its flag. Blood refers to the redeeming power of Christ's blood and Fire refers to the fire of hell in which the sinners who refuse to repent will be burned. Therefore it teaches the idealism of sacrifice and converts the sinners to a better situation in order not to be punished by God. The Salvation Army is an army of hope, and joy, not of gloom and boredom. The Salvationists do their daily activities, in addition to their singing, dancing and playing on the drums; believing that Christian message is of great pleasure. Shaw points out that The Salvation Army is “the army of love, happiness and courage; it fights the devil with trumpet and banner.”

By revealing the darker side of The Salvation army, Undershaft makes his daughter come back to reality. This happened when he gave her the evidence which was the acceptance of the officer in charge of the shelter to take donation from him, while she refuses it because its source was from selling weapons. Disillusionment makes her decide to leave the shelter, to resign from the army, and go with her father to his ammunition factory as she discovers that “all her views about this army are hypocrisy.” Barbara finds that salvation is a complex subject requiring more than simple faith. To be effective, along with faith one must have knowledge, creative moral intelligence and management power which in practical terms, means marrying a professor of Greek and making a deal with her ‘devil' of a father. Barbara's father is millionaire has a devilish ammunition factory that supplies weapons to whoever has money to buy, in the best capitalist tradition. Capitalism in this repressive society is one of the few accepted vents for self-assertion, strong spirits such as
Undershaft inclines to overindulge. The plot consists principally of the struggle between Barbara and her father for each other's soul, a struggle that finds her fiancé, Adolphus Cusins in the middle of it. Cusins, is also a member of The Salvation Army, a scholar and professor of the Greek language and Literature. He is a hypocrite, as he joined the army not because he believes in its concepts but because he loves Barbara. Soon he becomes the in charge of Undershaft's ammunition factory.

Barbara refuses to take money from her father as she considers it hypocrisy. Shaw does not want his audience or even the critics to agree with Barbara's consideration. In his ‘Preface’, Shaw derides the idea that charities should only take money from pure sources. He points out that donated money can be used to help the poor though it is donated by a man whose money is tainted. He states what the officer of The Salvation Army said that “they would take money from the devil himself and be only too glad to get it out of his hands and into God's.”

Barbara is like Christ's passion in suffering the loss of her illusion about her aptitude to remain unpolluted. In scenes reminiscent of the temptation of Christ, Undershaft subjects his pious daughter to the torment of seeing her most appreciated ideals contradicted by fact and tempts her with a seemingly secular salvation. He first exposes her Salvation Army as an army of no actual authority to save, for its acts of Christian charity further degrade the poor and make them submissive in accepting their miserable destiny. The more he gives to the Salvation Army, the more he becomes sure of evading social disorder and additional taxes for the assistance of the poor. When the general of the
Salvation Army accepts Undershaft's tainted money, the angelic Barbara believes that she stands alone in the middle of the very bad and evil world. She feels terribly lonely, she sheds tears like Christ, “My God: why hast thou forsaken me?” She considers her visit to her father's factory as if it is hell. The action of the play shows how confidence can fall into a retreat and how easily these salvation shelters can be subverted, for the crime of poverty creeps in everywhere, and forces man's attention, destroying his loneliness.

Shaw's point of view concerning the war implies that it is the outcome of capitalism, nationalism, and militarism, not to mention the European wish to flourish and prosper on account of other nation's blood and resources. The First World War changed Shaw's outlook which he widely opposed. The history of European society is affected greatly by this war which constituted the most intense physical, economic and psychological assaults. Not only Britain “its national, moral and other aspects of society are influenced by this destructive war, but almost the entire world.” World War was a watershed for Shaw, in his controversial pamphlet, ‘Common Sense about War’, (1914), which he wrote immediately after the outbreak of the war, he called Britain and its allies with the Germans for negotiation and peace at the same time attacking the official British for participating into the struggle. He did not agree with the British public opinion concerning “the execution of the leaders of the Easter Rising.”

During his life, Shaw never praised sanitation or penicillin when he mentioned technology; on the contrary he condemned the diabolical efficiency of the weapons used in The First World War. Progress occurs, but this splits the humanity into two classes,
superior and inferior. The latter may try to support democracy, and technology. They only create more destructive weapons to use on each other, whereas the superior class is apparently immune to mere technology, for it can kill through looks alone. So the superior class of a divided humanity dominates the inferior one. The strong men of Europe offered a hope which was an illusion to replace the terrible disaster of the First World War. The expression "pacifist" refers to any rational man who is against war and opposes all kinds of reasons and conveniences. Pacifism in different religions whether Christian, Buddhism, Islam or Hindu, is “a religious attitude insisting on the idea that war is utterly immoral, wrong, and irresponsible.”

Shaw's philosophy about real progress is not materialistic, but idealistic, and this is very obvious in his plays, especially in this drama which shows how society is dependent on rich capitalists like Undershaft, and how it is absurd to talk of religion until it can shake off the shackles of capitalism. The two main themes of the play, poverty and religion are co-dependent. Barbara says that she cannot talk of religion to the starving people; as she sees poor people confessing more sin than they committed, and steal after being converted. It is poverty that tempts persons to commit sins. That is why her father, Undershaft wants to get rid of poverty so that human beings should rise higher towards becoming superman. He also wants to scrap religion which is not Christianity but Crosstianity, the religion which does not fit the facts; considering poverty as the worst crime in the world because it makes man sinful and irreligious.
Shaw poses the question whether money or religion leads to morality. Undershaft is an arms merchant, his daughter, Barbara rejects the family business as immoral and joins the Salvation Army. Shaw brilliantly used the arms merchant's money against the religion that Barbara has adopted and asks questions about the social problem, the origins of crime, and criminal behavior and morality. Undershftism is one of the major themes in this play, which is formed by Undershaft the millionaire, Cusins the poet, and Barbara the savior of souls. Money-power, poverty, and religion form the union. The capitalists will be overwhelmed by money-power and cannon power. Cusins as an intelligent man will wage war on war, by revealing the truth to the poor that the capitalists exploit them in order to fight and kill their comrades. Once the poor learn and realize this fact, they will no longer wage wars; and the souls of well-fed and quarrelsome men will be saved by Barbara. Thus this Undershftism will help in regeneration of mankind, as:

Undershft:....is simply a man who having grasped fact that poverty is a crime, knows that when society offered the alternative of poverty or a lucrative trade in death and destruction, it offered him a choice between energetic enterprise and cowardly infamy.¹¹

The plot sheds light on another theme which is Barbara's illusion. She is a noble, religious lady whose passion is to save the souls of the sinners. She regards the money of the capitalists like Bodger, the distiller and Undershaft the cannon maker, as tainted. But she is shocked and suffers greatly when the truth is revealed to her that there are no wicked persons in the world and that no money is tainted, because the hands of Bodger and Undershaft stretch everywhere and each bit of money is tainted. She realizes
this truth when she sees the poor persons like Price and Rummy making false confession; she also sees Price stealing money though he confessed and has been changed. She saw Mrs. Baines accepting the tainted money and the religious institutions like Salvation Army sold to the capitalists. The main truth she knows about herself is that “she is made Major Barbara by the tainted money of her father, and that it is the same money which released her from the millstones of the seven deadly sins and helped her soul to soar in higher heaven.”

Undershaft is considered a villain and a merchant of death: one day he talked about himself:

Nothing should stop me except a bullet, neither reason nor morals nor the lives of other man. I said, thou shalt starve ere I starve; and with that word I become free and great. I was a dangerous man until I had my will, now I am a useful, beneficent, kindly person. That is the history of most self-made millionaires, I fancy. When it is the history of every Englishman we shall have an England worth living in.

It must be noticed that Shaw considers poverty as the greatest of the evils and the worst of crimes. It is also the mother of all other crimes and sins. A hungry man is an angry man and will readily crouch down to any crime or sin.

Undershaft tells his friend Shirley, and his daughter that poverty is not a thing to be proud of as it is:

The worst of crimes. All the other crimes are virtues besides it; all the other dishonors are chivalry itself by comparison. Poverty Blights whole crimes; spreads horrible Pestilences; strikes dead the very souls of all who come within sight, sound, or smell of it. What you call crime is nothing.
He insists that his daughter should know the reality of the world in which she lives and leave all her illusions; the reality that man can commit sins to get rid of his poverty. He adds telling her that:

A murder here and a theft there, a blow now and then: what do they matter? They are only the accident and illness of Life. They are not fully genuine professional criminals in London. But there are millions of poor people, ill-fed, ill-clothed people. They poison us morally and physically; they kill the happiness of society; they force us to do away with our own liberties and to organize unnatural cruelties of fear they should rise against us and drag us down into their abyss. Only fools fear crime: We all fear poverty.15

This is true as we see poverty in the shelter and because of that the starvation is weakening the Salvationists; fearing that the salvation may be closed; Barbara thinks more, of the collection than of the people's souls. She cannot talk about religion with a man who does not have any food; a man suffers completely from starvation; a man who looks so weak, how can he face the challenges of this life. Mrs. Baines, the commissioner of The Salvation Army, says that they are crippled to get money. For Undershaft the condition of the shelter is miserable as he sees many bad things there; such as, cold, poverty, and hunger. In this play Shaw used comedy to explore the dehumanizing consequences of poverty and unemployment. Major Barbara refuses her position in the Salvation Army when she realizes that her father's wealth can help the poor better, than her Army's religiosity. According to the critics, this play is considered as Shaw's intellectually complex play.

Most of the persons, like Price and Rummy lie when they come to the shelter accusing themselves that they are sinners and
want to be converted, in order to allow them to stay in the shelter; but the reality is that they are poor and want to get food. When those people confess and are converted, they do as Price does, steal at the first opportunity. Undershaft tells Barbara that the sinners come to her because she is the only hope for them to get food. For him, it is better to be a thief than a pauper, to be a killer than a slave. Undershaft considers both poverty and slavery are the worst crimes in this universe; he hates them and intends to remove them completely from the world. Many years ago, Undershaft was a poor man, latter on he decides to end his poverty by taking a revolutionary step. The most important fact is that poverty as Shaw believes is crime to endure and to be satisfied with it; being the source and the mother of corruption and cruelty. According to him, people just want a little amount of money to live a simple life, and neither more religion, nor more morality. The evil is poverty and not unawareness or sin or pessimism. Even Barbara cannot endure the brute money and authority of the father who confirms that by giving enough salary to his workers, he protects their souls from the seven deadly sins which are: food, clothing, firing, rent, taxes, and children. By the authority of money, all the millstones can be lifted and the spirit can soar; whereas poverty destroys cities and makes man slave. For Shaw “the poor are responsible for their poverty as they must use all the means to repudiate it.”

Cusins tells Barbara that he has accepted the offer of her father to work with him. Undershaft handed over the power to Cusins so that he along with Barbara may prove to be true saviors of mankind. Undershaft’s philosophy confirmed that poverty and slavery can be removed only through bullet wrapped up in a
ballot, which for him is a real revolution. Cusins asks Barbara, if the way of life lies through the factory of death Barbara's answer is like her father's answer, “Yes through the raising of hell to heaven and of man to God, through the unveiling of an eternal light in the valley of the shadow.” Undershaft used all the possible means to make Cusins accept his temptations; as he knows his poor economic condition. By accepting Undershaft's proposal, Cusins agrees to make war on war; telling Barbara that, “Your father's challenge has beaten me. Dare I make war on war? I dare. I must. I will.” Cusins called Undershaft "The Prince of Darkness" as he is the great benefactor of the poor, affects Cusins greatly and forces him to be away from his academic cloister and his romantic poetry on Barbara. He makes him a man thinking of how to gain money only.

Undershaft tries hard to convince Barbara and Cusins that they can create the heaven on earth by exercising not abdicating power and all the money is tainted. Shaw in his "Preface" said that:

There is no salvation through personal righteousness ...... They must either share the world's guilt or go to another planet. They must save the world's honor if they are to save their own. And so they learn to face the world as it is, as Barbara puts it, turning our backs on Undershaft and Bodger is turning back on life.

While visiting Undershaft's factory, Barbara and Cusins find it, not hell on earth, but a model workers' town, run on very progressive principals, and there is no poverty. The perfection of this celestial city is well qualified, though there is something primarily wrong in the fact that its well-being is based on the sale
of weapons and ammunition. Barbara feels happy when she discovers that even in this workers utopia there is 'divine discontent' and thus they work to save the souls. Now she can work to help the poor by promising them of heaven. Man must get rid of his modesty and obedience, and his merits of conceit and revolt must be built up in order to create a world devoid of poverty which is considered sin. In Act III Cusins tells Barbara that:

The heavenly city is the source of death and destruction. Nor does its Machiavellian owner care, who wins in the wars from which he now profits. The Undershaft’s enterprise, the embodiment of war, imperialism, and ruthless capitalism. Let the houses of this factory town be clear and comfortable, the workers happy and well-fed. Here is no sign of poverty.20

We understand from this speech that the factory of death is also a materialistic utopia as Undershaft is its manager.

For Undershaft the worst sin in society is poverty. He wants to eradicate it by showing strongly his intention and willingness to destroy, and kill it. Both poverty and slavery will not stand up to his machine gun and his challenge is to kill them and not sermonize on them. It is very obvious that his cruelty has been raised above poverty; here there is indication to Shaw’s belief that the end does not justify the means in the moral society. For Shaw when good man use aggression in order to remove the old beliefs and institutions, he must work hard to substitute them with respectable ones that will serve mankind and develop the society. It means the lack of money,

should be replaced by little money that is enough for food, clothes, rent, taxes, children, and all the other requirements in favor of living simple life; and also
the charity of the Salvation Army should be replaced by the economic quality.  

Cusins bargains with Undershaft to be his learner hoping that the humanely educated intellect he possesses along with the spiritual tension of Barbara can somehow improve and enlighten the industrial forces of the world by making war on war. Almost all the material that is used to fabricate destructive products that are against humanity can be used for his betterment. Undershaft's steel furnaces instead of producing ammunition to blow up the world, can make rail lines and automobiles that facilitate international transportation and communication. The phosphates used to manufacture explosives can also be used to make fertilizers to grow food; “the terrible ferocity of the blast-furnace fire can be imagined as hellish; can be a device for the creation of heaven as well.” Barbara tells Cusins that the power around them is destructive and evil to kill the families and burn their houses. Cusins in his reply said that man can obtain spiritual power but he cannot have power for good unless he has power over evil; here Cusins confirms the vicious materialism thinking of Undershaft. Shaw’s most important anxiety is society and for him the main responsibility of man is to reform the economic life of the society in which he lives, he further observes that through organizing the society, man becomes liberated and independent.

Shaw defines life force as “vitality with a direction”, believing that the life force can become a death force if it is given to a wrong man. By leaving Cusins and Barbara to join Undershaft in running Perivale, Shaw hopes that the life force will be with the right man. For him poverty is an evil, at the same time he scorns capitalism, believing that both of them overwhelm the aim of the
life force. Shaw supports socialism for two reasons, firstly because he knows that the life force cannot progress if all the people are not equal, get the same income and freedom. Secondly, because it facilitates the evolutionary purpose of the life force. Concerning this Sen-Gupta observed:

Shaw has never been a socialist for the sake of socialism. For him socialism is only a means for doing away with the ponderous machinery of capitalism, which is trying to stifle the activities of the Life Force. 24

Shaw appreciates the poet William Blake highly considering him a great poet-prophet of moral, social, and creative evolution. The diabolism of Undershaft is just like that of Blake’s rejection of distorted ideals. The difference between “the creative side and destructive one is very clear for Undershaft, not like others who should find out the difference if they can.” 25

For a long period, the capitalists have exploited the intellectuals and used them as means to achieve their aims. Through these intellectuals, the workers have learnt how to sacrifice their lives for the benefit of nationalism as the war is fought for them and their country. But the reality is that the war is fought for the benefit of the capitalists. When these simple proletariats will discover this truth, they will refuse to fight with each other. Therefore, the idea of “war on war” 26 obliges Cusins to teach the proletariats the true nature of war in order to help the children of the poor to be near the rich. Shaw exalts Christianity and condemns Crosstianity. The ‘Preface’ to Major Barbara distinguishes between true Christianity, which is the religion of sacrifice, of true repentance, and of the salvation; whereas
Crosstianity, is the religion of negation, sin, suffering, deprivation, and death of morals. Undershaft does not destroy The Salvation Army, on the contrary, he wants to identify himself with it and for this reason he gives money to Mrs. Baines in order to win Barbara for himself.

Barbara's disillusion and despair creates in her a new hope; recognizing that:

The way of life lies through the factory of death that destruction has its proper place in a healthy scheme of things, and even religion and morality must change in order to survive. Her spiritual death and resurrection contain the promise of a new social order; the money for which she was betrayed, will surely bring the freedom of Bill Walker's soul. This will be her triumph.27

She shows that civilization should be obtained by using all the possible means no matter how much sacrifice a country affords. This needs a long time process of building it up on material and spiritual levels. Barbara believes that the laborers need spiritual food which is difficult to get as they are under the control of her father's materialistic institutions. For her lazy men cannot be easily changed. The question facing Shaw is how to keep society comfortable and active within the evolutionary process. For modern man the trivial things which he accepts make him happy, and this is his problem. Shaw is quite aware of this problem as modern man never tries to change his condition so he becomes lazy and relaxed. Colin Wilson states: “One of the problems of a civilized and comfortable society will be a tendency to drift into boredom, to lose all sense of purpose.” 28 Though Shaw is not very hopeful about the notion of evolution and progress which
appeared during the Post-Victorian period, he finds himself in a new environment of intellectuality, he observes:

That an intelligent evolution might replace the bankrupt forms of Christianity. The world was in the middle of an immense war that proved that human nature had not changed in 2000 years.²⁹

Undershaft is a successful businessman who made millions by selling the guns and canons made in his ammunition factory that is well-known all over the world. He shamelessly sells weapons to anyone who can pay. He acts as Shaw's spokesman in the play, and through him, Shaw advocates his beliefs that poverty is the world crime and that only a victorious socialist can build the perfect society. Barbara is a young and idealistic woman. At the beginning of the play, she is a member of The Salvation Army, believing in its philosophies and working in its shelter. But at the end of the play, she becomes disillusioned, because of the hypocrisy of this army and decides to leave it. She plans to be a member of the ideal city created by her father's ammunition factory, where she will continue her work of saving souls of the people who are not poor or starving. She tells Cusins that she will die a Salvationist in order to bring her message of salvation to the factory workers.

Some religious and charitable institutions, such as the Salvation Army, have been criticized in this play. One can ask what the real purpose of such organizations is; especially the ones that strive to save the souls of the poor. Shaw accuses The Salvation Army of diverting the attention of the people away from the actual fact which is their poverty; making them dream of heaven and spiritual things. In this army the poor people are taught only to
pray for forgiveness, instead of fighting to get their rights. This according to Shaw prevents revolution, or any kind of workers struggle as the converted people are satisfied with their condition. On the other hand, “the rich industrialists continue to increase their funds by exploiting the poor.”\textsuperscript{30}

Cusins defends Salvation Army. Undershaft thinks that this Army will defeat its own ends by promising the poor with food, so they feel glad; in addition it depends on the offerings of the rich to assist the poor. Also it acts as an opponent of advancement through its principles of civilization. For him if most of the people think that the poor are good and the rich are evil, poverty will never be eradicated. Through Undershaft, Shaw insists that economic safety is more important than morality and must be first; “that before feeding the soul the body must be fed.”\textsuperscript{31} But despite of his defense, Cusins does not believe completely in the Army’s ideologies as he has just joined it, because he loves Barbara. He illustrates his defense by saying:

\begin{quote}
You do not understand the Salvation Army. It is the army of joy, of love, of courage; it has banished the fear and the remorse and despair of the old hell-ridden. It marches to fight the devil with trumpet and drum, with music and dancing, with banner and palm as becomes a sally from heaven by its happy garrison. It picks the waster out of the public house and makes a man of him.\textsuperscript{32}
\end{quote}

Shaw points out that the rich upon which the Army is dependent, refuse to improve the condition of the poor as this makes them lose the low-priced workmen and in return their financial support to the Army is decreased; that’s why he directs his criticism at the worst evils of society which are unemployment and poverty. Here through this political play, Shaw urges the
people to be aware of what Undershaft calls poverty; “the worst crime and that it is the vilest sin of man and society.”

The important things to Undershaft are money, arms, liberty and authority. For him money is the basis of freedom, a fundamental thing in life, as by it one can overcome all the bad effects of poverty; whereas poverty for him,

... blights whole cities; spreads horrible pestilences strike dead the very souls of all who come within sight, sound or smell of it. Both poverty and slavery have stood up for centuries to your sermons and leading articles: they will not stand up to my machine guns.

Shaw writes that when there is a conflict between religion and capitalism, the latter will always win, as it provides jobs and shelters for the poor, whereas religion concentrates only on saving the souls. For Shaw, man’s soul is best saved when his future is secured. It is a matter of fact that capitalism is the root of all evils in society; it is the one which assists persons like Undershaft to appear and give him power to command death by making gun powder, depriving the poor from their simplest rights to live, exploiting and neglecting them. It is very clear that there is conflict between idealist Barbara, and capitalist, her father, due to the differences of their ideology. Barbara seeks salvation with a free conscience to save the poor in the shelter; on the contrary her father’s only aim is money. Society should be blamed for its weakness to allow such evils in the shelter, making the poor suffer miserably and make their life unbearable.

J. A. Hobson’s theory about capitalism as summarized by Kingsley Martian reads:

Why was it that in the later stages of finance capitalism so much money and energy to overseas...
expansion? The recurrent crises of capitalism were due to under consumption. Booms and slumps, over production and unemployment were the product of a system of unequal distribution by which the capitalists constantly made more profits than they could invest in the saturated home, market .......... saturated because the workers were not paid sufficient wages to consume what they produced.35

Shaw asserts that:

money represents health, strength, honor, generosity and beauty as undeniably as the want of it represents illness, weakness, disgrace, meanness and ugliness. 36

Undershaft's aim is to make money by using any means; even killing in order to make his own life luxurious. He does not feel sorry or burdened by a bad conscience concerning the deadly weapons he had produced. For him, in order to make life endurable to everyone evil, by which he means poverty, must be abolished; as money is so important to each individual in this society, by gaining it, one can protect oneself from the crime of poverty. This is the gospel of Barbara and her father in the play, and both counter poverty by using their own means.

In this play Shaw argues that only middle class reformers think money is vulgar. The play reflects most sharply on the tendency of being social reformers to decry the vulgarity of working class attitude to money. Socialists agree that money is the root of all evil; the message of this play is that money is the root of all good. The poor, according to Shaw in his 'preface':

do not want the simple life, nor the aesthetic life; on the contrary they want very much wallow in all the costly vulgarities from which the elect souls among the rich turn away with looting. What they desire is precisely what by definition, they don’t have: money. The crying need of the nation is not for better morals, cheaper
bread, liberty, culture, nor the grace, love, but simply for enough money.  

For Shaw, money is civilization as it represents what is good for humanity, and definitely the want of it represents what is bad for humanity such as illness, cruelty, and evil. People who know this understand the world better than those who do not.

Barbara believes that her father cannot repent as his money is tainted with blood, therefore she refuses her father and Bodger's offer to give the money to Army; objecting how can the Army accept such corrupted money? But the actual situation of the shelter is very bad, it is winter, they do not have money; and nobody helps her except those who have tainted money. Before her father came, she feels safe as she is in the power of God, but now being under the domination of her father and Bodger, she feels that she is in a great misery. She is completely disappointed because she believes that all her achievements in the Army are hopeless; telling her father:

You came and showed me that I was in the power of Bodger and Undershaft... I stood on the rock I thought eternal; and without a word of warning it reeled and crumbled under me. I was safe with an infinite wisdom watching me, an army marching to salvation with me; and in the moment, at a stroke of your pen in your check book, I stood alone, and the heaven were empty.

Because of her father, Barbara begins to suffer, but through him she knows that the Salvation Army is only a means to end the protest of the poor and to avoid a revolution. This makes her to decide to go with him but never to abandon her aim, which is to save the poor workers' souls. She realizes in life there are both
good and bad, but she will do her duty among the “quarrelsome, snobbish, apish creatures, all standing in their little rights and dignities, that is where salvation is really wanted.”

By nature Barbara is a leader; she is kind and brave, possessing the strong will and the ability to handle even the difficult brutes with psychological insight.

In this play, Shaw's main purpose is to attack and reveal the modern corrupted society, where poverty, dishonesty, and alcoholism become inevitable. Therefore the activities of the Salvation Army turn out to be futile as the crime of poverty is still not solved. C. B. Purdom comments that:

*Major Barbara* is a play of conflict between the individual and society to which there is no resolution except the social redemption; as conflict arises over money.

Here Shaw creates a conflict between real life and imagination; that leads him to put the members of the Salvation Army into a dilemma because they accept money from a whisky distiller, and an armament producer while they work for the poor. Barbara's conscience starts to torture her as she cannot believe how her friends in the Army and she herself accepted the tainted money to help the poor which is against their ideology; considering that it is a matter of conscience.

Maurice Colbourne, says that Barbara will later come back again to the Salvation Army when she knows that General Booth prefers “blood and fire for the emblem of Salvation instead of the Cross.” She plans her future of saving the souls; finding and depending on other resources that can afford her to fulfill some needs of the Army shelter, and in order to improve its condition. In
the last scene, she tells her fiancé that she will die a Salvationist, deciding to live in the countryside near the ammunition factory, where she will be able to save “the souls of the factory workers and not only the starving and the poor people.”43 According to Shaw, to counter the evil is better than merely praying to God; the people must have the will, courage, and the power to destroy their enemies.

Although Barbara believes in peace, love, and the Salvation Army, she learns from her father, that money and power can be better weapons than love to be used against evil. Her fiancé's point of view is that through encouraging man's better nature; the world can be improved, he also refers to the necessity of man's challenging those who make benefit from the war, such as her father Undershaft, who “devastates their sense like a verbal ninja with this sort of realism distorted into skepticism.”44 The most important fact is that the concept of World War One provided Shaw with a profound and deep insight into its essence, stimuli, consequences, and development. For him war is an evil created for the sake of destroying mankind. He implies that European countries want and seek to thrive and prosper by using any means even the use of other nation's resources and blood: “together with capitalism, militarism, and nationalism, all are the causes that lead to the emergence of the war.”45

Throughout the conversation between Barbara's friend, Shirley and her father, one can touch and feel the absence of morality among the capitalists who have collected their money by exploiting the poor workers, whose religion is not heavenly but an earthly one, which is the money that is made in their factories. This
conversation shows obviously the egotism and the irreligious capitalists:

Barbara: By the way papa, what is your religion in case I have to understand you again? Undershaft: My religion? Well my dear I am a millionaire. That is my religion. Barbara: Then I am afraid you and Mr. Shirley won't be able to comfort one another after all. You are not a millionaire, You are Peter? Undershaft: [gravely] Poverty, my friend is not a thing to be proud of. Shirley: [angrily] Who made millions For you? Me and My like. What’s kept us poor? Keeping you rich. I wouldn't have your conscience not for all your income. Undershaft: I wouldn't have your income not for all your conscience. 

Reinhold Neibuhr remarked that,

it is dangerous to entertain great moral ideals without attempting to realize them in life; it is even more perilous to proclaim them in abstract terms without bringing them into juxtaposition with the specific social and moral issues of the day. 

Undershaft confronts his daughter and her fiancé whom they respond religiously. Now they understand that the moral standards cannot be realized through other world; they must utilize the power of their world, and avoid opposing it. Both of them have self-confidence that Undershaft’s victory does not have the ability to overcome their morality. When Mr. Lomax recommended that, ‘the more destructive war becomes sooner, it will be abolished’, Undershaft defends his business without being hypocritical by observing:

The more destructive war becomes more fascinating we find it. No Mr. Lomax: I am obliged to it. I am not one of those men who keep their morals and their business in water tight compartments. All the spare money my trade rivals spend on hospitals, cathedrals and other receptacles for conscience money. I devote
to experiments and researches in improved methods of destroying life and property. I have always done so: and I always shall. Therefore your Christmas and moralities of peace on earth and good will among men are of no use to me. Your Christianity, which enjoins you to resist not evil, and to turn the other cheek, would make me a bankrupt. My morality- my religion- must have a place for cannons and torpedoes in it.48

From this long speech of Undershaft, we comprehend that this man has no intention to stop or at least change his business. He does not feel responsible or guilty when innocent people are killed because of his deadly production. Barbara reaches to the truth that the way of life can be only through the factory of death, so this destructive evil can easily be found even in the healthy stuff. So in order to survive in this world, religion and morality must be reformed. Although this play deals with war, destruction, and suffering, it also shows concerns for economics and class structure of society. It is very obvious that the impact of war on the environment and human condition is inherently destructive; it is not only terrible but worst because of its ruins. Due to war, many people suffer pain, horror, and death. The money wasted on manufacturing weapons could be used to end poverty, homelessness, and all other social diseases.

Anything related to human life and his experience draws the artist's attention; so Shaw’s concerns and important task for him is to determine specific personal, social, or political problems or conflicts in society and attempt to find a logical solution for them in order to relief man. Colin Wilson says that by attacking the problem of war, Shaw offered a solution which is away from understanding and sympathies of his generation. He adds that
according to Shaw “God has no alternative than to work through man.”

The reformers of society consider poverty and ill-health as the causes of all evils. Man is responsible for creating evils in society because of his weak will to develop and improve himself. The money of the rich is increased by the help of the poor when the latter allows them to take their rights, use and exploit them. To live a better life, man should counter the evils. Shaw wishes and intends that all the people in the world should be equal, showing his hatred to the poverty and insisting that it must be eradicated from the world because of it, many bad things that harm humanity stretch, such as illness, death, cruelty, violence, corruption, degradation, humiliation, and whatever is considered evil in the world. In *Major Barbara*, poverty degrades and hungry people do not need religion. The only means to build successful morals is through money which is very important and necessary in the world. As a matter of fact, there is no genuine religion unless there is sufficient income of each individual in the society in order to live at least simple but respectable life. One also should stand against war and those who gain funds from it. To Shaw “war is some sort of fertilizer which makes him witness new horizon of thought to reconsider the question of human suffering.”

It is clear that poverty like ill-health is bad; escaping from it cannot justify the worst actions. *Major Barbara* reveals the relationship between money and morals away from religion which is an integral element of it. This play also shows that civilization is necessary for countries and must be obtained no matter how much sacrifice a country can afford. The building of civilization includes
materialistic and spiritual material. Shaw has been aware of the problem of modern man who is lazy and satisfied with trivialities. Colin Wilson illustrates that “one of the problems of civilized and comfortable society will be a tendency to drift into boredom, to lose all sense of purpose.” At the end of the play, Barbara knows from her father that money and power can be better weapons against evil, than love.

**Section Two: Arms and the Man (1894)**

This play was published in 1894; it is one of the four plays, called *Pleasant plays*. Shaw, in his comments wants to tell his readers that they are not debarred from his attack against social abuses. He makes the people laugh while they read his plays, but he also makes them think carefully about the background around them. His use of the comic element is a means to an end, not an end to itself; through it he conveys his moral message. C. Berst points that Shaw has “turned to humor as a vehicle for thought.” It is Shaw’s first experiment in a British, international setting with war as its main motif. Under the appearance of fantastic humor, there is the deadly seriousness of his claim that he wanted this play to be his sermon on war. At the end of the preface entitled "Mainly about Myself" written in 1898 to ‘Plays Unpleasant’, Shaw states the purpose of his ‘Plays Pleasant’ as a dealing with the romantic follies of society. The title of this play *Arms and the Man*, has been taken from Dryden’s translation of the first two lines of the Roman epic, Virgil’s Aeneid;

*Arms and the Man I sing, who forced by Fate, and haughty Juno’s unrelenting hate*
This epic of war is about the heroic adventure of the Greek hero, Aeneas who was very brave and could fight all the dangers in the war of Troy. Thus Virgil in his epic glorifies and praises the war, and bravery, on the contrary Shaw, divests the war from any glorification, and wants people to see and recognize “the true nature of war that is ludicrous and horrible.” He satirizes the war in general and the romantic soldier in particular.

In *Arms and the Man*, these follies are identifiable as mankind's illusion about war and love. Shaw has preferred to use a violent assault of satire and mockery of the conceptions that glorify war and idealize romance. For him any war would outfit his satirical purpose; the lifeless image was animated by connecting the physical realities of precise country and a sense of history. Without specifying time, place, or characters, he starts his play:

The first version of the play had no geography-nothing but a war with a machine-gun in it. It was Sidney Webb who suggested the Servo-Bulgarian war. However, I adopted it to the historical and social facts of the time very carefully.

The political background of that period reveals that every major power involved in the conflicting interests and military exercises, shows that the international relations between the countries were confused. In 1876, a national uprising took place in Bulgaria against the Turks, but it was soon compressed, cruelly leaving many people slaughtered. These were the atrocities of the Ottoman misrule which disgusted millions of people in Britain and Europe. William Gladstone (1809-1898), British statesman and liberal leader and four times Prime Minister (between 1868 and 1894) was the most influential politician who could convince
British and European public opinion against the Turks; ‘whose *Bulgarian Horrors and the Question of the East* (1876)’, made him the European champion of the rights of the smaller Balkan nations. He is described as the one who did more than any man of his generation “to advance the cause of peace and adjudication, to appeal for humanity in the governments.”

Bulgarian issue seems to have remained controversial for many years. Gladstone calls for the rescue of the Balkan provinces from the despotism of the Turks and converted miserably enslaved provinces into hopeful and gallant little states. This view forces Shaw to attack the “political and religious ideals which had inspired Gladstone.” He also attacks the idealists who championed a small nation which suffered at the hands of a tyrannical conqueror and was the victim of an aggression. The most important merit of Shaw is that his audience not only laugh but also think seriously about the various events surrounding them. What to many people seems a noble and humanitarian campaign on the part of Gladstone, for Shaw it is hypocrisy and electioneering propaganda and, at worst, extremely destructive nationally and internationally. Shaw not only attacks Gladstone's policy for “it is distracting the British's attention from the internal problems, but because it is also based on religious injustice and demagogic deception.”

This play takes place during the Serbo-Bulgarian war in 1885. Its heroine, Raina is a young Bulgarian girl engaged to one of the heroes of that war, Sergius whom she idealizes. One night, a Swiss voluntary soldier of the Serbian army, Bluntschli bursts into her bedroom and begs her to hide him so that he will not be killed.
Raina complies, though she thinks the man is coward especially when he tells her that he does not carry pistol cartridges, but chocolate. Bluntschli, is the hero and the main exponent of realism in this play; having no illusions about the nature of war. Instead of barging about heroism, he shows Raina an entirely different picture of war, as seen from a professional point of view. He tells her that soldiers should not be classified into categories of braves and cowards as there are only two kinds of soldiers: old ones and young ones, and “the experienced soldiers are those who are not particularly keen about dying first.”

Critics considered Bluntschli’s preference of chocolates to cartridges was the most fantastic of Shaw's farcical inventions; who writes that Bluntschli is not a conventional soldier but:

He suffers from want to food and sleep; his nerves go to pieces after three days under fire; ending in the horrors of a rout and pursuit; he has found by experience that it is more important to have a few bits of chocolate to eat in the field than cartridge for his revolver.

In a realistic condition Shaw justifies that chocolate is simply one of the most popular food a soldier could get, for it was the cheapest and most of the people can easily purchase it in order to fill their stomachs and not to feel hungry. Then, at the time of war chocolate is not only a mere sweet for children, as it can be used for the soldiers who do not have enough food during the time of the war. Shaw suggests one of the most horrible facts about war that creates unnatural pressure and under the pressure of starvation, thirst, fatigue, or fear, man's endurance is limited; this bad condition may push him to elapse into the state of beast. In this natural attempt to survive, man of all times under such pressures,
is known to have eaten, drunk, or done the most unbelievable things. Allardyce Nicolle said that “the desire for liberty in domestic and in moral circle was paralleled by the desire for liberty in social life.” 60 Shaw portrays carefully the miserable circumstances in which poor people live and when they look around them, they only see the depression, the destruction of war, and the horror of modern society. This play is one of the pleasant plays which Shaw called an anti-romantic comedy, “it is an amusing exposure of the glorification of war and romantic love.” 61

Although Shaw uses funny ways to criticize war, it seems serious kind of fun that is very close to crying. On an occasion Bluntschli is made to bring horrors of war to the minds of his Bulgarian hosts in such an informal way that makes it sound both horrible and absurd, when he tells them the story of his own friend with twelve other men, who were roasted alive in a wood yard fire after having been injured in the thigh by stray bullet. This horrible story shocks all the characters. Shaw’s satire about the war is illustrated clearly through the words of Sergius; “Oh war, the dream of patriots and the heroes, is a fraud, Bluntschli! A hollow sham like love!” 62 Shaw writes when there is no other choice except war, we have to fight as it is a necessary evil. For him, in the war all the soldiers are stupid and coward at heart and the food is more important than ammunition. The soldier’s duty is to save and protect his life as much as he can, even if he obliges to run away from the battle field. Shaw is against the glorification of war, and urges the people to understand very well its severe and horrible reality; not to be deceived. For him,

Soldiering is the coward’s art of attacking mercilessly when you are strong, and keeping out of harm’s way
when you are weak. That is the whole secret of successful fighting. Get your enemy at a disadvantage, and never, on account, fight him on equal terms.  

Shaw has chosen the character of Bluntschli, who is a professional soldier and not an ordinary Swiss man who said that he could fight on either side of the conflict, but the Serbians came first, and hired him. This is undoubtedly one of the grimmest realities of war. Shaw strongly wants to introduce this reality, as one of his weapons to undermine illusions about war and heroism. Some Victorians think of war only when it is garbed with holiness, patriotism, and imperial grandeur, but they must know that it is a very disturbing experience to be presented with a sympathetic character who is hired to fight. Bluntschli is a professional soldier is hired to serve in the army of a foreign country; not a romantic adventurer, on the contrary, he is portrayed as cool, clear sighted, practical, and realist. Fighters in the war are,

either those who volunteer to fight for ideology or a cause, or those who although paid to fight, are forced to do so by their own governments or some organizations with coercive powers and financial backing.  

Shaw wants the better of the two worlds to serve his purpose in the play, the Swiss democrat, a realist, a mercenary. Ironically, the failure of Bluntschli in the battle is due to the “shortage of the right ammunition and his failure as a realistic mercenary, is due to the lack of the right motives.” According to Shaw, man will sooner or later gain bravery and ability to remove the mask of the faked ideals and face the reality of the world in which he lives. Sergius, before he recognizes the reality and comes to his sense, considers war as a glory, an honor, an excitement, and a romantic
adventure. On the contrary Martin Meisel puts it: “All wounds were chest high and the brave acquired the fair.” On the battlefield Sergius launches an idiotic cavalry charge against a machine gun battery. He and his regiment are saved from total annihilation because the enemy has the wrong ammunition which means that by luck they are protected; thus Sergius becomes a hero of a decisive battle.

The two Bulgarian majors, Raina's father and her fiancé are influenced by the Swiss captain Bluntschli who makes them exchange their ideas about war. By knowing this dreadful and abused reality, Sergius admits honestly that they are just like two children in the hands of the skilled soldier. The outside world has disappointed Sergius and shattered his ideals about war. It also ruined his career as an officer, he lost his military profession and his fiancé to the same enemy. Shaw has singled out man's follies in war to be his goal in his attack, on false ideals and bygone concepts.

Shaw in *Arms and the Man* speaks of war in general saying that “knowledge, food, caution, skill and the physical courage are very important things the war needs.” In criticizing war, he depends on English proverb which says ‘war resolve nothing’ therefore, he emphasizes that any problem cannot be resolved by war but through negotiation which is most useful in finding good solutions for peace. He denies war because it does not have principles of justice or right judgment according to common law. Sergius is a romantic person, for him the soldier is a hero and war is magnificent, he considers what he has done in the war act of bravery but the reality is, it is an act of stupidity and madness. He
gives reason that force him to leave the army, he is no longer a soldier; his explanation shows his cynical scorn for humanity: “His wincing and mockeries under the sting of the petty disillusions which every hour spent among men brings to his sensitive observation.” On the other hand Bluntschli never has any illusions about the glory of war. The differences in opinion towards war between Sergius and Bluntschli explain that soldiering is a mere trade. Bluntschli is very strong in his attack on war but he is afraid of death and he is a coward on instinct. To him life is more beloved, and he thinks that life should be preserved, not be destroyed. He never loaded his pistol though he is a professional soldier.

According to Shaw, there is no justice in this play, especially in war, there are two countries fighting each other without knowing the rules of the war; at the same time there are other two countries supporting them. The Russian supports the Bulgarian army and the Austrian supports the Serbs. These two supporter countries are the real benefactors of war “No, all Austrians just as our officers were all Russians.” Raina thinks that war is something glorious and noble, something to be proud of it, as she is very romantic girl. But when she hides Bluntschli in her room, her attitude towards war changes especially when she learns that her fiancé was not really a hero but a fool who won the battle only because the Serbs did not have enough and right ammunition. By meeting one of the defeated soldiers, she realizes the dreadful consequences of war, and now she sees the other side of reality about war which is dark and sad. A. C. Ward comments:

Raina finds herself moved to pity by the suffering she has endured. She had imagined war as an
exciting sport; she has now seen it as dreadful reality through contact with one of the defeated.  

At first Raina despises Bluntschli, considering him a coward, because her idea about the soldiers was that all of them are brave and ready to die at all times. She could not imagine that a soldier would run away from the battle field, that a soldier could be hungry, tired, and sleepy. But Bluntschli tells her that all the soldiers are coward because all men would like to live as long as they can; no one likes death. He adds that it is not bravery if all the soldiers die. If a soldier can save his life he can fight another battle. Through Bluntschli, she discovers the terrible side of war, as he proves to her that war is not an act of heroism, but horrible act of wildness. His very bad condition affects her greatly and urges her to give him a safe place which is her bedroom to conceal him. On the contrary to Raina, Bluntschli does not have such romantic view of war; as he is a realistic man, his point of view about war is practical. Since he suffers the misery of war, he does not feel it as something great but just a means, to make his living. He succeeds to convince Raina to change her romantic view about war by telling her the truth of his participating in this war which was only for money. The financial cause is the main reason that encouraged him to fight, not the glory of the war. Moreover, he chooses to fight for the Serbs not because he wants to help them or he believes in their ideals, but simply because it comes first on his way from Switzerland no more. Here Raina realizes that there are men fighting war for the sake of money not for their ideals.

At the beginning of the play, Raina believes that war is a noble game in which the bravest soldier wins the glory. She is very proud of her lover, Sergius. But during the course of the play,
Raina comes to realize the hollowness of her romantic idea and her fiancé's value, and the true nobility of the ‘chocolate-cream soldier.’ Shaw thinks that war is a bloody act of violence, “As a human person I detested violence and slaughter whether in war, sport or the butcher's yard.” He criticized the conventional romantic view of war as an act of heroism; that men fight war because they are heroes and they enjoy defending their countries. He attacks the war and makes us see the real and obvious picture of it by presenting the soldiers who carry with them chocolates instead of ammunition while they are fighting in the war, and fighting for the sake of money. According to him these soldiers are pushed in the war just like a heap of peas, which has been thrown on the window but all the grains are impossible to reach at the same time. Here he explains the real picture of war when the soldiers throw themselves in it. Raina and her mother imagined war as a magnificent act, whereas it proved to be a hideous and dreadful reality. In it poor and innocent people are killed, professional soldiers like Bluntschli carry food instead of weapons while the amateurs like Sergius carry cartridges. Shaw strips war of its romantic glamour “War is no longer a game of trophies and medals and chivalry and honor.” Wars cause disasters and there is no glory in them. Sergius, a disillusioned soldier, also accuses soldiering of being coward as it attacks the people without any kindness.

According to Shaw, heroism must serve humanity and give them peace and happiness. He does not believe in the military exploits of the war adventurers, on the contrary he insists on his view that soldiers kill each other for fake causes and sometimes
they may become the victims of their own leaders particularly when they are obliged to fight. The war mongers may be princes, kings, generals or profiteers: “Our warriors would be flogging on another today as abjectly as ever but for the interference of humanitarians who hated the whole conception of military glory.” 73

Bluntschli is the mouthpiece of Shaw. He expresses Shaw's views on war and soldiering. He is a human being first, afterwards he became a professional soldier; a brave man but he does not want to make his men cannon-fodder as Sergius foolishly did. He can use weapons but he is not a war instrument; he not only knows how to fight well, but also knows how dreadful war is; and hopes to avoid the catastrophe, if he can. If he has to fight, he will fight but he wants to give up fighting. If there has to be war, it must be planned and prearranged just like business; regarding the provision of food for the soldiers, it is more important than the provision of ammunition. The appearance of Bluntschli shows that war is only a mere deception and genuine significance has to be attached to men. Shaw does not appeal for non-violence, but he does not want war to be glorified, for it is not a noble game of drums and banners of patriotism and courage; it causes the massacre of the innocents. Sergius confirms what Shaw believes in; by saying “I won the battle the wrong way when our worthy Russian generals were losing it the right way.”74

Bluntschli is a typical victim of war as he has been pursued persistently by armed men for forty-eight hours which makes him exhausted, and hungry as he has no food to eat that’s why he asks for chocolate. This simplest thing can give him the strength to resist the hunger. Raina's illusion is that all soldiers are brave and
they love to die, but Bluntschli brings the fact before her, when he tells her that all the soldiers are cowards at hearts and they are all afraid to die. He adds telling her that new soldiers carry ammunition with them, whereas experienced soldiers carry chocolates.

*Arms and the Man* shows war as a matter of commerce, a higher force devoid of romance and heroism except for those who are fools like Sergius. Only a man like Raina's father can feel the authentic glamour of war by staying at home and making a fortune out of it. Shaw in his preface to John Bulls *Other Island* talks about the dehumanizing effects of military life upon the officers like him who profess a philosophy of murder. He regards “the widespread murder as one of the superior arts that starched quickly and then he condemned it.”

In this play, Shaw denounces the over-romantic illusion that is attached to the war by commenting, “fighting if you will but for goodness’ sake don't strike picturesque attitudes in the limelight about it.” For him wars are desperately illogical things of life that may in certain conditions be a vicious necessity. His main purpose is to assault the romantic concept of war through offering a more realistic depiction of war devoid of the idea that such death and destruction is related to nobility. Still, this play is not “an anti-war drama, but rather a satirical attack against those who praise the horrors of war which is only a butchery having no glory in it.”

War is evil which leads to the disasters of humanity and makes them suffer, losing their homes, friends and even the hope to live. It is war that nourishes Shaw's socialist anti-war propaganda
throughout the serious and horrifying idea of it that is closely associated to death, loss, and devastation.

Despite the fact Shaw is not very optimistic about the notion of evolution and progress which appeared during the Post-Victorian period, he finds it a responsible pretext to set into a new environment of intellectuality. Most of the people consider war as a horrible and an absolute catastrophe, for causing the loss of human interests; but Shaw according to Colin Wilson, wished that war had happened ten years earlier, for it “pulled him short; it restore him to a level of seriousness he had not touched for nearly a decade.”

Shaw said that the church and the school give the people important lessons, so like them the theatre gives its thoughts to the people through presenting a conflict. This conflict attracts the attention of the audience as it is taken from the real life, such as a general conflict ‘war’ and force them to think about the solutions to avoid this destructive and horrible evil. War is the result of a brute instinct to kill and be killed. Conflict is essential in all Shaw’s dramas, but in this play there is no external conflict, there is only a disagreement on views of war. Unfortunately, due to society’s lack of understanding and failing to learn from our past errors, we are destined to repeat many of them.

Section Three: Heartbreak House (1919)

In 1916 Shaw's hopefulness about doctorial capitalism had faded as the First World War devastated and shattered him, this urged him to write the play Heartbreak House. The protagonist of this play is Boss Mangan, a powerful industrialist like Undershaft in Major Barbara. It seems the great tycoon has to convince those
stockholders that his empire is taken from him. *Heartbreak House* is considered as one of Shaw's most important plays, for it portrays the kind of people, their way of living, and the state of mind that ignited the First World War in 1914. Just after the war, this play appeared in which Shaw intended to wake up the people from their disinterested stupor and make them see the folly of war and their incorrect way of life.

This play exposes the spiritual bankruptcy of the generation before the war that evoked in Shaw a special kind of guilt. During the war, Shaw was disliked in Britain as he looked at it objectively; but this pessimistic play is his response to the war. Its characters represent “the educated and leisured classes of England whose weakness and futility symbolize the decay of civilization.” He observed that, due to the bad effects of modern civilization, many diseases in addition to the corruption exist. He further remarks:

> The situation has occurred so often, before, always, with the same result of a collapse civilization..... not mean if man cannot find the remedy no remedy will be found.... What it means is that if man is to be saved man must save himself.

During the war Shaw wrote this dark comedy, subtitled a fantasia in the Russian manner on English themes. It portrays the cultivated people in an eccentric country house, during the time of doom. It tells the story of the strange house of old Captain Shotover who retired from the sea and now is barely scraping out of living with his inventions. His daughter, Hesione Hushabye, runs the house, haphazardly but delightfully. She keeps her elegant husband, Hector as a pet, and loves to invite people particularly
whom she loves. In this play Shaw presents a clear vision about Europe, he writes:

a generation that gave a heed to the life Force was like the drunken skipper, who there comes late perhaps, but surely the smash of ship on the rocks, the splintering of her rotten timbers, the tearing of her rusty plates, the drown of the crew like rate in a trap.  

About the play, C. B. Purdom remarked that, “this play is unmistakably of the great works of our age, for it sets the time’s essential problem in the burning light.”  

It is a satiric comedy in which Shaw used his study of Chekhov’s *The Cherry Orchard* to present his feeling about the uselessness of the people and the policies in Europe after the war. Though he knows the answer that this cannot happen, he asks this important question, 

whether Man will or will not address himself to the work of helping life in its struggle upward. If Man does not understand this work, will the Life Force allow him to enjoy Free will at the cost of upward progress?  

He gave a very important warning that Europe will face disaster if it neglects the duty of the Life Force.

In *Heartbreak House*, Shaw shows that war is a disaster in both historical sense and moral sense; indicating and disclosing the universal consequences of war: “To the truly civilized man, to the good European, the slaughter of German youth was as disastrous as the slaughter of the English. Fools exulted in German losses.”  

They were our losses as well. Shaw's repulsion of war is identical to that of Captain Shotover who asks: 

What then to be done? Are we to be kept forever in the mud by these hogs to whom the universe is
nothing but a machine for greasing their bristles and filling their snouts? 85

These questions include the recognition of the depression, misery, and melancholy brought by a mechanistic view of the universe, in which man's mind has disappeared. Moreover, the politicians become not men but hogs, and the whole world is condensed not to a satanic mill but to a machine in order to look for the hogs. Hector Hushabye expresses his feelings towards those hogs and the way he wishes to deal with them:

I tell you I have often thought of his killing of human vermin. Many men have thought of it. Decent men are like Daniel in the lion's den: their survival is a miracle; and they do not always survive....What are our terrors to theirs? Give me the power to kill them; and I'II spare them in sheer.........86

Being a revolutionist, Shaw tries to find alternatives that should supersede the degenerating ones. His skepticism, then, leads him to freedom of thought, which enables him to adopt a new religion and a new faith. He thinks all the existing codes, whether social, political, or religious are not enough for him. As a matter of fact, he feels that it is his duty to reform his society and make it comfortable; knowing that finding alternative is not an easy matter. He compares the reform of society to climbing a hill; a weak person will not be able to climb the hill whereas the strong can do it very easily. The same is the matter of reforming the society, that we must have higher minds and creative abilities, observing: “it is only the clear head and the wide purpose which can save the society.”87

The house is shared by unconventional inventor and retired old sea Captain Shotover with his eldest and beautiful daughter
Hesione and her husband Hector, who is fashioned like the old ship. His other daughter, Lady Utterword, whom he imagines to come back again after twenty years. She finds the house not well arranged for her and she feels upset as her father refuses to recognize her. Hesione invites a young girl, Ellie Dunn, a poor young lady, arrives for a weekend and visits the home. Upon her arrival, she discovers that the rules and manners of society do not apply here. She stays for a long time but no one remembers her, to tell her that she must marry Mangan, a perfect hog of a millionaire for the sake of her father, Mazzini Dunn who is poor and who had borrowed money from Mangan to start a new business but this money is gone; he is bankrupted, although he is appointed a manager. Mazzini is the nineteenth-century Liberal, believing in progress, but he is over-romantic to be an intellectual force. As a result of it, he has become a tool in the hands of Boss Mangan, who is the symbol of capitalistic exploitation. Ellie is engaged to Boss Mangan, a wealthy capitalist who saved her family from financial ruin years earlier. She does not love him, as she feels indebted to him.

Shaw makes use of the contrast between Mazzini Dunn and Boss Mangan who wants to marry Dunn’s daughter. Mangan represents realists who knows that money is power which enabled them to turn the thoughts and ideas of the idealists into profits for themselves. Mazzini appears kind hearted and generous, but weak. Mangan behaves in an egotistical and dishonest, yet influential manner. Mazzini’s belief in fate ruling his life reinforces his feeble ability to control his situation and according to the captain dooms the ship to destruction unless competent navigation can be learned.
The subject matter is the ignorance and indifference exhibited by the upper and middle classes to the First World War and its consequences. The self-indulgence and lack of understanding of the high class characters are central issues in British society at that time. Shaw views that even within the upper class, there are two groups, the equestrian and the neurotic classes. Shaw himself made this distinction, noticing that one group had all of the big ideas about changing the world, but they do nothing as the less educational group does the actual work of running the country. Shaw visualizes a corrupt, demoralized European society, emphasizing his point through commentary.

Ellie admits to Hesione that she admires her husband Hector, Hesione does not mind as she just wants to save Ellie from her marriage. So Hesione zeroes in on Boss Mangan while Ellie goes after Hector, things do not go as planned. Hector changes as soon as Hesione's sister, Lady Utterword comes back after many years. He was immediately bewitched by her, he is not the only one. His brother-in-law, Randall also seeks to announce his love for her. When Ellie asks Hesione how she can love a liar, she answers that there is not much love in the world and people have their virtues and vices mixed together. Shaw satirizes their trivial deceptions and the careless sport they make of love, “their lives of leisure, and their casual indifference to the outside world, make them prime targets for Shaw’s high powered wit.”

Shaw uses his assorted group to make comments on marriage and society; as in his view marriage is essentially a business decision based on business. This play takes place during the First World War, on the eve of large societal changes.
Old Captain Shotover has a delightful country house architecturally suggestive of the ships he once dangerously sailed but now landlocked and wrecked, complaining of,

the accursed happiness I have dreaded all my life long: the happiness that comes as life goes, the happiness of yielding and dreaming instead of resisting and doing, the  of the fruit that is going rotten. 89

The Captain now attempts to live by his inventions, he has a store of explosive in the gravel pit in the garden to blow up the human race if it goes too far. He starts this new invention according to Hesione's request, as the household funds have run low. Through the Captain, Shotover, Shaw reveals his principles of socialism, which according to him, is the only remedy to the economic and social chaos of that time. Mangan tells Ellie that he is the one who ruined her father and made him suffer greatly. His main purpose of ruining him is to gain financial benefits of the business. Despite hearing this from him, and his admission that he is in love with Hesione, Ellie still wishes to bargain and marry him. She plans to blackmail him by telling him if he refuses to marry her, he will never enter Hesione's house again. She looks on marriage now only as a financial undertaking; it is her only escape from poverty.

Hesione finds that Ellie is determined to marry Mangan for his money. The vital question is whether young Ellie shall marry elderly boss Mangan, the crude financier whom she believes to be her father's benefactor; though he is the one who is responsible for destroying her father before employing him as a manager. Mangan discloses the fact that though he is a millionaire, he really owns nothing. He is condemned socially and economically as harmful,
but in himself, he is not revolting; he is stupid, childish and even amiable. Lady Utterword suggests that:

he should go in for politics; upon which he angrily exclaims that he is the dictator of a great public department and he goes on to amplify upon his achievements, which prevent other heads of departments getting the glory of winning the war.  

It must be noticed that on coming to this house, Ellie's first shock is her discovery that her hero, Marcus Darenley, is really Hector Hushabye, the husband of her friend Hesione.

Mazzini Dunn, Ellie's father refers to himself as a sacred soldier of freedom, acknowledges that in realistic matters he is a silly person, having the ability to start business but not to dash them at revenue because he cannot care for money enough as for him the quality of goods and the happiness of workers are more important than money. Ellie wants nothing from Mangan but his money; she never listens to Shotover's advice that her soul is more important than money. Through declaring that the soul is very expensive thing to keep, Ellie tries to justify her mercenary intention:

It needs music and pictures and books and mountains and lakes and beautiful things to wear and nice people to be with. In this country you can't have them without money; that is why our souls are so horribly starved.

By hearing her justification, the father tells his daughter that:

You are looking for a rich husband. At your age I looked for hardship, danger, horror, and death, that I might feel the life in me more intensely. I did not let the fear of death govern my life; and my reward was I had my life. You are going to let the fear of poverty
govern your life, and your reward will be that you will eat but you will not live.\textsuperscript{92}

Shaw designated in his ‘Preface’ that \textit{Heartbreak House}, is cultured Europe before the war, living in hell, looking for enjoyment, and finding boredom. What is worse, “boredom as it leads to a yearning for pleasure and what could be more exciting than being threatened with death.”\textsuperscript{93} History records that most of English men were pleased at the outbreak of the First World War, later, many got so trapped in the war hysteria that it made them forget to be a human being. They became either heroic doll nurses, or mechanical toy soldiers or bold citizens repeating patriotic slogans. They believed that they fought against the powers of darkness, bloody humans, and oppression in order to achieve justice, truth, freedom and goodness for all the human kinds. In ‘\textit{Common Sense about the War}’ (1914), Shaw ridicules the notion that the war is, “a simple piece of knight-errantry, with England as Lancelot- Galahad, and Germany as the wicked Giant.”\textsuperscript{94} The real causes that urge the capitalists to participate in the war are the rare resources, and low-priced labor. There is cause of despair in this play as the children of wise father blame him for the moral vacuum he has created round him. The ship of state still need steering, but the defeated Captain from within substitutes the romantically handsome Hector who is not well qualified to this job. Moreover, the men who are eager to rule, namely Hasting Utterword, whom Shotover calls ‘the numbskull’ for his narrow mindedness, cares only for power and Boss Mangan looks more as slave than boss. Both are not fit to rule. They are seeking to achieve their own personal gain by any means even by using brute force, that hurts the people in order to get power. The result of both of them Boss
Mangan and Hasting Utterword ruling is in favor of “private wealth and class privilege and can only be war.”

To express Shaw’s feeling that as Captain of the intelligentsia, he was ill treated by his progeny, partly in the ironic form of respectful indulgence, partly in the form of the blame for his bringing them up in a way that makes them unfit for anything but breaking hearts or having their hearts broken. Despite this some hope is suggested when Ellie rejects Boss Mangan and takes Captain Shotover in a mystic betrothal. The two separate from the others in looking forward to additional bombings, not because they have a death wish or a craving for excitement but because the bombing will clear the ground of a rotting society; Mangan and Bulglar, both robbers of society and an ineffectual church are destroyed in the bombing, making possible a new society.

At the end of the play, the event of destruction of the church makes Ellie's father assert that the poor clergyman will have to get a new house. For Shaw, the war is largely attributed to the failure of organized Christianity both to produce true Christians and to provide an adequate response to the moral vacuum in which modern disbelievers suffer; it is the time for religion to get a new house. This play is the embodiment of a nation because only people can live in this house. The more invulnerable its foundations are, stronger its people will turn to be. In it Ellie declares that: “this is a silly house, this strangely happy house, this agonizing house, this house without foundations: I shall call it Heartbreak House.”

The play finds its roots in the medieval morality plays, for it is merely a dramatized allegory. Shaw intends it to be an allegory as the title indicates. In the preface attached to it, he remarks that:
Heartbreak House is not merely the name of the play which follows its preface. It is cultured European before the war. The persons in the play are more concerned with materialistic yet transient things. They have over-looked aspects of beauty and spent nothing on them. Rather everything is exercised for the sake of ugliness.97

A. C. Ward describes the theme of the play Heartbreak House in these words:

Nations were more in love with death than with life, for they would not spend on beauty and health, on honor and comfort, a title of what they spent on war. They grudged a few hundred a year for their salvation: they now pay millions a day for their destruction and damnation.98

This play shows that civilization brings with it many problems; one of which is so important, it is the idea that civilized man has become midway between a near death of Christianity and the new evolutionism which may become a future religion. The decline of religious faith means prosperous devilish intentions and aims. In this play, the disappearance of old religion shows the rise of man with violence but without the ability to distinguish the right from the wrong. Businessmen are armed with the law of jungle as it is the best law that allows them to exploit people in various ways. Most people try to use all forms of deceit and betrayal; looking forward to find some effective power that may bring about the salvation of man:

And the result was war that almost destroys civilization. .......... a century without religious conviction, the age of dictators. Artists with courage but without conviction, businessmen with a creed of" Dog eats dog", ineffectual idealists exploited by businessmen, intelligent girls who have accepted to
sell out; and everybody suffering from boredom and wishing that something exciting would happen.99

The characters in this play live in a society which is on the edge of war, yet they are seen completely preoccupied with trivial romances. They are unaware of the reality of destruction. As a matter of fact the war to Shaw is some kind of a fertilizer which makes him observe new horizons of philosophy, to think about the question of human misery and anguish. Because of war, Shaw wrote and completed this play quickly because he wanted to present Europe immediately before the war. Colin Wilson points out:

What he wanted now was to produce an effect that had never produced before: an atmosphere of futility and boredom with undertones of menace. The theme of the play was to be European just before the war, the emotional shallowness and drifting, the devaluation of values. 100

One of the most important tasks of the artist is to resolve certain problems or certain conflicts, so that he can reach a reasonable conclusion that may serve a certain human purpose. The conflicts to be resolved may be personal, social, political, or anything else related to human life and experience. When Shaw refers to progress and technology, he is not condemning the devilish effectiveness of the weapons used in the First World War. Material progress seems to be destructive to human life which opposes the definite determination and will; not the will of man but the life force to continue living in the universe. Moreover progress gives longevity to human life and development to the life force; it splits the people into two groups, inferior and superior.
Bernard F. Dukore observes that, “members of the capitalistic society in Shaw's *Heartbreak House* are unable to prevent the destruction of capitalists- liberal England.” According to Shaw the members of the middle and upper classes of society are responsible for paving the way for the destruction of society because of their behavior that is inconsistency. It has been said that this play is the reason of the success of T.S. Eliot's poem ‘*The Waste Land*’, which shows that nihilistic and insignificant relationships captured the cultured world. As Eliot suggests that to get rid of this problem, we must return to religion as the best solution. For Shaw the return has not taken place yet, as it needs time.

The civilized man in this world is trapped by monotony and worthlessness, Shaw finds himself confronted with this crisis. In this play Ellie and Captain Shotover express the concern of the nihilistic point of view set by Shaw concerning the future of man and reveal the concept that war is the outcome of a life without a purpose and the product of the state of being free from suffering, anxiety and pain, and that it is the product of a comfortable state of life. Then Hector says that the ship they are boarding is a symbol of England which is just like a prison and inquires about what one can do concerning the failure of purpose resulting from comfort and prosperity: “And this ship that we are all in? This souls' prison, we call England.” The end of the play shows that the war is the outcome of dullness, and the presence of futile and meaningless, and boring activities, together with the external pressure from without. To emphasize the point, it may be noted that Shotover alludes to the well known notion that in order to survive the civilization, there must be a great adventure.
Colin Wilson pertinently remarks that: “war is a consequence of boredom and lack of genuine reason as much as international pressure.” Without doubt the prosperous society is the violent society; in other words, this civilization which is necessary and important to the human life contains within itself the seeds of its own destruction. Generally speaking for the people, the war is ghastly, horrible and absolute catastrophe because of the loss it may cause to human beings.

Shaw discloses that in a capitalistic society the triumphant politicians and lawmakers are all deceivers “who are pledged to support the vested interests which have given them the power they misuse.” He also argues that one should counter evil by using good forces and not by using hostile and violent ones. In his life time, Shaw diagnosed the world’s ills that sabotage human being’s life and his society, but offers no remedy. The ship symbolizes the world, though the ship may in the end be saved from disaster, it is nevertheless an untidy ship with a muddled crew. *Heartbreak House* is a great play because we have to protect the people who live in it whatever they do or say, regardless of their beliefs or thoughts.

**Section Four: The Devil’s disciple (1897)**

Shaw wrote Three Plays for Puritans; they are *Captain Brassbound’s conversion*, *Caesar and Cleopatra*, and *The Devil’s Disciple*. These plays were published in 1900. By writing these plays, Shaw intends to expand the reader’s horizons as they are concerned with the eternal idea of man’s conflict between good and evil and a human will to evoke moral values which will help man to become better. Magorzata Bielecka describes that:
how Shaw’s unconventional heroes discover new ways of doing things by following their true nature. They are unloved, lonely individuals who ruled by morality, can influence the great events that take place in the plays.  

*The Devil’s Disciple* is a melodrama and a farcical comedy. It is set in Colonial America New Hampshire in 1777 in the third year of the Revolutionary War. The characters are puritans. Its message about virtue and vice and the actuality of both are deeply human and still relevant. The play tells the story of Richard Dick Dudgeon, a young reprobate who is black sheep of the Dudgeon family because of his impiety and his line of work which is smuggling. He is a local outcast and self-proclaimed ‘Devil’s Disciple’ who sacrifices himself in a Christ-like gesture despite his professed infernal allegiance. When he is fired from his family, he returns their hatred with scorn. After the death of his father, Dick returns to his childhood home to hear the reading of his father’s will. It is revealed that Dick’s father secretly changed his will just before he died, leaving his estate to Dick, the eldest son. His mother becomes angry after hearing the will of her dead husband, and moves out of the house, leaving Dick alone with young male Essie. At the end of Act 1, Dick proclaims himself a rebel against the British and decides to join up with the rebels. He scorns his family as cowards when they flee from his home.

This play is one of Shaw’s most popular ones. It is about the American Revolution. Shaw actually used the historical facts of the Revolution as a background to display some of his most brilliant verbal fireworks on the subject of Puritanism, religion, conventions, English and American stupidity, and the value of British appeal as a remedy to the stupidity of the military. The intelligent Colonials who fought the
British were really dominated by British liberal thought, such as the ideas of General Thomas Paine:

    illuminate how much we Americans owe to the English for supplying us with a clear reason why we were fighting against them, other than the materialistic “no taxation without representation”\textsuperscript{106}

Shaw seems to admire neither the Americans nor the British side of the dispute. This play does not deal with any issues between the American colonies and England. In Act II Dick visits the house of the minister, Anthony Anderson who treats Dick with courtesy. Dick is left alone with Anderson’s wife, Judith as he went to see Mrs. Dudgeon who was sick. While Dick waits for Anderson’s returns, British soldiers enter and arrest Dick, mistaking him for Anderson. The soldiers want to arrest Anderson for his seditious sermons. Dick allows them to take him away without revealing his actual identity. He swears Judith to keep this secret from her husband and exposes himself to arrest. When Anderson comes and knows everything, he takes all his money and runs away, ignoring Judith’s appeal who believes that her husband is a coward, while Dick is a hero. Dick returns to the friendly manner in which he presented himself in to Essie. He realizes that he can do some good by taking Anderson’s place stating: “Don’t be concerned: no woman will lose her lover through my death. Bless you, nobody cares for me.”\textsuperscript{107} In this Act, Shaw focuses on insulting the poor marksmanship of British forces.

In Act III, when Judith visits Dick in the jail, she asks him why he refuses to reveal his real identity to the soldiers. He tells her that: “he has acted according to the law of his own nature which forbade him to save himself by condemning another.”\textsuperscript{108} During the military trial, Dick is sentenced to death, to be hanged. This scene shows General
Burgoyne, a Shavian realist, and a man of wit, who makes many sharp remarks about the American Revolution. Burgoyne heard that American rebels have taken a nearby town, realizing that he and his troops are in danger. He decides to stop the hanging after negotiation with the rebels who have arrived in the exact time. It is Anthony Anderson, the minister, who has become a man of action in an instant, just as Dick became a man of conscience in an instant. Here the British go away, knowing that they are defeated. Anderson has decided to befriend Dick in order to reform him, although that seems to be an impossible task. Dick Dudgeon and General Burgoyne are the mouthpieces for Shaw’s diatribes against the so called good people who do evil in the name of God. In opposition to this Dick Dudgeon does good in the name of the Devil. Judith, Anderson’s wife is the only character that changed at the end of the play. This change is very important as through her Shaw can convey the theme of appearance and reality; whereas the two main characters, Dick and Anthony Anderson seem to be an exchange of character.

Shaw, like other writers of his time, knew how to expose the hypocrisy, absurdity and injustice that overwhelmed the moral, political and economic situation without prohibiting his work. So it is difficult to know to what extent he is ironic. *The Devil’s Disciple* can be read as a mockery of the popular Victorian theatre, the melodrama, in which the villain change to be the hero and those usually perceived as being virtuous become the villains. It can be seen a simply the subversion of melodramatic conventions rather than obvious criticism of British society. This play is a melodramatic which holds the hope and the idea of a happy ending.
The plot of this play involves a British military defeat. It focuses on the town of Websterbridge, the Dudgeon family and the local Presbyterian minister Anthony Anderson. The current political situation sees the American colonies struggling to achieve their independence from Britain. In vengeance, the British troops are invading the American colonies and hanging American citizens randomly in order to force the Americans to be under British dominance. General Burgoyne sympathized with the colonists but when they planned the disturbance of the Empire, he regarded that as a step back in civilization. He states that:

While we remember that we are contending against brothers and fellow subjects, we must also remember that we are contending in this crisis for the fate of the British Empire. 

Burgoyne is a victim to his stupidity. He was thrown over, in spite of his high character and distinguished services. His strange character and aptitude, artistic, satirical, rather historical, and his fussy delicacy of sentiment, his fine spirit and humanity, were just the qualities to make him disliked by people. He is a man who plays his part in life, and makes all its points in the manner of a born high comedian. His army is reduced by repeated defeats, by desertion, and sickness. Their provision are exhausted, their military horses, tents and baggage destroyed. At the end their camp invested, they can only be allowed to surrender as prisoners of war.

This play is a pleasant mockery of all that was considered virtuous and sacred during the Revolutionary time in America. Dick is the black sheep of his religious and god-fearing family, a son of an upright Christian family. He is a smuggler, and a revolutionary who opposed his mother. The latter, Mrs. Timothy Dudgeon is cruel and has
religious self-righteousness. Shaw makes her as a woman who works so forcefully and shuns anything with a fragment of pleasure in it. She complains against anyone who has found even the smallest enjoyment in life. It is a moralistic story with a wicked, blasphemous villain, a virtuous young woman who must be preserved from a fate worse than death. Shaw makes Mrs. Dudgeon a hateful woman, filled with dead Puritanism, who makes life miserable for all with her bitter face and sharp tongue. She even slaps anyone who disobeys her. She also fakes mourning for the death of her husband as she loves her husband’s brother who had been hanged by the British. Another bad character in the play, John Michael Hosking, Dick’s brother, is a showy, arrogant, contrary protagonist. He insults all his relatives at the time of reading his father’s will. He is full of dreadfulness as if he were Satan himself. He announces his worshipping the Devil with the passion they keep for God. On the other hand, Dick is different from them. He respects all the children even the illegitimate ones, considers himself the disciple of the devil. He conducts himself in the exact opposite manner as his mother. It becomes clear that his humanist compassion and keenness for life must be admired. Dick is bad but has good nature he declared himself the devil’s disciple when he feels puritan values bring misery to the people.

*The Devil’s Disciple* is a combination of melodrama and farce. Shaw could look at the heroic confrontation of the British and American soldiers during the American Revolution and make it matter for comedy with a melodramatic theme. Melodrama was attractive to Shaw at the beginning of his dramatic career because it included certain principles, attitudes, beliefs, values, which the audience would accept virtually without questioning. The two ideals that Shaw attacks in this
play are; the ideal of the family, and the ideal of marriage. The protagonist of the play Dick Dudgeon, is in revolt against the ideal of the family to the extent that he has rejected his own family. He identifies himself with the devil, preventing his spirit being taken over by his mother’s denying religion. In his ‘Preface’ Shaw claims that:

It is the failure of marriage or the family that creates the idealization of them because idealists refuse to accept the reality of that failure and substitute ideals in place of reality.\(^{110}\)

Mrs. Dudgeon is an idealist, a woman for whom marriage and family have failed but who tries to hide this fact by turning them into ideals. She refused to marry a man she loved because he was irreligious and instead, married a man she did not love because he feared God. She refuses to recognize that this act destroys the family and the happiness of marriage.

*The Devil’s Disciple* is devoid of anything like patriotic sentiment. Shaw reserves his satire for the British and their pretensions of duty and honor. He makes it clear that American independence was inevitable, the British organization of the war absurdly useless, and the mutual slaughter senseless. In this matter, the minister, Anthony Anderson said:

Let us cow them by showing that we can stand by one another to the death. That is the only force that can send Burgoyne back across the Atlantic and make America a nation.\(^{111}\)

Any character says anything in the play can be considered as valuable as Shaw wants to criticize them through their action. For example, Mrs. Dudgeon claims to be a Christian, but Shaw makes her a hypocrite. She used to abuse and hate her orphan niece, Essie. Dick claims to be the devil’s disciple but in reality he is the one who protects
the orphan, saves the honor of the vulnerable woman, Judith and sacrifices his life for his friend, Anderson. Although he has been marked for execution as a warning against rebellion, he insists not to reveal his identity, and resolves to die instead of the minister, Anthony Anderson. This shows the heroic action that confounds all those who had long accused him a blasphemous villain. Shaw wants to depict his version of how the British lost the American colonies because of a stupid mistake at the War Office that someone forgets to tell Lord North to join up with General Burgoyne. One can realize that although the British army can occupy towns and win battles, they cannot conquer a nation.

Shaw focuses on the severe and Puritan rule of Mrs. Dudgeon, a housekeeper who never stops to complain about caring for her uncle’s daughter Essie. He mocks the historical values of time (1777) which said that people who fear God don’t fear to give the devil’s work its right name. Shaw portrays Mrs. Dudgeon as a bravely cold woman, is the only one in the house who never needs to warm herself by the fire. Shaw also maintains balance to the bitterness of Mrs. Dudgeon by making the minister, Anthony Anderson into a thoughtful rebel, and by turning the antihero, Dick to be the likeliest of heroes. One can see this reversal of roles very clearly. Both Anderson and Dick are quickly reversed. Dick bravely goes to the English gallows instead of Anderson, whereas the latter appears to flee but the reality is he goes to arrange how to save Dick. Shaw refers to the concept of martyrdom which can be seen clearly through the conversation between Dick and General Burgoyne:

Dick: It is the only way a person can become famous without ability. General Burgoyne: If we should have the misfortune to hang you we shall do so as a mere matter
of political necessity and military duty, without any personal ill-feeling.\textsuperscript{112}

The moral message of this play is that religiousness is not a measure of good or goodness, but rather of selfishness, and that true good can be measured only by actions that give rise to it.

*The Devil’s Disciple* is a fictional story about Dick, an American hero during the Revolutionary War in New Hampshire. He is a devil’s advocate who despises the religious pretence of the people around him in his small town. He has rejected Puritan values to follow his will. After he has became courageous, most of the people have changed their views about him; even Judith, Anderson’s wife who hated everything about his lifestyle, now she sees him as a new one. Shaw sheds light on the similarities between the society he was writing for and our contemporary culture. He noted that:

> At the end of the nineteenth century there was never a play more certain to be written than *The Devil’s Disciple*. The age was visibly pregnant with it. A generation that is thoroughly moralized and patronized, that conceives virtuous indignation as spiritually nutritious, that murders the murderer and robs the thief, that grovels before all sorts of ideals, social, military, ecclesiastical, royal and divine, may be, from my point of view, steeped in error.\textsuperscript{113}

Here, Shaw refers to the current political and social challenges. It often feels that nothing significant has changed for the better, it may even have become worse. The end of the play arouses many vital questions about life and death than with motivation. Why did Dick, scarify himself just to save his friend? Was it for love, country, or duty? The American Revolution has many heroes but not in Shaw’s strange play. Dick said, he did that in the moment he just could not help himself. In other words, the devil made him do it.
Although Shaw is not a major figure in the history of social and political thought, he was very influential in the development of socialist and progressive ideas in Britain and beyond for over half a century. Shaw’s socialism is very difficult to define and his political ideas are so varied that he does not occupy an apparent position in the history of socialist thought. The moral basics of his political ideas were in fact scarred by so many conflicts. His practical politics of wellbeing deposit against the republican politics of virtue, different views of human nature, conflicting conceptions of goodness, and the opposing demands of individuality. Kenneth E. Miller noted Shaw’s ideas on war:

> a somewhat discordant blend of idealism and economic determinism, thus calling the very responsible of a contribution to socialist doctrine into question.\(^{114}\)

As a realist and ethical rationalist, Shaw faced many dilemmas caused by war. He saw old friendships perish in the heat of disagreement. The souls of the young were filled with iron. Where there should be hope, good memories and golden prospects, there was despair and sadness. Shaw had revealed the illusions of progress, the limits of reason, and the corruption of values under capitalism. The reality was worse and horrible. For Shaw, Wars in general and the Great War in particular, posed many dilemmas of a personal and doctrinal kind. As a socialist, he gave his allegiance to the working people of the world only. In his work, Shaw as an artist and as a political thinker focused on England and English audience. England was the stage on which Shaw performed his role of the outraged moralist and intelligent jester, and his relationship with that stage is very strong. At the outbreak of war, he sought not only to keep his critical distance from the hysteria of the patriots, but also, in his vague way, to support his own conflict.
The rigid aspect of Shaw’s response to war is often considered as an evidence of the connection between his thought and the policy of real politic with its attendant philosophy of power. He did not believe that war is inevitable in our world that international society is arena of struggle in which the states and their citizens are compelled to engage in conflict. For him the participants in war simply had no choice but to fight for their survival, he remarks that:

When war overtakes you, you must fight, and fight to win, whether you are the aggressor or the aggrieved, whether you loathe war as the kingdom of hell on earth or regard it as the of all the virtues. 115

For Shaw the state was responsible for social reform. If the state threatened to destroy the values of human wellbeing, then, the possibility of choosing a policy of revolutionary defeatism was a real one in his work. He intended to associate war with human nature which was the fundamental cause of war. He recognized instead a duality in man in terms of tension between the social and the anti-social elements in his nature, and he acknowledged that there are instincts and tendencies pushing man for war. Shaw concentrated on the dramatic tensions in man in relation to such contrasting characters as Dick and Anderson who announced that:

I thought myself a decent minister of the gospel of peace; but when the hour of trial came to me, I found that it was my destiny to be a man of action, and that my place was aimed the thunder of the captains and the shouting. 116

Dick, on the other hand, was born a moralist, as Shaw describes him:

This foolish young man boasted himself the Devil’s Disciple; but when the hour of trial came to him, he found that it was his destiny to suffer and be faithful to the death. 117
As a matter of fact, Shaw announced that it is better to produce men who can be trusted to use them wisely than to invent weapons capable of destroying civilization. He confirmed that civilization was only pretence, hiding the primitive forces in man which must be controlled by the threat of force. Shaw employed some conception of human nature in order to convey his ideas to the people. It is very obvious that, reason and science are the forces which would cure the evils and which would make the world best. But Shaw sees the political dominion as one of dramatic argument stranded on conflicting values and governed, not by reason, but by the illusions which bring hope to people. For him contradictions in the world urge him to reform it by revealing these contradictions, and making fun of its evils.

The climax of the play *The Devil’s Disciple* is when Dick explains to his awe relatives that he used to pray to the devil secretly; he declares that:

> He comforted me, and saved me from having my spirit broken in this house of children’s tears. I promised him my soul, and swore on oath that I would stand up for him in this world and stand by him in the next.  

Although he is far from being a Christian, Dick is honest in everything he does. He is the only one who takes care of Essie and treats her as a human being. He is ready to sacrifice himself for another one. It is this quality, the quality of loving all other human beings without any personal or selfish ends, of going beyond oneself and practicing the ideals of equality, of promoting human bond that. Shaw projects in his plays to successfully combat and thwart personal and social evil.
References


15. Ibid., p. 150.


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27. Dukore, p. 7.
32. Shaw, Major Barbara, p. 385.
33. Ibid., p. 329.
34. Ibid., pp. 330-1.
35. Martin, p. 21.
39. Ibid., pp. 7-8.
40. Ibid., 9.
49. Wilson, p. 231.


61. Ibid., p. 80.


69. Ibid., p. 111.

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<td>78.</td>
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<td>82.</td>
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104. Sen-Gupta, p. 53.


108. Ibid., Act III, p. 45.
111. G.B. Shaw, *The Devil’s Disciple*, Act III,p.60
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