

RESEARCH ARTICLE

**GEORGE BERNARD SHAW'S PHILOSOPHY OF LOVE
AND MARRIAGE IN THE VICTORIAN SOCIETY
(A Literary Critical Study)**

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Accepted at 28/12/2020

Published at 01/01/2021

Abstract

'George Bernard Shaw's Philosophy of Love and Marriage in the Victorian Society (A Literary Critical Study)' is an attempt to use a feminist perspective for the interpretation of George Bernard Shaw's philosophy of love and marriage in the Victorian society to discuss the concepts of love and marriage and their vital and consistent roles in the society. It is worth mentioning that marriage is considered as the most critical and discussed theme in the history of the English literature because of its vital and effective roles in society. Although marriage is a very happy social relationship between two individuals who truly love each other, its happy and sacred aspect was overshadowed during the Victorian age. This negative view was taken into an extreme consideration by many dramatists and writers like George Bernard Shaw (1856-1950). Shaw's perspective of marriage is greatly based on his positive view of human creative evolution. He strongly supported the marriage institution and its significant role in protecting the society. Shaw refused the laws and social conventions dominant in the Victorian society which considered marriage as a mere means of sexual pleasure and away from the benefits of human species. George Bernard Shaw believes that the best role performed by the Victorian woman is that of seeking a husband to support her financially. For Shaw, true love is the pillar of happy marriage life of the individuals of the society. Therefore, the current study briefly investigates George Bernard Shaw's philosophy of love and marriage, and shows a comprehensive critical evolution of his view for creating a happy society and a peaceful life. The present study tries to explain the image of Shaw as a feminist who defends women's rights, and advocates their independence in different situations in the society. Shaw derided the ideas and conventions of the society by comparing the conservative ideas with the idealistic ones. Shaw dealt with so many subjects like war, medicine, law, love, marriage, politics, prostitution, etc. but his attitudes towards these subjects remained strange to the society. Love, for example, was regarded divine and beautiful by writers and poets before Bernard Shaw, but he reflected the motive behind falling in love and the concept of Life Force in his plays.

فلسفة جورج بيرنارد شو في الحب و الزواج في المجتمع الفيكتوري (دراسة ادبية نقدية)

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تاريخ النشر: 2021/01/01م

تاريخ القبول: 2020/12/28م

المستخلص

'فلسفة جورج بيرنارد شو في الحب و الزواج في المجتمع الفيكتوري (دراسة ادبية نقدية) هي محاولة لاستخدام نظرية الدفاع عن المرأة في تفسير فلسفة جورج بيرنارد شو في الحب و الزواج في المجتمع الفيكتوري و ذلك من أجل مناقشة مفاهيم الحب و الزواج و الادوار الهامة و المتناسكة لهذه المفاهيم في المجتمع. و من الجدير بالذكر هو أن الزواج يعتبر الموضوع الاكثر نقدية و تعرضا للمناقشة في تاريخ الادب الإنجليزي و ذلك بسبب أدواره الهامة و الفعالة في المجتمع. على الرغم من أن الزواج هو علاقة اجتماعية سعيدة بين فردين يجبان بعضهما البعض بصدق، فإن الجانب السعيد و المقدس منه قد أسدل الستار عليه خلال العصر الفيكتوري. إن وجهة النظر السلبية هذه قد أخذت بنظر الاعتبار ألى اقصى الحدود من قبل العديد من المسرحيين و الكتاب من مثل جورج بيرنارد شو (1856-195). أن نظرية جورج بيرنارد شو في الزواج قد ارتكزت و بشكل كبير على وجهة نظره الإيجابية في التطور البشري الخلاق. إن شو قد دعم و بقوة مؤسسة الزواج و دورها الهام في حماية المجتمع. إن شو قد رفض القوانين و الاعراف الاجتماعية السائدة في المجتمع الفيكتوري و التي تعتبر الزواج وسيلة مجردة للمتعة الجنسية و بعيدة عن فوائد النوع البشري. إن جورج بيرنارد شو يؤمن بأن الدور الافضل الذي تلعبه المرأة الفيكتورية هو دور البحث عن زوج من أجل أن يدعمها ماليًا. بالنسبة لشو فإن الحب الصادق هو دعامة الحياة الزوجية السعيدة لأفراد المجتمع. و لذلك فإن الدراسة الحالية تبحث و بشكل مختصر في فلسفة جورج بيرنارد شو في الحب و الزواج و التطور النقدي الشاكل لوجهة نظر جورج بيرنارد شو لخلق مجتمع سعيد و حياة هادئة. إن الدراسة الحالية تحاول أن توضح صورة شو كمدافع عن المرأة و الذي يدافع عن حقوق النساء، و الذي يؤدي استقلاليتهن في المواقف المختلفة في المجتمع. إن جورج بيرنارد شو قد سخر من الافكار و الاعراف الغير منطقية في المجتمع من خلال مقارنة الافكار المحافظة مع الافكار المثالية. الناقد المسرحي شو قد تعامل مع العديد من الموضوعات مثل الحرب، الطب، القانون، الحب، الزواج، السياسة، البغاء، و غيرها، و لكن مواقفه تجاه هذه الموضوعات بقيت غريبة بالنسبة للمجتمع. الحب، على سبيل المثال، كان يعتبر مقدسا و جميلا من قبل الكتاب و الشعراء قبل بيرنارد شو ، ولكن شو قد أظهر الباعث وراء الوقوع في الحب و أظهر مفهوم قوة الحياة في مسرحياته

Introduction

George Bernard Shaw was born in Ireland on the 26th of July, 1856. His mother was a teacher of music so had a musical his early childhood and education that later led him to develop music criticism in literature. Shaw did not follow his school education regularly. During his first age years he worked as a rent collector in Dublin, then he studied economics and politics. His analytical faculty began soon to affect his critical writings. At this time he was discerned as a socialist and arts and literature critic writing mainly for the 'Saturday Review'. But Shaw tried writing novels for a very short time, (1879-1883) but this resulted consuming and unsuccessful. In the next ten years Shaw worked as a journalist, critic and a book reviewer and then as an art critic concerned in music. Then Shaw turned to drama in which he felt that he could express his social, political and philosophical ideas and thoughts freely. In fact, Shaw was very much influenced by Nietzsche, Wagner, Schopenhauer, Ibsen and Marx's social and economic ideas. He was a dedicated socialist and a member of Fabian Society who promoted the gradual spread of socialism by peaceful means. His first dramatic work was 'Widowers' Houses' (1892) collected in his 'Plays Pleasant and Unpleasant' where he attacks the social hypocrisy in society. After this great dramatic work, his next thirty years were revealed great and successful dramatic works. He was a great social reform for the people living in need. Therefore, Shaw found his way of dramatic writing to discuss and reflect many social problems.

Shaw's first dramatic writings were successfully published since 1898, but he discussed and attacked many major political issues and he attacked the role of Britain in the First World War. Therefore, the British government decided to remove his books from the British libraries. Then the British authorities ordered him to resign from Authors and Playwrights Society because he was accused for sympathy towards Nazism and Germans. Even so, Shaw continued writing dramatic works. 'Saint Joan' (1923), a very much successful dramatic work, changed Shaw's reputation in Britain. In 1925, Shaw won the Nobel Prize for Literature but he refused to receive the material reward requesting it to be used to financially support the translation works of Swedish books into English. Shaw's radical rationalism, his strong disregard of social conventions, his keen dialectic interest and verbal language often turned the stage into a forum of ideas. He wrote (63) plays where discussion, refined sense of humour and debate were their fundamental foundations. Shaw was the only person to have been awarded two international prizes, the Nobel Prize (1925) for Literature and the Oscar Prize (1938) for his great contributions to literature and for his successful works on the film 'Pygmalion (adaptation of his dramatic play 'Pygmalion'). Shaw kept writing dramatic works until his last years of living. He died at the age of (94) on 2nd November, 1950.

George Bernard Shaw created the new sort of drama or simply what he named the New Dram, and introduced in it the New Woman who was very much different from the preconceived thought of a woman. Shaw's women were not only self-assured but also had mind of their own that was infrequent in his time, and they devoted their efforts to attain what they desired. In fact, Shaw did not write a woman who would surrender to the conditions of the society. Shaw's women may not always be good but they all had the qualities of a protagonist. While presenting his protagonists Shaw made sure to present not just a subtle figure but a strong determination as well. Although he has not introduced the phrase of New Love in his plays but his treatment of love is absolutely uttered. When everyone was busy falling in love and revealing the feelings associated with it, the consequent effects and side effects of the emotion, Shaw raised curtains from the motive behind it. Though he questioned the theme of Life Force in 'Man and Superman' but even in his previous plays he has not represented love as a pure passion, instead he writes about it as a necessity to flourish the earth with superior human beings. According to Shaw, woman is a Life Force that forces her to get married and

bring into world a superior human being. George Bernard Shaw clarifies that a woman is always in search of a man who would prove to be a good husband by supporting her financially, granting her children and thereafter earning bread for them.

George Bernard Shaw made popular the concept of New Woman through his plays. The protagonists of his plays somehow arise stronger than his heroes. In 'Man and Superman', "Jack Tanner mentions : woman is the pursuer and man is the pursued. It is the business of a woman to get married as soon as possible and a man to continue as a single as long as possible" Gupta, 1957). Through his plays, Shaw has propagated that the final aim of a woman is to find a man who would prove to be a very much suitable father to her children and therefore she is the Life Force of the nature. Bernard Shaw did not agree with Darwin's theory of survival of the fittest and natural selection, he believed that the world is based on the process of creative selection. In 'Arms and the Man', Raina is showed to be engaged to Sergius but gradually changes her mind about him and falls in love with Bluntschli because even he might not appear to be superficially heroic but he makes her realise the reality of war and somehow appear more realistic. Raina finds Bluntschli a superior human being since he looks more honest and loyal and therefore a better father for her children than Sergius, who she finds out, is unfaithful to her and pretentious in the issues of courage and bravery. On the other hand, Louka cheats on Nicola because, according to her, he is very much faithful to his masters and thus he will not be able to achieve anything in his life. She is portrayed as an ambitious woman who want to have comforts and luxuries in her life and hence a man who can satisfy her requirements and take care of her and her children for the rest of her life.

The theme of Life Force is mostly determined and discussed in Bernard Shaw's 'Man and Superman'. The play is about Ann Whitefield who is a very beautiful woman. In the beginning of the play Ann is portrayed as a quiet, native woman who would never stand against her parents' requests. "When Ramsden asks Ann that he cannot be her co-guardian along with Tanner, she operates the state by involving her mother and later on persuading both the men to be her guardians. It is towards the end of the play we realise that it was on her proposal only that Mr. Whitefield had made Tanner her co-guardian" (Jain, 2006). Throughout 'Man and Superman' we read Octavius making efforts to persuade Ann and she keeps playing with his heart while at the same time keeping an eye on Tanner. On the other hand, Tanner, being fully aware of the case, attempts to escape from her 'paws' but fails miserably at the end. The conversation between Tanner and Ann makes the audience understand what Ann thought about men like Octavius and that the poetic hearts like him never marry but endure the pain of a broken heart throughout their lives. It is men like Tanner who marry and prove to be good husbands.

Christianity considered marriage as an obligatory social process and a human contract that could only expire by death. According to the restrictions of the Church, both wife and husband must respect all the conditions of this contract. Indeed, women were expected to marry and raise children. But some women were unable to get married. As a matter of fact, in the 1850s, the number of men was so much inferior comparing to that of women. Consequently, marriage in the Victorian age was the eternal and important aim of any woman. Mitchell (1996) stated that "there is a great number of young women who could not expect to marry".

Furthermore, to make things worse, the desire to be married was acceptable if it was about looking forwards to taking care of children and having sexual pleasure. The bride and the groom might not have love each other and to be married was legitimate, to be single was deviant and dishonest.

Legouis (1971) stated that "Marriage was often forced on Victorian women as their only way of

having a recognised position in the society, but at the same time it led them to slavery". Social classes were considered as social barriers Men usually marry women of their own social class, whereas poor people were destined to marry women of low social classes. In most cases, women found in marriage the only possible escaping way from the patriarchal system embodied in the father's figure.

George Bernard Shaw gives a great consideration to the position of woman under the Victorian marriage laws. Indeed, he believes that the economic circumstances of woman forces her into marriage or other illegal relations. In "Mrs. Warren's Profession", Mrs. Warren explains the case very obviously to her daughter in Act: II. She displays how the miseries of honest poverty force a woman "to be good to some man who can afford to be good to her in order to get bread to eat and clothes to cover her body" (Houghton, 1911). Moreover, even reputable girls, says Mrs. Warren, are brought up to catch some rich man's fancy and get benefit of his money by marrying him "as if marriage could make any difference in the right or wrong of the thing" (Shaw, 1913). Bernard Shaw is not afraid to speak about the evils of marriage which cry for remedy, for he has recognised that "Decency is indecency's conspiracy of silence" (Shaw, 1913). Indeed, Shaw want to say that the evils he finds in the blinding restrictions which make it so hard for two people to become released from each other, once they have been joined, the worst form of this being the indissoluble marriage of the Catholic Church.

In 'Man and Superman', Bernard Shaw expresses, through John Tanner, his high ideal of the mother and also the way he knows his ideas would be received in actual practices. Violet is to have a child by a man whom she has married secretly; but she wishes to keep her marriage a secret and refuses to destroy the man's name.

In his work, Shaw explained deep interest in marriage problems and he advocated marriage reforms. This interest with the situation of married women was shared by Lydia Backer and many other feminist rights defenders. Significantly, the second half of the 19th century also witnessed deep-scale discussions, especially those raised by the Kensington Society, on the situation of daughters. Many feminist rights defenders argued that parental power should be restricted and that daughters should have the right to enjoy moral and mental liberation. In fact, many playwrights greatly defended women's rights in their literary works. Jain (2006) stated, that "the Nineteenth century drama lacks literary quality and thematic significance. It is a vast sea of downright badness; a drama that slumbered fitfully for a hundred years while the glorious dawn of Shaw and Oscar Wilde waited in an East pregnant with momentous art". In fact, this is the general opinion of most modern literary historians and critics who believe that the Nineteenth century dramatic and theatrical works are an arid of wasteland of indifference and contempt. Most academic critics believe that English drama was reborn in the 1890s with the advent of William S. Gilbert, Arthur Wing Pinero, Henry Arthur Jones, Henrik Ibsen, George Bernard Shaw, Oscar Wilde, Granville Barker. The playwrights of New Drama are greatly indebted for most of their thematic material and style to the previous generations of dramatists. The scholars of the history of the British drama noticed that the modern English theatre had developed around the end of the 19th century. During the last twenty years of the 19th century and the very beginning of the twentieth century, a new dimension of the British drama emerged not only in Britain but throughout Europe. The playwrights started writing a new sort of drama different from the conventional drama of the Victorian era. They investigated and treated real social issues of everyday life. Also they mostly focused on the critical concerns of the society.

George Bernard Shaw is indeed one of the greatest playwrights of this period because he paved way to Modern Theatre. Furthermore, he is conserved as the master of the drama of ideas or problem plays. Shaw was famous not only for his outstanding plays, but also as a literature critic, novelist and

poet. Many literary critics consider George Bernard Shaw as the most outstanding dramatist of the English literature after William Shakespeare's great contributions to English Theatre. In fact, Shaw is considered as the creator of 'Plays of Ideas' where most themes are critical and explored ones like sexuality, gender equality, social and economic divisions, the rights of women in the society and within the family as well, the effects of poverty, religious views and philosophical theories.

Women as a subject of literary writings have inspired so many creative writers for a long time. This is especially the case in the twentieth century literary writings. As a result, the twentieth century literature revealed a great interest in the female personality and psychology. The economic independence of woman, which Shaw greatly preaches, should make a big difference in the social circumstances of marriage. The unreal restrictions and barriers between woman and men should be removed. Woman and men can look for their partners in life under free social circumstances of love and life in order to create an advanced civilization. The economic independence of women will result in the conversation of motherhood.

Many critics have focused on Shaw's socialist ideas, and investigated how these socialist ideas emerged in his plays: what institutions does he fight, what social ideals does he attempt to destroy, his attitudes towards society in general and what he preaches to change in the society. In this regard, Charles Carpenter (1969) focused on what ethics that Shaw aimed to achieve. Moreover, Carpenter also discussed how Shaw's concepts in plays 'Plays Unpleasant' (1898) and 'Plays Pleasant' (1898), and explored how Shaw applied his social ideas in different plays.

George Bernard Shaw is considered as a famous dramatist of social ideas with strong and definite views on different aspects of modern human situations. Most of the criticism on Shaw's problem plays has been concerned with his philosophy and politics, but his social ideas about the woman's status in the society as well as her resistance to the social restrictions and taboos established by male-controlled social structures have been neglected for a long time.

In fact, marriage is a social concept that can be analysed from different aspects. Also, marriage can be seen as the foundation of the smallest community in the world known as the family. In this consideration, if the concept of marriage is unidentified, the most important foundation of the society is neglected. Therefore, the theme of marriage is investigated in many literary works along the line of history of English literature as we observe different perspectives towards the concept of marriage. In particular, this study tries to investigate George Bernard Shaw's view towards marriage to explain his unprecedented perspective which is known as Shawian Philosophy of marriage.

Equally important, Bernard Shaw is well known for his intellectual perspectives and reasoning ability. Indeed, he has great understanding into social problems that have devastated the British society. Without doubt, he appeals not to a certain society, but society as a whole through his creative caliber and exuberant wit and humor. Shaw offers love and marriage as a social problem. He deals with this important social problem mostly in his "Plays Pleasant" and "Plays Unpleasant" and especially in "Man and Superman" and "Arms and the Man" that reflect fundamentally anti-romantic themes.

In "Arms and the Man", Bernard Shaw's perspective of love and marriage greatly differs from "The Philanderer". The title "Arms and the Man", is suggestively an ironic title. The heroic theme of war is given a shake, turned upside down to make it ridiculous. Virgil in his 'Aeneid' celebrates soldiers and weapons but Shaw in his play makes a caricature of them. The play is intentionally anti-romantic both in its purpose and execution. The two themes, war and love, are intertwined in this dramatic play. Shaw's principle that 'war is evil and stupid' while love, concluding in wedlock is

'desirable and good' finds its dramatic expression in the play. "The main message embodied in 'Arms and the Man' is that a romantic approach to life is no longer viable, if indeed it ever was" (David, 1987). Considering the view of "Arms and the Man", the current study analyses and authenticates Shaw's philosophy of love and marriage.

In the play, 'Arms and the Man', Raina, the protagonist who adores Major Sergius Sarnoff has once for all decided to get married to him only. But for war, she would have done it. Meanwhile, the ugly incident, the headlong retreat of an enemy officer (Chocolate-Cream-Soldier) exposes to her utter dismay, the sordid ugliness of war and it is so called heroism. She learns from Chocolate-Cream-Soldier, Bluntschli, the hero, the real truth behind Sergius' victory. Immediately after the war, she finds her war superman, who, a short while ago has professed earnest love for her, flirting behind back with her servant maid, Louka. Her romantic dreams suddenly destroy, her illusions are downfallen; stark reality stares in her face and she is completely disappointed. On the other hand, Captain Bluntschli's plain but common sensual approach to things, especially on war and love, his sense of funniness make deep impression on her situation. Shedding her romantic delusions, she decides to love Bluntschli, her Chocolate-Cream-Soldier, instead of Major Sergius, the Bulgarian 'hero'.

As the play opens, Raina is found alone sitting in her bedroom thinking about her lover Major Sergius, who is fighting against the Serbs.; intermittent shooting and war cries outside the house grasp her attention, when she is bubbling with joy to hear about her lover's escapades in the war. At the same time, a war escapee enters her room by the help of a water pipe and stays in her bed-room by initiating and fascinating conversation with Raina. He speaks expressively about war by shattering her impressions, that she has been entertaining regarding her lover's exploitations on the battle field. The war escapee gives a crystal clear picture about war and her lover's pretensions moves in a realistic manner.

Raina: Ah, I knew it: Tell me Tell me about him.

The war escapee: He did it like an operatic tenor. A regular handsome fellow, with flashing eyes and lovely moustache, shouting his war cry and charging like Don Quixote at the windmills but when the sergeant ran up as white as a sheet, and told us they'd sent us the wrong ammunition and that we couldn't fire a round for the next ten minutes And there was Don Quixote flourishing like a drum major, thinking he'd done the cleverest thing ever knownHe and his regiment simply committed suicide; only the pistol fire: that's all (Act I, P. 404).

Gupta (1966) mentions, "In the first scene of Arms and the Man, the natural morality of Captain Bluntschli is set off against the conventional beliefs to Raina. In this Scene it is the war escapee captain, hiding in a strange house, who ought to look disconcerted, and Raina ought to meet him with perfect self-composure: But the tables are turned; it is she who appears to be the intruder and captain Bluntschli calmly makes himself master of the institution". Because Raina has been under the romantic impression about the war and her superman, she curiously learns more about war and soldiers from the man.

When Major Sergius returns from the war, he meets Raina, and her parents, Catherine and Petkoff. In the course of their discussions, Major Sergius tells about the soldiers in reply to Catherine's discussions. Major Sergius says:

".....Soldiering is the cowards' art of attacking mercilessly when you are strong. And keeping out of arms when you are weak.

That is the whole secret of successful fighting. Get your enemy at a disadvantage; and never, on any account, fight him on equal terms". (Act II, p. 421).

When Rania and her lover Major Sergius are left alone, we receive a scene of 'greater love', between the two lovers. Major Sergius calls Rania his 'Queen' and his 'Goddess' and she calls Sergius her 'King' and her 'superman'. Major Sergius reflects his apology for his comment that has exasperated Rania.

Rania says: " You have never been absent from my thoughts for a moment".

Sergius: I think we two have found the higher love. When I think of you, I feel that I could never do a base deed, I think an ignoble thought.(Act II, p 425) .

When Rania leaves the garden, Major Sergius diverts his attention towards maid servant Louka, and exhibits his exuberant feelings considering the monotony of 'higher love'. He says:

".....Louka: do you know what the higher love is?

Very fatiguing thing to keep up for any length of time".

Louka: "One feels and the need of some relief after it" (Act II, p. 425- 426)

Bernard Shaw picks the bubble of higher love through Major Sergius who advances and embraces the maid servant without hesitation. In spite of her demands to let her go, Major Sergius who is over power-driven by her physical attraction cannot release her, besides; he gives vent to his feelings considering 'higher love'. Major Sergius says:

"...I may be worthless enough to betray the higher love; but do not you insult it" (Act: II, p. 426)

On learning about the rival to Major Sergius, through Louka, Major Sergius prevails upon her to reveal the fact, but Louka refuses as she may lose her position. Anyway, Major Sergius compels hers; even she does not tell anything about the issue. Then Major Sergius crossly says:

"That shows you are an abominable little

Clod of common clay, with the soul of a servant" (Act: II, p. 228)

Louka being stung by Sergius' comment says:

"...now I have found out that whatever clay

I am made of, you're made of the same. As for her,

She's a liar; and her fine airs are a cheat; and I'm worth six of her" (Act: p. 229).

The war escapee who has taken shelter in Raina's bed-room appears again to meet Catherine and Raina. Before entering, he sends a little-ticket on which his name is written as 'Captain Bluntschli', recognising the person, Louka says to Catherine that he is a Swiss.

Louka, taking the advantage of Sergius' weakness, attempts to provoke him by revealing the fact that Raina will not marry him as his rival has come back. Having shocked by the news, Sergius fiercely says:

"I will kill the Swiss: and afterwards I will do as I please with you" (Act: II, p. 455)

Louka, further tries to ruffle his feelings. She says:

"The Swiss will kill you, perhaps. He has

beaten you in love. He may beat you in war" (Act: II, p. 455)

As Major Sergius being activated by Louka, challenges a fight with Bluntschli. Bluntschli readily gives his consent for the fight by telling that he has been given shelter in Raina's bed-room, when his life has become precarious, besides, he unable to control his anger, says:

"And how ridiculous: Oh, war: the dream of patriots and
heroes: a fraud Bluntschli, a hollow sham, live love" (Act: II, p. 459)

Enraged by Sergius' observations, Rania says:

"Like love: you say that before me" (Act: II, p. 449)

Major Sergius predicts that Rania has mistaken that the informant is Bluntschli's friend. Rania soon asks:

"Who then? Ah, Louka: my maid: my servant:
you were with her this morning all that time after-after-oh,
what sort of God is this I have been worshipping: Do you
know that I looked out of the window as I went upstairs,
to have another sight of my here; and I saw something I did not
understand them. I know now that you were making love to her" (Act: II, p. 459).

Because Rania has observed and revealed the romances of Major Sergius with Louka, Sergius says:

"Rania our romance is shattered, life's a force" (Act: II, p. 459)

Then Bluntschli says:

"You see: he's found himself out now" (Act: II, p. 459)

While they are all exchanging arrogantly, Petkoff and Catherine enter the scene and attempt to diffuse the tension that has saturated there. Bluntschli, after having revealed his identity and his adventure, proposes to marry Rania, since Sergius has been engaged to Louka. Rania, who has been under the impression that Bluntschli is a married person, surprises to his proposal. She refuses to marry Bluntschli. Bluntschli says:

"...I appealed to you as a fugitive, a beggar
and a staving man. You accepted me. You gave
your hand to kiss, your bed to sleep in, your roof to shelter me" (Act: II, p. 471).

As Bluntschli directs her consideration with his clever verbal repartee, Rania patronizing from her stand accepts his hand. Shaw says:

"To my Chocolate Cream soldier" (Act: II, p. 471)

In short, Bernard Shaw has succeeded in devastating the romantic ideals of Rania and Sergius by creating Bluntschli and Louka. Salgado (1980) says "The Chocolate Soldier tilts at the twin targets of military glory and romantic love. The realistic attitude and behaviour of the hotelier turned soldier Bluntschli are set against the impossible and unthinking idealism of Sergius and Rania, which may be fairly taken as the orthodox Victorian attitude to war and heroism".

Review of Literature

If we investigate the theme of marriage from the earliest written literary works like Homer's Story

of Helen and Sophocles' of Oedipus to the present time, we can observe the social significant of the theme of marriage. Watt (1957) pointed out that "There are signs of the reconciliation between courtly love and the institution of marriage at least as early as Chaucer's Franklin's Tale, and it is very evident in Spenser's Faerie Queen. Later, the Puritanism that is already strong in Spenser finds its supreme expressions in Paradise Lost which is, among other things, the greatest and indeed the only epic of married life".

Obviously, Watt (ibid) claimed that the concept of marriage is not only a stimulus to the beginning of one of the first masterpiece ever composed in English literature but also an added incentive to the formulation of the first epic poem in the modern English language. Furthermore, Daiches (1976) emphasized the fact that "Victorians novelists were both critical of the institution through which social and economic life was organised and in varying ways and degrees trapped in them. Of those institutions, marriage and the family were the ones that most directly engaged the novelists' imagination".

Furthermore, the outstanding novelists of the Victorian era like Charles Dickens (1812-1870), George Eliot (1819-1880), and Thomas Hardy (1840-1928) who were undoubtedly critical of marriage as an institution and what Daiches described as "critical" and "trapped" revealed his opposing and negative view of the marriage institution. Without doubt, in the 19th century, marriage was no longer a subject for including a story of a happy life. According to Johnson (1975), "It [marriage] may be an institution to be analysed, questioned, perhaps redefined, and an idea that has deep social as well as symbolic implications". Indeed, this Johnson's view provides us with the common foundation for our particular purpose which is to investigate George Bernard Shaw's perspective of the concept of marriage in his famous play 'Man and Superman'.

Bernard Shaw expresses the exploitation of women in every aspect of life because a wife is fully expected to give herself to her husband thoroughly. Certainly, Shaw's perspective of marriage considers the usefulness of marriage as the continuation of human race. However, his preoccupation with the concept of marriage is well explained in most of his plays. As an example in the preface to 'Getting Married', Shaw (1962) stated that "It is no doubt necessaryfor a woman without property to be sexually attractive, because she must get married to secure a livelihood; and the illusions of sexual attraction will cause the imagination of young men to endow her with every accomplishment and virtue that can make a wife a treasure".

Bernard Shaw realises woman's salvation in looking for a suitable husband who only supports her financially and after some time she is deprived from real warmth and true love. The same case is presented in 'man and Superman'. The play has the simple plot of Ann Whitefield's determined attempt to bear John Tanner's children. In proceeding the story of the play, Tanner's discussion of the marriage concept with Ann, clearly sheds light on Shaw's perspective of the concept of marriage as Tanner is Shaw's tongue in 'Man and Superman'. In Shaw's 'Man and Superman', the aim of the current study is to study and analyse Shaw's perspective of marriage by referring to Tanner's words as Shaw's tongue.

Shaw's perspective of love and marriage shows a quite natural mixture of the social and individual viewpoints. His concern in the importance of love and marriage has been strongly called to the fact that marriage is not achieving its real purpose as a great social institution. Furthermore, marriage is failing to provide and raise children to carry on the race, and since its great natural aim is being lost, it is destroying the race by the evils it allows. The evils are created in the society because they are caused by the abuses that destroy morality and happiness.

The Woman's Social Position in the Victorian Age

During the course of Queen Victoria's reign, the British monarchy took on its modern ceremonial character. She and her husband Prince Consort Albert had nine children, through their marriage were descended many of the royal families of Europe. Queen Victoria never lost her early marriage desire for Prince Consort Albert "without him everything loses its interest"(Joan, 1989).

The Victorian Society strongly assumed that men and women were naturally different in physical and intellectual capabilities, therefore they ought to perform different parts in the society. The Victorian society believed that women could not face hard works outside the home. It allowed men to work in the different words of business and politics assuming that such areas had no place for women.

According to the Victorian society, the most suitable place for the woman is the home and the family carrying out a domestic role such as looking after children or supervising maidens. Moreover, the Victorians believed that a true woman was virtuous, pious, pure and submissive spending the day looking for ways to please and serve her husband in order to create a happy and healthy family.

Furthermore, according to the Victorian society, it was inappropriate for a woman to go out in public by herself/ if she had to go out, she should be accompanied by a man, particular her husband, her father or her brother because the outside world was so hard and dangerous and the woman must be protected by a man. The Victorian women lived with the idea that "Man with the head, and woman with the heart, man to command and woman to obey; all else confusion" (Tennyson, 1847). Gallagher states that "Victorian men ruled world. Even in the home, women's power was primarily confirmed to social spaces such as the drawing room, a formal place for the important business of receiving callers and impressing them with status symbols – the hostess fern collection, for example of her piano". In fact, during the Victorian society men and women had separated worlds, they could meet each other at breakfast or to engage in a sexual activity because men needed sons, successors to continue the family tree and social customs.

According to the Victorian society, the woman would marry but they had no need for formal education. It was believed that women were not able to learn in the same way men did. In addition, the Victorian society thought that the woman's brain was smaller than the man's brain and that it would cause damage to their health if they spend long hours studying or working outside the home.

Background on Shaw's Life and Literary Works

"I am pure Dublin We are a family of Pooh Bahs – snobs to the backbone. Drink and Lunacy are minor specialists" (Mckernan, 3013: p. 422). George Bernard Shaw was born in Dublin on July, 1856. He was never in favour of schooling and performing poorly and irregularly on his subjects at school. In fact, he did his best efforts on action to complete all of his formal education at the Dublin English Scientific and Commercial Day School. Then he decided to work in a land agent's office and in 1876 left Dublin with the aim of setting in London where "he vowed never to do another honest day of work: Mckernan, 2013). As an outstanding and self-education man, he began his long valuable career of literary writings which ended to two great and precious prizes. In fact, Shaw became the only person to win two important and precious international prizes, the Nobel Prize in literature and Oscar Prize for his film productions particularly Pygmalion. In addition, all these prizes came from his satirical perspective of the Victorian society. Shaw's satirical perspective brought forward new discovered forms of not only dramas but definitions of such essential concept as woman and marriage, a new view which should be investigated with regard to its own regulations and laws. George Bernard Shaw's main contributions are collected in his great and famous literary

works which are more than sixty plays. In those great plays, Shaw created a new sort of drama that introduced a new form of women to the Victorian society. His new perspective of women was completely different with the precedent perspective's as his women were not only confident but also had an open mind of their own that was rare in his time, and they were determined to achieve what they wanted. He never positioned his women on the same level with the angels but revealed them in a realistic way while having some heroic features.

According to Shaw, woman s a Life Force that forces her to get married and bring into world a superior mankind. Shaw discusses that a woman is always in search of a man who would prove to be a good husband by giving her children and thereafter earning bread for them. the theme of Life Force is most prominently explained and discussed in Shaw's 'Man and Superman'. Equally important, the concept of marriage also receives a new perspective on Shaw's plays as the role of woman is defined differently.

George Bernard Shaw's Perspective of Marriage

I fact, marriage in the English literature has always been a critical theme already discussed in different literary works. In this respect, Shaw's perspectives of love and marriage are based on his positive view of creative evolution and his own faith in the woman's role in the society. On the other hand, this view many not the same question for other European literary writers such as Ibsen or Strindberg, who criticized the marriage institution without explicating their oppositions comprehensively. However, Shaw made his best attempts to interpret his perspectives of live and marriage in his different famous plays. One of his famous plays that have comprehensively discussed these social perspectives is 'Man and Superman' that is a four-act play composed in 1903.

Certainly, Bernard Shaw wrote 'Man and Superman' (1903) as a reaction to the Victorian society which had a strong desire for sex in the concepts of love and marriage. Carpenter (1975) stated that "At that time (Victorian period), the average middle-class English man was a sort of prurient Puritan, too timid even to pronounce the word 'sex', yet entranced by the topic". Consequently, Shaw realised this need and attempted to achieve it by writing a "romantic play: that is, the play in which [sex] is carefully kept off the stage, whilst it is alleged as the motive of all the actions" (Shaw, 1962). As such, his aim is completely achieved in 'Man and Superman' (1903). Accordingly, John Tanner as a prototype of Don Juan in 'Man and Superman' (1903) acts as the mouthpiece of Shaw when he says to Ana:

"Let us face the facts dear Ana, the Life Force respects marriage only because marriage is a contrivance of its own to secure – The greatest number of children and the closest care of them. for honor, chastity and all the rest of your moral figments if cares not rap. Marriage is the most licentious of human institutions".

Before analysing the concepts of love and marriage explained by Shaw, it is very necessary to state that the parts taken from the play are derived by the philosophical John Tanner (Don Juan) of the third act as opposed to the amorous one of the first two acts. Shaw's perspectives of love and marriage are reflected through the philosophical John Tanner because he was repellent of his amorous hero of the first two acts and determined to represent it into a more philosophical one. In this consideration, John Austen views that:

Shaw made his Don Juan a philosopher because he was repelled and bewildered by the demeanor and behaviour of Don Juan in 'Tirso de Molina's El Burlador de Sevilla'. The original Don Juan's serious pursuit of crime, his profound belief in the powers of the supernatural, and his arrogant defiance of them all compelled Shaw to explain Don Juan philosophically (Mills, 1967).

By referring to Shaw's Don Juan, we are faced with philosophical Don Juan who persistently conveys his perspectives on love and marriage in the third act of the play and is mostly known as the Shaw's mouthpiece in the play. In this part, Shaw reveals his interest in perpetuating and bettering the human race. He is not against the marriage institution but he is against its present conventions regulations and laws. In the preface to 'Getting Married (1908), Shaw proclaims: "Marriage remains practically inevitable and the sooner we acknowledge this, the sooner we shall set to work to make it decent and reasonable" . According to Shaw, marriage is the most healthy and indispensable institution. It is indispensable, particularly for the woman to gain her aim of breeding the superman. In the Hell-scene of 'Man and Superman' (1903), Don Juan sets forth the purpose of a woman's life and tells Ana:

"Sexually, woman is nature's achievement. Sexually, Man is woman's contrivance for fulfilling nature's behest in the most economical way, she knows by instinct that for back in the evolutionary process she invented him, differentiated him, created him in order to produce something better than the single sexed process can produce"

Here, George Bernard Shaw analyses marriage from different views. Along with the idea of marriage, he questions sexuality, freedom of woman, the effective role of woman at home and in the society as well and women's love for her children. Thus, in his plays that are saturated with the art of comedy, Shaw's ideal woman is presented as a huntress, chaser, mother, wife and the career woman. According to Shaw, marriage is the only relationship that ensures a healthy and respectable growth for the next generation and protects the mother from all economic cares. The wedding ring assures of security and position while prescribes a particular code of morality. The greatest advantage of marriage is shared by mothers and children who, but for its economic safety, would be condemned to most deplorable circumstances. If these defects are wiped out, in the long-run, this institution might determine the birth of the superior species. The Shavian superman will represent and express a superior and better stage of intellectual attainment. Furthermore, Shaw believes that marriage must result in the evolution of such a superman. In addition, Shaw believes that marriage in the modern world is in part depopulating the planet. He is afraid that this process may defeat the purpose of Life Force, the furtherance of race and the benefit of human species. According to Shaw, modern marriages have become mere means of unlimited and unrestrained sexual pleasure.

According to Shaw, marriage is a biological factor. He interprets and analyses marriage according to his own theory. Shaw has advocated the revolutionary changes in the concept of marriage. He criticizes the conventional romantic ideal concept of marriage of two individuals who accept slavery to one another. In fact, what Shaw says is that it is impossible to avoid this life force, the marriage should be sacrificed. There is no shirking it, Shaw announces, "if marriage cannot be made to produce something better than we are, marriage will have to go, or else the nation will have to go". Though we may answer that marriage is what men and women are made of, yet we have to accept that marriage fundamentally exists for making men and women; alternatively, they would not be any procreation and therefore no race continuation. The conclusion Shaw comes to is that the only solution to the problem of marriage is to be found in making "The sexual relations between men and women decent and honorable by making women economically independent of men, and men economically in dependent of women "According to Chesterton, Bernard Shaw's philosophic perspective of marriage is that a woman, due to her necessity, makes advances or falls in love; she pursues her chosen one with all her might. If she does not marry, there is no place for her to serve her from privation and lives as a respected person in the society even if she is a very wealthy woman. In self-protection, marriage is a necessity for her life. Then it is also admitted that women need children

for their physical completeness. Bernard Shaw adds to this belief his own concept that Life Force wants her to better the race by giving birth to superman, in which lies her full physical and mental completeness. In fact, a man does not gain even one tenth of what a woman would achieve by marriage. In this consideration, a woman must pursue the man, be the huntress and chase her prey even if her way of preying is to elope away with him. As such elopement is a boon for her and not a curse and chasing is a blessing in disguise for her.

Bernard Shaw realises that sex is the creative instinctive and biological factor. He views sex apart from romance which is not real. For Shaw, sex is an essential instinctive factor that is ought to be satisfied not for pleasurable romance but because it is real, evolutionary, violent and the most imperative instinctive fact. This the most necessary sporadic and impersonal instinctive and biological factor that the sacred-Life Force expresses itself through it. On the other hand, it does not need any intimate personal relationship. In 'Man and Superman', Don Juan expresses his emotional instinctive factor.

Furthermore, in the sex relation, the universal creative energy, of which the parties are both the helpless agents, our rides and sweeps away all personal consideration, and dispenses with all personal consideration, and dispenses with all personal relations. The pair may be utter strangers to one another, speaking different languages, different in race and colour, different in age, with no bond between them but a possibility of that fecundity for the sake of which the Life Force throws them into one another's arms at the exchange of a glance.

Emotionalism creates all the unreality and romance of married life, when husband and wife claim that they are not only committed in mutual sexual pleasure but also devoted to each other for the so-called beautiful motives and feelings, i.e. love and romance, under the protest of personal intimacy. All these feelings are indeed unreal and do obscure the essential instinct. In particular, Shaw expresses his biological view in this discussion whom he was mistaken by some critics who considered him as a sensualist and by other critics like Chesterton, as a puritan. Above all, Shaw's own unconsummated marriage might have led Chesterton to this assumption. On the other hand, Shaw said "As man and wife we found a new relation in which sex had no part. It ended the old gallantries, flirtations and Philandering for both of us".

According to Shaw, the aim of life is neither pleasure for its own sake nor puritanical repression for the attainment of heavenly bliss. Bernard Shaw views sexual experiences as a necessary part of human growth and development and for him the substitution of sensuous ecstasy for mental activity is the very devil. In a letter to Frank Harris, Shaw said:

"I like sexual intercourse because of its amazing power of providing a celestial flood of emotion and excitation which, however momentary, gave me a sample of the ecstasy that may one day be the normal condition of conscious intellectual activity".

Conclusion

The Modern Theatre would appreciate the valuable and effective role of George Bernard Shaw and his precious literary contributions to the British Literature Shaw wanted his audiences not only to be entertained, but also to think, learn, appreciate and make conclusions. That is why most critics call his theatre the 'theatre of problem plays' in which the stage is used as a means to fight evils, oppressive institutions and expose hypocrisy.

In particular, Shaw's literary works are still discussed and influential in the human societies. His dramas are still staged in different countries and in different languages. This consistency in time makes Shaw a mastermind of the British Literature.

Nature intends women to propagate children and sustain the human race. If so, her sexual relationship with man is not the result of higher love but of her physical hunger. Therefore, man and woman live together for biological need, and fulfill their duty demanded by Nature, even though there is no true love and mutual understanding.

The actual reason behind the decision of Candida and the influence of the social conventions on it may be the secret in the poet Marchbanks's heart. Thus, the worthlessness of morality of society and its ideal of happiness are drawn attention to in this play. Shaw's aim to attack the purport of marital love and domestic happiness is well achieved. And how the customs of the society become the setbacks of the progress of the human race is excellently depicted.

George Bernard Shaw is not only an anthropologist and psychoanalyst, he is basically a eugenicist. He attempts to investigate the inner wills of the world in creative evolution and by shattering the Victorian social romance; he addresses woman the pious role of hunting and capturing the superman not due to her sex pleasure, but to give birth to another superman physically and mentally better than the other ones. In this consideration, Ana cries out in Act II of the play 'Man and Superman', "a father for superman".

According to Shaw, all the creative energy forces of the world are collected in a woman to impel her to court her a male-partner and to enforce a man to respond to her biological urges. In this regard, women have to be passive and motionless like Ann Whitefield in 'Man and Superman' who in the beginning, waits motionlessly and passively but when John Tanner attempts to extricate himself from her pursuit, she unrelentingly goes after him until he is secured for her forever. The passivity is described by Marrow in his book Lapuberts as the passivity of the magnet, which in its apparent immobility is drawing the iron towards it.

Certainly, the Shavian woman is not an ordinary woman. She is many things formulated in one. Bernard Shaw has treated her as a caged-bird, economically dependent on her husband 'the man'. As a Fabian society, Bernard Shaw strongly called for the liberation of woman from four walls of the 'prison-home'. Furthermore, Shaw struggled to give the woman a life of economic liberation. This great feminist of woman's liberation was a great hindrance in the way of woman's liberation of thought, speech and action in society. Moreover, there is no salvation for the woman unless she makes herself self-dependent. Consequently, Shaw emphasized the importance of a bread-winning job for her, in order to liberate her from economic persecution caused by her husband or father and to secure her self-respect.

George Bernard Shaw declared that life is about the creative evolution. He describes to the readers that it is the responsibility of man and woman to bring into the world a superior man. Shaw states that the changing attitude of men like thinking about their selfish desires of liberation and independence is not going to help and this is the reason why women had to start being the driving force behind men. The major motive of human existence is the creation of a superman and every man and woman has to work towards it. In recent times, the concept of Life Force has been adapted and now women look for men who can provide them financial support and security but the significant reason remains the same. She never accepts a man who cannot achieve her needs and desires or cannot provide her financial security. Bernard Shaw believed in the superman's idea that mankind is evolving through a process of natural selection and it is the woman who performs essential roles in this. Woman is the Life Force who through a process of natural selection tempts a man to marry her so that she can achieve the purpose of the nature and therefore love is only a part of a greater reality and requirement.

Considered as an anti-romantic comedy, 'Arms and the Man' destroys romantic idealization of

love and war. Bernard Shaw strips war of its heroism and love of its romantic adornment through the creation of a "Chocolate-Cream-Soldier". Moreover, he treats romantic love as mere lust and calls soldering a coward's act "Like Tolstoy he tells men with coarse innocent, that romantic war is only butchery and that romantic love is only lustHe does not so much dislike love as the love of love" (David, 1987). His whet wit drives away the romantic illusions of Raina and Sergius from the world of romantic idealism. Bernard Shaw blocks the play with lighthearted banter, fancifulness and funniness. Therefore, Bernard Shaw has twisted the concept of love and marriage in real sense of the term against the popular notions dominant in the society of past and the present.

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