ANALYSIS OF GEORGE BERNARD SHAW'S PLAYS

Maqola muallifi: **Muzaffarova Asaloy Narzullo qizi**

Student of Turkistan new innovations University

asalmuzaffarova79@gmail.com

Ilmiy rahbar: **Lola Jalilova**

Associate Prof., PhD, Bukhara state university,

Uzbekistan lolajalilova7@gmail.com l.j.jalilova@buxdu.uz

ABSTRACT

George Bernard Shaw is a noteworthy name in English history who has contributed to the history with his plays and other writings. Drama for Shaw was an activity that could be used as a moral agent as through his dramas, he helped people in terms of solving moral issues. Moreover, he discussed different moral problems in his plays to help the people of society to consider the issue seriously. The issues that he highlighted in his plays are marriage and equal rights for men and women, prostitution and its reasons, relationships and many other social issues. Most of his plays are instructional as they ponder over some social issue being prevalent in the society. According to Shaw, comedy is the best way to deliver even the harsh realities of the society, so he developed comedy dramas mostly along with philosophical, romantic and other kinds of works, in which he revealed different aspects and truths concerning a problem of society with the help of characters of the dramas (Carpenter 1969). As far as the form of Shaw's drama is concerned, Shaw develops his dramas against Aristotelian ideology in terms of form of drama. The dramas by George Bernard Shaw usually have a well-structured characterization and the plot is secondary (Berst 1973). Major importance is given to plot according to Aristotelian ideology concerning development of a drama. In this paper, George Bernard Shaw's three dramas are taken into consideration, which are 'Pygmalion', 'Mrs. Warren's Profession' and 'Widowers' Houses'. These dramas are considered in this article to depict G.B Shaw's concept of drama.

Key words: *George Bernard Shaw, history, drama, problem and solution, society, character, realism, literature, social consciousness, modernism, concept.*

Introduction. George Bernard Shaw (26 July 1856 – 2 November 1950) came to an English theater settled into the well-made play, a theater that had not known a first-rate dramatist for more than a century. The pap on which its audiences had been fed, not very different from television fare today, provided a soothing escape from the realities of the working world. Instead of fitting himself to this unreal mold, Shaw offered reality in all its forms: social, political, economic, and religious. He was a didact, a preacher who readily acknowledged that the stage was his pulpit. In startling contrast to his contemporary Oscar Wilde and Wilde's fellow aesthetes, Shaw asserted that he would not commit a single sentence to paper for art's sake alone; yet he beat the aesthetes at their own artistic game. Though he preached socialism, creative evolution, the abolition of prisons, and real equality for women, and railed against the insincerity of motives for war, he did so as a jester in some of the finest comedy ever written. He had no desire to be a martyr and insisted that, though his contemporaries might merely laugh at his plays, "a joke is an earnest in the womb of time." The next generation would get his point, even if the current generation was only entertained. Many of the next generations have gotten his point, and Shaw's argument—that he who writes for all time will discover that he writes for no time—seems to have been borne out. Only by saying something to the age can one say something to posterity. Today, evolution and creationism and Shaw's ideas on creative evolution and the Life Force remain timely issues. In Shaw's own day, as Dan Laurence points out, Henri Bergson changed the dramatist's Life Force into the *élan vital* four years after Shaw wrote of it in *Man and Superman,* and Pierre Teilhard de Chardin's evolutionary ideas, so appealing to moderns, about the movement of the "noosphere" toward an omega man, show the timeliness of Shaw's evolutionary theory that humankind is in the process of creating a God. Shaw's condemnation of the prison system as a vindictive, not a rehabilitative force, matches the widespread concern with the ineffectiveness of that system today. His struggle for the genuine equality of women with men before the law also gives his work a surprisingly contemporary thrust. Shaw brought serious

themes back to the trivialized English stage, creating a body of drama that left him second to none among twentieth century dramatists.

A religious thinker, George Bernard Shaw saw the stage as his pulpit. His major interest was to advance the Life Force, a kind of immanent Holy Spirit that would help to improve and eventually perfect the world. Shaw believed that to help in this conscious purpose, human beings must live longer in order to use their intellectual maturity. They must be healthier, without the debilitating force of poverty, and—most important— they must be interested in purpose, not simply pleasure. As the giraffe could develop its long neck over aeons because of a need to eat from the tops of trees, so can human beings, with a sense of purpose, work toward the creation of healthier, longerlived, more intelligent individuals.

According to Shaw, evolution is not merely haphazard but is tied to will. Human beings can know what they want and will what they know. Certainly, individuals cannot simply will that they live longer and expect to do so. Such desire might help, but it is the race, not the individual, that will eventually profit from such a common purpose. Ultimately, Shaw believed, this drive toward a more intelligent and spiritual species would result after aeons in human beings' shucking off matter, which had been taken on by spirit in the world's beginning so that evolution could work toward intelligence. When that intelligence achieves its full potential, matter will no longer be necessary. Humankind is working toward the creation of an infinite God.Shaw's plays are not restricted to such metaphysics. They treat political, social, and economic concerns: the false notion that people help criminals by putting them in jail or help themselves by atonement (*Major Barbara, Captain Brassbound's Conversion, The Simpleton of the Unexpected Isles*), the need for tolerance (*On the Rocks, Androcles and the Lion*), the superstitious worship of medicine and science (*The Philanderer, The Doctor's Dilemma*), the superiority of socialism to capitalism (W*idowers' Houses, The Apple Cart, The Inca of Perusalem*), the evils of patriotism (*O'Flaherty, V.C., Arms and the Man*), the need for a supranational state (*Geneva*), the necessity for recognizing women's equality with men (*In Good King Charles's Golden Days, Press Cuttings*),

and so on. Nevertheless, all of Shaw's efforts to question social and political mores were subsumed by his religious purpose. All were meant to help free the human spirit in its striving toward the creation of a better and more intelligent person, the creation of a superman, the creation, finally, of a God.

Shaw's Dramatic Technique

The special features of Shaw's dramatic technique are:

1. His prefaces,
2. His elaborate stage-directions,
3. His rejection of the artificial limitations of the classical unities, and
4. Lack of action and conflict in his plays.

Shaw was hardly dependent on the stage for the publicity of his plays. He was fully conscious of the blindness of the commercial theaters of London. He knew that the theatrical managers would be shy to produce his plays for commercial reasons since his plays would not readily attract a large audience. He, therefore, decided to make the appeal of his plays wider by first committing them to print. So, he wrote his plays, primarily more for reading than for acting. With this end in view he wrote a preface for each of his plays to introduce it to the reading public. With the same end in view he gave elaborate stage-directions in his plays. His prefaces were intended to explain the purpose of his plays and the messages they were meant to convey. They gave him an opportunity to argue at length certain matters which were of interest to him. By means of his elaborate stage-directions he aimed at creating the atmosphere of the stage in the study of his plays. They combine the function of the novel and the drama. They create the necessary atmosphere, comment upon stage-settings and interpret characters rightly.

Shaw's Refusal of Three Classical Unities of Time, Place and Action

The English playwrights immediately before Shaw were in favor of keeping up the three classical unities of time, place and action in their plays under the influence of the French dramatists whom they imitated. Shaw rejected those artificial restrictions outright and followed Shakespeare in violating the classical unities in the construction of his plays.

It is generally believed that Shaw's characterization is defective. The characters of Shaw's dramas are shadowy unrealities. They are not individuals but mere types. They are not characters by automatons bestriding the characters are merely "mouthpieces for his own ideas", and they preach openly or by implication Shaw's own gospel. The view regarding the characters of Shaw's dramas is only partially true. It is true that "the larger numbers of his personages are instinct only with the life of intelligence and are but the mouthpieces of the author." It is equally true that "everything that a character says comes out of his creators mind." But it is not true that all his characters are not "individual people with authentic personalities but only gramophone records" to express his own ideas and air his own views. Shaw's characters are not without variety and vividness. They have a peculiar quality which makes them stay in the memory and enables them to pass into conversation. Shaw's principal characters are, with more or less deliberation, abstraction from humanity but his minor characters are human beings drawn in the spirit of Shakespeare or Dickens, though they too serve as black ground to his ideas. Shaw's women "are distinctly unpleasant and practically unsexed women. Their bodies are as dry and had as their minds, and even where they run after men, as in the case of Anne in Man and Superman, the pursuit has as much sense appeal as a time table. Whether such women ever existed, or whether in creating them Ibsen convinced Shaw, they ought to exist as a counter-irritant to the romantic, swooning, novel reading females of our boyhood, is an open question." Shaw's characters are excellent talkers. They are never dull and monotonous. They are "various, versatile and vital". They live in a world of their own ideas and are quite at home there. George Bernard Shaw is a realist. He writes with a serious purpose. The reality of life is the most serious and exciting thing to him. He finds that 'life is real, life is earnest,' But he has not imitated the appearances of life. He has explained to his audiences the reality that lies at the core of things beneath their deceptive appearances. His realism is absolutely free from any touch of romance and sentimentalism. He has based his dramas on what he regards, as 'genuinely scientific

natural history'. As scientific history is free from romance, his dramas too are entirely free from it.

All in all, Shaw writes with a purpose. He has made his plays vehicles of his ideas. His plays are about something that matters. The following observation of Cyril Edwin Mitchinson Joad deserves attention in this connection. He says, "Shaw's interests in his plays lie pre-eminently in morals, politics and philosophy. He is in fact, a philosopher. Moreover, he possesses, as did Plato, a strong dramatic gift. The gift he deliberately uses to bring his ideas on human life and how it should be lived and on human communities and how they should be run to the notice of the people who would not read strictly philosophical works, presenting them so entertainingly and startlingly that audiences who saw the plays would remember either through pleasure or from shock the ideas which had been brought so forcibly to their notice."

REFERENCES

1. *George Bernard Shaw | Biography, Plays, & Facts*. (n.d.). Encyclopedia Britannica. https://www.britannica.com/biography/George-Bernard-Shaw

2. *Plays by George Bernard Shaw : Shaw, Bernard, 1856-1950 : Free Download, Borrow, and Streaming : Internet Archive*. (n.d.). Internet Archive. https://archive.org/details/playsbygeorgeber0000shaw

3. Demaray, J. G. (1963). Bernard Shaw and C. E. M. Joad: The Adventures of Two Puritans in Their Search for God. *PMLA*, *78*(3), 262–270. https://doi.org/10.2307/460869

4. Barry, P. C. (1945). The Unwisdom of George Bernard Shaw. *The Irish Monthly*, *73*(870), 510–518. http://www.jstor.org/stable/20515449

5. Joad, C.E.M. Shaw. London: Victor Gollangz, 1949.

6.Shaw, G.B. Preface. Plays Unpleasant. London: Penguin, 1946.

7. writcrit.wordpress.com

8. ardhendude.blogspot.com

9. literariness.org