

Tribhuvan University

Idealism Versus Realism in Shaw's *Major Barbara*

A Thesis Submitted to the Faculty of Humanities and Social Sciences, Department of English, Ratna Rajyalaxmi Campus, Tribhuvan University, in Partial Fulfilment of the Requirements for the Degree of Master of Arts in English

by

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DECLARATION

I hereby declare that the thesis entitled,
“Idealism Versus Realism in Shaw’s *Major Barbara*” is my original work carried out
as a Master’s student at the Department of English at Ratna
Rajyalaxmi Campus except to the extent that assistance from
others in the thesis’s design and conception
or in presentation style, and linguistic
expression are duly acknowledged.

All sources used for the thesis have been fully and properly cited. It contains no
material which led to a substantial extent has been accepted for
the award of any other degree at Tribhuvan University or any other
educational institution, except where due acknowledgement
is made in the thesis.

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March 2018

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Letter of Approval

This thesis entitled “Idealism Versus Realism in Shaw’s *Major Barbara*”
submitted to the Department of English, Faculty of Humanities and Social Sciences,
Ratna Rajyalaxmi Campus, Tribhuvan University by Fadindra Kumar Khadka has
been approved by the undersigned members of the Research Committee.

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Abstract

The thesis is about idealism versus realism. Realism is the experience one gets in the due course of performing daily activities. In the process, one must face innumerable challenges. Consequently, the person imagines a world that is ideal world. The play, *Major Barbara*, deals with the interplay of the two worlds. Idealism and realism are in fact complementary to each other .

In *Major Barbara*, Barbara, the protagonist of the play, supports idealism as she is determined to improve the condition of poor people from her Salvation Army Shelter. In contrast, her father Andrew Undershaft is associated with realism. Barbara believes in the selfless help to the poor while her father hates poverty and slavery. Naturally, Undershaft is the mouthpiece of Bernard Shaw who expresses his experience based on the realism because he focuses on day-to-day life. Barbara and her father are different because they have distinct point of view about life. As she studies the world, she says the spiritual world gives self-satisfaction and promotes human beings to humanism whereas her father believes on the present world where people have to work, earn money and become prosperous being active and creative. But finally, Barbara realizes that her belief is only a pretention as her father is ready to hand over his property to anyone who has capability to run his factory. So, realism gets victory over idealism.

To test the hypothesis of this research work, the researcher has applied Marxism as a theoretical tool focusing on idealism and realism. Bernard Shaw as a socialist playwright expresses his idea through the mouth of Undershaft. Idealism and realism are two important concepts, and they go opposite in the play. Thus, this research work proves that idealism versus realism.

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Chapter I: Critical Study on *Major Barbara*

Introduction

The thesis deals with Bernard Shaw's *Major Barbara*, which is the interplay between idealism and realism. Idealism is an imaginative concept in which human beings have in their mind in the absence of a better world. It is related to consciousness or spiritualism. In converse, realism is about everyday life full of problems and struggles. Realism promotes the contemporary life rejecting imaginative ideas. Basing the ideas of two entities, the researcher is doing detail research on the pros and cons of the concepts using Marxist ideology.

There are two main characters in the drama: Andrew Undershaft and his daughter, Major Barbara. Undershaft's separated wife Lady Britomart invites him after many years for the financial support home. Actually, she separated from him when her husband refused to inherit his munitions factory to him claiming that their tradition is to transfer it to a foundling. In spite of it, he is frequently supporting them financially.

Some problems arise when some people Snobby Price and Rummy Mitchens pretend to be downtrodden. A bad person named Bill creates a problem there by beating a Salvation Army worker named Jenny Hill blaming that she dissuaded his girlfriend from being close to him. An army commissioner of the Salvation Army Mrs. Baines informs Barbara that they are free from economic woes as Bodger, England's chief manufacturer of gin and beer, is willing to donate and he proposes the name of Undershaft offering assistance as well. Barbara is shocked to realize the Salvation Army will be saved by a whiskey distiller and an arms manufacturer.

Barbara cannot hold the ideal position any longer. She is obliged to give in under the influence of capitalism led by her father. She finds Dolly – a foundling- to

get married who can be an inherit of the factory. Although, she quits job from the Salvation Army she rejoins accepting her father's proposal. Thus, in front of capitalism her idealism is defeated.

Major Barbara represents the people symbolically that poor people are victim of capitalism. They are not fit anywhere as they are used as pendulum by rich people. The poor people are manipulated by wealthy people in one way or another as Major Barbara has to surrender in front of her father and his groups. On top of that, idealism without capitalism is only for show not for living life. Politics creates such situation in modern world.

Rich people, represented by Undershaft are the designers of the society. The poor people like Barbara are doomed to their fate. Through the study, I want to compare the contradict morality and capitalism. In fact, the morality cannot remain together with capitalism. They are archrivals. The capitalist gives negativity to the society while morality improves the society. It is conscience to balance both of them focusing on morality while taking capitalism as assistance to it. Our society is similar to the society mentioned in the play.

Based on the theme discussed above, the researcher attempts to study the conflict between idealism and realism partly based on idealism and realism related to Plato's ideal world. In the drama, Major Barbara and Undershaft have hot discussion about money and power and selfless help to the power. Anyway, Barbara's Salvation Army needs money to run smoothly. Yet, they agree that Undershaft will visit her Army headquarters, and she will visit his factory. Shaw expresses his experience through the mouth character Andrew Undershaft about realism. It is presumed that in the conflict between idealism and realism, the latter gets victory because it is close to real life. In the beginning, Barbara is not familiar with the real life situation and wants

to save the souls even without even money. Barbara and her father are different because they have distinct point of view about life.

Different critics have commented the play in distinct ways. Bosley Crowther comments the play as the idealism of Major Barbara as she wants to save the souls of poor people. Crowther writes: “Major Barbara, the earnest young daughter of the cannon-maker, Andrew Undershaft, is a morally righteous creature who is zealous about saving souls, and through her work in the Salvation Army she feels her efforts properly spent” (2). There is the question of morality and immorality. She fights with her father in particular and she does so with her principles in general.

Likewise, Michael Billington focuses on the realism of Undershaft who is preparing for war and producing munitions for missiles. He puts:

As we arrive at Undershaft’s supposed model factory, Tom Pye’s design fills the stage with missiles, implicitly nuclear, while Matthew Scott’s score contains hammering echoes of the Nibelung-theme from Rheingold. Punctuating the act with explosions, Hytner implies that Undershaft’s invitation to Cusins to ‘make war on war’ and use arms to change society is so much rhetoric. Plausible in 1905, it looks like a romantic dream in the age of weapons of mass destruction. (1)

Barbara’s father, unlike her, wants to change the society by earning so much money investing it in such things. Undershaft believes that the real situation is different from Barbara’s concept. Everyone has to prepare for war.

Similarly, idealism is a kind of interpretation of human beings about what they imagine through consciousness or spiritualism. In other words, it is desire of human beings they assume to exist in real world. *Britannica Concise Encyclopedia* stresses on the human consciousness or spirituality about idealism. It defines:

The view that stresses the central role of the ideal or the spiritual in the constitution of the world and in mankind's interpretation of experience. Idealism may hold that the world or reality exists essentially as spirit or consciousness, that abstractions and laws are more fundamental in reality than sensory things, or, at least, that whatever exists is known to mankind in dimensions that are chiefly mental –that is, through and as ideas. (925)

Thus, it is based on more ideas than reality. Ideal world is akin to the spiritual world in which imagination plays great role.

Realism, on the other hand, is opposite to the idealism as reality depicts the everyday life. Realism promotes the contemporary life rejecting imaginative ideas.

Britannica Concise Encyclopedia explains realism:

In the visual arts, an aesthetic that promotes accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of close observation of outward appearances. It was a dominant current in French art between 1850 and 1880. . . . Against idealism and phenomenalism, realism asserts the independent existence of material objects and their qualities. (1596)

Thus, realism focuses on material objects and qualities that attract people to get more and more. It is related to real life experience. It includes struggles and hardship.

Philosophers argue that it cannot be defined in one way there are so many aspects to give its clear definition. They also argue that it is not simply opposite to realism. Tom Rockmore argues that there are many kinds of idealism whose combination can form the definition of idealism. He says that Plato's idealism is

concept. In other words, he believes in the primary ideas while another philosopher Berkeley believes in the secondary ideas unlike Plato. He says that there are no any primary ideas. Rockmore puts:

Berkeley regards the view that perceived qualities really are in the object, e.g. that the apple is really red, as at once absurd, dangerous, and repulsive: it is absurd, since it leads to skepticism; it is dangerous, since this view inclines toward universal causal determinism, hence toward atheism, and for this reason apparently undermines all morality; and it is repulsive since it points toward an idea of the world as a vast machine whereas on the contrary God's creation could not really be like that. (44)

Berkeley's ideas about idealism seems more scientific and practical because no idea can form in mind without other similar or different ideas.

Stanley Rosen argues that there is no real idealism. It is bent by humanism. He takes help from Plato's ideas and says that scientific progress replaces platonic ideas in one way or another. He claims:

When philosophy seeks to bend the city to its will, it turns inevitably into ideology and tyranny. From this standpoint, we can regard the contemporary effort of the biological sciences to transform human nature as the "postmodern" version of Platonism, in which the rhetoric of scientific progress replaces the altogether less politically persuasive doctrine of the vision of Platonic Ideas. History as it were triumphs over eternity, but the motivation is the same: to protect humanity against nature. (10)

He poses that there is conflict between humanity and nature. Nature sometimes may

be destructive to human beings for that it is necessary to protect humanity. Thus, idealism can be bent to realism.

Realism, conversely, is another concept based on the ideas found in the surroundings. It is difference between what exist in the societies and what independence emerges from it. Stuart Brock and Edwin Mares give the definition of realism: “Realism about a particular domain is the conjunction of the following two theses: (i) there are facts or entities distinctive of that domain, and (ii) their existence and nature is in some important sense objective and mind-independent” (2). Thus, there is conjunction between the object that are available and their feeling of independence based on that. Talking about Victorian societies dominated by economy and capitalism, Elisabeth Jay and Richard Jay say that the rich people are controlled by working class people as they pressurize time and again. It means capitalism is not the absolute thing but relative. It is changeable from time to time to be adapted to the new systems. Jay and Jay argue:

Thus the minds of the educated classes in England are closed to all progress and only kept to some degree of movement by the pressure of the working class. It cannot be expected that the literary diet of their decrepit culture should be different from these classes themselves. The whole of fashionable literature moves in a never-ending circle and is just as boring and sterile as this blase and effete fashionable society.

(88)

There is close relationship between literature and social condition because literature represents the society. It says that ultimately realism takes place-substituting idealism.

Yet, there is close connection between idealism and realism. Idealism is secondary concept that forms in minds based on reality or fact they find in the

surrounding. It attempts to create a utopia in mind and makes an imaginary concept. Realism, in contrast, gets the idea in objective way and tries to lead one or other independently.

In this way, the research shows the contrast between idealism and realism. Idealism is about the imaginative world while realism is the world where common people have to face in their daily life. Idealism is a kind of utopia, people wish to have but it is beyond the access. Idealism is imagined when people suffer in the real world. Realism is based on fact and truth. Nobody can escape it. The researcher likes to prove that idealism is temporary and it is not possible. Marxism tries to create the ideal world in which all kinds of disparity will disappear though it is not possible in real world. In *Major Barbara*, there is a conflict between father and daughter. Father wins the debate because he believes in realism while Major Barbara in idealism. In the second chapter, there is detailed conceptualization of idealism and realism with the application of Marxism as a Methodology. Chapter three is a textual analysis with the give tool. Chapter four concludes whole thesis by giving concluding ideas of idealism and realism in brief. It is a finding of the thesis.

Chapter II: Marxist Approach to Idealism and Realism

This chapter deals with the theoretical study of idealism and realism. Idealism focuses on the spiritual world and realism on the 20th century world. The spiritual world is imaginary and the latter is real as how people experience in reality. Idealism is the term in which people want for the better world whereas in realism they face daily phenomena. The researcher likes to discuss in detail about the two terms and their relevant world utopian and 20th century world.

Robert B. Loudon connects idealism to Kantian theory of Enlightenment other related terms. One of the ideal worlds is religion through which people imagine the better world. Loudon argues:

Most Enlightenment intellectuals were convinced that religion, if properly reformed, could and should serve as a progressive force for the transformation of moral and social life –specifically, as a primary contributing factor in the formation of a more cosmopolitan moral community. A key strategy in their attempt to reform religion involves what I call the unity thesis, which holds that all historical faiths are manifestations of one universal religion. (16)

Through unity thesis, Loudon wants to connect the world because the concept of universal religion can bind the people.

Another way of imagining the better world is through morality thesis, according to Loudon. He says that morality can unite people and they can make the world how they wish. Loudon presents:

A second pervasive theme in Enlightenment religiosity is its conviction that the content and orientation of religion should be directed primarily toward moral concerns. Let us call this the morality thesis. The claim

here is not that religion alone properly grounds or justifies morality; as is well known, many Enlightenment intellectuals explicitly reject this position. Rather, the morality thesis holds simply that religion's proper purpose is moral as opposed to theological. Different articulations of the morality thesis are readily available in a wide variety of Enlightenment texts. (20)

Moral thesis can bind people together and they wish to make the world better than they are. There are various kinds of speeches and discussions in which they want to see the people following the right path.

Another method of improving society is through universal education.

Education teaches people to understand each other's problems. As a result, they make the better societies. Louden expresses:

An additional dividing point concerned the means by which universal education is best promoted. Should education be the exclusive business of the state, or should state education be merely one alternative among several? Here too there were strong differences of opinion. La Chalotais, as we saw, pressed for an education that will depend on the State alone. Adam Smith, on the other hand, though strongly supportive of systems of education that would teach all the children of common people to read, write, and account before they had to start work, favored the model of Scottish parish schools. (31)

It means, idealism is related to the imaginary world. People imagine to have this kind of world and Kant suggests it through education to all people. Louden takes the reference from Kant and provides advice what for all kinds of work, education should be promoted.

In one way or another, idealism is related to utopian world. Therefore, it is important to discuss about it in brief.

Spiritualism or utopia is an imaginary place where human beings do not really know. They just imagine how should it be rather than what it is. Thomas More, first used the word 'utopia' in the work in 1516, as an ideal social project which is organized in an island. The term comes from "ou" (negative affix) and "topos" (place) in ancient Greek. Omay says that it does not exist but people imagine. The problem is that there is an important difference between its existence and non-existence. When utopias come to exist, and get blended with reality, then there is a problematic issue.

As Adorno says:

The abstract utopia would be all too easily reconcilable with the most devious tendencies of society. That all human beings would resemble each other, is exactly what suits this latter. It regards factual or imagined differences as marks of shame, which reveal, that one has not brought things far enough; that something somewhere has been left free of the machine, is not totally determined by the totality. (66)

So is the reality and devious tendencies of society captured in utopias in the 20th Century, especially in the case of Marxism. This is the main inspirational source for the majority of 20th century literature.

James R. Martel connects law and utopia and explains how they exist together. He says that the relationship between law and utopia is apparently contradictory but in reality, they can be similar. Martel argues:

The question of the relationship between law and utopia seems a contradiction in terms when you think that law is about judgment, order, and rules, while utopia seems to be about nothing at all. How

then can utopian thought have anything at all to say about legal theory when it seems to have no basis or purchase in the real world that law operates within? What would be the value of thinking about law from the perspective of imagining societies and forms of practice that do not even exist? Yet to think this way –and to ask these kinds of questions – is to make certain assumptions about both law and utopianism. (23)

Thus, he says that they can be connected only with the assumptions or imaginations. It means without assumptions it is quite difficult to make real world.

He further says that law is purely a matter of facts on the ground how it works in real life. They should not be isolated because one entity is related to another. He poses:

How law is practiced, and what goes by the name of justice, we risk naturalizing a status quo that is in fact constantly in a state of flux. Similarly, when we dismiss utopianism as being completely cut off from reality, we risk, once again, ascribing to our current conceptions of reality a certain sense of inevitability or fate, which we feel powerless to change. (23)

Therefore, no one can imagine the world when one of the two is absence.

Chloe Houston says that utopia is everywhere in all ages. Utopia is imaginative place, which is ideal anyone can imagine about it. It is not necessary only for a writer to imagine the world, anyone anytime can imagine. Thus, it is prevalent in all ages. Houston writes:

One might as easily state, reading the literary history of the Renaissance period: utopia is everywhere. It is in Prospero's island and the forest of arden; ancient Rome and contemporary Venice; Raleigh's

Guiana and Spenser's Ireland; Sidney's Arcadia and Milton's Eden; Plattes's Macaria and Winstanley's ideal commonwealth; it is even to be found in the Renaissance garden. Writings about all of these places – some real, all imaginary – have been read as utopian. Utopian bibliographies, consequently, might be expected to be encyclopedic.

(1)

He argues that they are found in the Renaissance garden. They can be partially factual and partially imaginary.

Houston says that during Renaissance period the utopia was very famous because writers were imagining the better places to live happily. He poses: "Understood most simply, in the Renaissance period a utopia is a text which portrays an ideal or seemingly ideal society in order to address the question of how to live well" (3). Utopian concept, therefore, has emerged from the desire of people to be better than past or present. It creates better society either really or imaginatively. He further says that utopian concept emerged with the aims of reforming society. According to him: "That Utopia is the product of widespread interest in the question of social reformation, and more particularly of Christian humanism, has long been recognized" (6). Therefore, he connects utopia as Christian humanism. It attempts to give positive sense of improving society towards betterment.

Similarly, Houston divides into three elements, which are related to education and learning on the one hand and playfulness on the other. He argues that utopian idea in the renaissance period came as the people were in desire of getting education. He writes:

With reference to Utopia, there are three major functions, which the dialogue form fulfils. The first is related to its association with

education and learning. As has been well documented, the dialogue form was central to Renaissance education, both in terms of the common use of dialogues in the classroom and in terms of its broader influence. Humanist education centered on the practice of rhetorical debate, or of arguing on both sides of an argument. (18)

In this way, the utopian concept is related to education and learning. As the people were not educated at that time, they imagined getting education and they were trying to learn many things.

Presenting his second elements of utopia, Houston argues that playfulness is another aspect of utopia. He says:

The second element of dialogue that is crucial to More's Utopia is its playfulness, and in particular its tendency to blur the boundaries between truth and fiction and between the literary and non-literary worlds. As a textual representation of the act of conversation, dialogue is both explicitly a work of fiction and a supposed record of an actual event. The form suggests that it is a written witness of a discussion, which really took place, often using descriptions of temporal and geographical location, for example, to lend verisimilitude. (20)

Thus, Houston says that the element of utopia is to make blurring between fiction and non-fiction and literary and non-literary world.

According to him, the third element of utopia is driving people to civic duty and political role they have to play. He expresses:

The third function of the dialogue form that has particular importance for Utopia is its capacity for self-criticism. Renaissance dialogues frequently engaged in social criticism while simultaneously pointing to

their own inefficacy. This is a feature, which Cathy Shrank has described with reference to the dialogues of More and others, who promote the notions of civic duty and of the writer as having a political role. (22)

It means, according to him, it does not only talk about the imaginative world but also about the inadequacy, it faces. The sense of utopia may be limited to its imaginative feature. However, it is important to understand that through utopian ideas, new things can be emerged.

Utopia is a kind of place that does not exist in real life. It is the imaginary world in which writers imagine to be a good place where ideal people live. M. H. Abrams defines utopia as a fictional writing that represents an ideal world. He defines: “The term utopia designates the class of fictional writings that represent an ideal but nonexistent political and social way of life” (328). He says that it is nonexistent political and social way of life that gives the way that people should. It means it provides how it should be rather than what it is. Abrams brings reference from history how it came into being saying:

It derives from *Utopia* (1515-16), a book written in Latin by the Renaissance humanist Sir Thomas More which describes a perfect commonwealth; More formed his title by conflating the Greek words “eutopia” (good place) and “outopia” (no place). The first and greatest instance of the literary type was Plato’s *Republic*, which sets forth, in dialogue, the eternal Idea or Form of a commonwealth that can at best be merely approximated by political organizations in the actual world. Most utopias, like that of Sir Thomas More, represent their ideal state in the fiction of a distant country reached by a venturesome traveler. (329)

Thus, original concept of utopia, thus, came from Plato then systematically it was studied by Sir Thomas More, in his book *Utopia*.

In this way, many books have been written so far about utopia presenting the world, which is better than the real world. It helps people to escape from the troublesome life for time being and enjoy in the imaginary world. Abrams claims that the utopia can be distinguished from the real world. The former is either superior to the present world or it manifest exaggerated place of any part of the world. The people in the utopia are very happy and they get whatever they wish for. Abrams gives the examples of many writers who have created their own world. He postulates:

The utopia can be distinguished from literary representations of imaginary places which, either because they are inordinately superior to the present world or manifest exaggerated versions of some of its unsavory aspects, serve primarily as vehicles for *satire* on contemporary human life and society; notable examples are the fourth book of Swift's *Gulliver's Travels* (1726) and Samuel Butler's *Erewhon* (1872). Samuel Johnson's *Rasselas* (1759) presents the 'Happy Valley,' which functions as a gentle satire on humanity's stubborn but hopeless dream of a utopia. (329)

Thus, these above-mentioned writers have ventured to show utopian world. However, these writers feel that such worlds cannot be found in real life. They are products of dream of a utopia.

However, Michael D. Gordin, Helen Tilley, and Gyan Prakash argue that the concept of utopia gives negative effect on people because the people wishing for better world do not want to see the real world but they want to go away from there. They like to remain passive and enjoy in the dreamy world. They claim:

The concept of utopian thinking reflects the opposite discovery of the political struggle, namely that certain oppressed groups are intellectually so strongly interested in the destruction and transformation of a given condition of society that they unwittingly see only those elements in the situation, which tend to negate it. Their thinking is incapable of correctly diagnosing an existing condition of society. They are not at all concerned with what really exists; rather in their thinking, they already seek to change the situation that exists. (5)

It means the concept of utopia directs towards the passivity instead of doing struggle in real world. The suppressed group do not want to repair any evils but they want to destroy and think negatively for the slow development of anything.

Conversely, realism is the present world we are experiencing in reality.

Donald Judd brings the theory of David Hume gives the definition of realism. As Judd says realism is related to empiricism in which material world is taken to exist. It means what we know about the world using senses is called the realism. Judd puts:

Classical empiricism dates back at least to David Hume. It presupposes what Bhaskar calls an empirical realist ontology. In this context, the term realist means that the material world is taken to exist and operate independently of our knowing it. Empirical, in this sense, means that what we know of the world comes to us through our senses being impinged upon by phenomena. Hume contended that when we experience events, we do so serially—i.e. the occurrence of A is followed temporally by B. When we can replicate this temporal sequence over and over again, we obtain what Bhaskar calls a constant conjunction of events. (19)

Thus, David Hume says that there are logical flows of ideas in the material world or real world.

Dudd further says that critical realism is a philosophy of the natural and human sciences developed by the British philosopher Roy Bhaskar. However, to be more precise, it should be acknowledged that Bhaskar's term for his philosophy of the natural sciences is 'transcendental realism' because of the central place occupied by transcendental argument in that project. In Bhaskar words:

It struck me that there were good reasons not to demure at the mongrel. For a start, Kant had styled his transcendental idealism the 'critical philosophy'. Transcendental realism had as much right to the title of critical realism. Moreover, on my definition of naturalism it amounted to realism, so to qualify it as critical realism made as much sense as to qualify it as critical naturalism. In either case, the hermeneutics involved in social science (and in the sociology and thence meta-critics of natural science) was a contingently critical one. (69)

Bhaskar compares critical realism to naturalism in which whatever occurs in the world they are felt by sensory perceptions.

The philosopher M. Keith Booker analyzes the Aldoux Huxley's *Brave New World* and says that the realism can help people make their better world. He shows worse situation in the book assuring people to improve it. He sates:

Science in Huxley's . . . regime involves little more than a complex of practices designed specifically to help the World Controllers assure the cooperation and obedience of the general population. Religion is very much the same. At first glance, the ideology of Huxley's future society is very much opposed to that of conventional religion. The self -

indulgent, hedonistic environment of *Brave New World* is certainly a far cry from the asceticism often associated with religion. Moreover, Huxley opposes his ultracivilized . . . with the wild Savage Reservations, the culture of which is strongly informed by traditional religious energies. (50)

It implies that real world is not very bad but it gives precious ideas to improve the societies.

While talking about the realism, it is important to talk about Marxist ideas. To begin with, after the feudalism of middle class, the development of new modes of productive organization is based on a changed set of social relation between the capitalist class who owns the means of production and the proletarian class. Focusing the ‘Superstructure’ Terry Eagleton, in his book *Marxism and Literary Criticism* writes, “Superstructure contains more than this. It consists definite form of ‘social consciousness’ (Political, religious, ethical, aesthetic and so on) which Marxism designates as ideology. The function of ideology is also to legitimate the power of the ruling class” (6).

Moreover, ideology the concept and term originated and shaped from Marx and Engel’s *German Ideology*, wherein they gave historical and materialistic shape to the concept. Ideology in general, is taken as ‘a system of ideas’, and according to some usages an ideology may include contradictory elements but if so these elements are somehow brought into a functioning relationship which obscures these contradictions for the person or people by whom the ideology is lived” (Lukin 108). In general, ideology is explained as the process of formation and reflection of ideas, living conditions, interests and movement of particular class, paired with its dialectical nature to control and influence ideas of other classes as ruling ideas.

Ideology concerns the human social history, its contradictions, its class struggles and its progression; and accordingly it provides the essentials for literature and art that recreates the human social history. O. A. Makarov takes essentially art as “ideological phenomenon,” and further explains, “When we speak of the ideological conditionality of art, we mean that it is conditioned first by the real ideological relations between people, secondly by ordinary (practical) social consciousness, and thirdly by systematized (theoretical) consciousness (92).” Ideology is therefore the formation and obliteration of social-consciousness emerging on concrete social relation and taking part in the social contradiction. Understanding it as social entity indicates its inseparable dialectical relations with class-consciousness and accordingly its constant motion in the struggle with other class ideas; so in this relation its aesthetic representation is comprehensible. Yu. A. Lukin apparently identifies the aesthetic relation of ideology:

Ideology as a certain system of economic, political, legal, aesthetic and moral values represents that social consciousness which embodies the interest of a certain class, and is a guide to action for that class and its party, called upon to strengthen, develop, or on the contrary, destroy the existing social relations. Ideology is class-consciousness. (104)

By analyzing the relation of work of art with ideology, Plekhanov states that the content of work of art is inevitably constituted of ideological phenomenon. He wrote, “There is no such thing as an artistic production which is devoid of idea. Even production whose authors lay store only on form and are not concerned for their content, nevertheless express some idea in one way or another” (26). Literature and art not only reflect the ideology as passive agent but also in its dialectical sphere, it has an active role to modify and transform different ideological phenomena like

morality, ethical, political and class psychology; in totality social psychology.

Altering Plekhanov's concept of the relation of art and literature with ideology, Leon Trotsky claims that art and literature are relatively free from the ideology. They have their own autonomy in spite of their relationship with each other. Eagleton in his book clarifies Trotsky's concept. He writes: "Literary form has a high degree of autonomy; it evolves partly in accordance with its own internal pressures, and does not merely bend to every ideological wind that blows"(qtd. in Eagleton 24). So, for Trotsky, every ideological wind does not touch the art and literature.

Marxist dream is "the dream of the whole man" as noticed by Fisher and Marek, "rooted to creative association of individuals without any dissociation from society" (22). Marx's tool for social emancipation, the socialism to communism, is such a dialectal and materialistic hypothesis based on concrete analysis of bourgeois society and concrete hypothesis of labor emancipation. As for transformation of nature as well as society, human being always sets hypothesis, art and literature must set some aesthetic ideal based on social emancipation.

Aesthetic property of literature and art resides in the distancing of objective reality. Mao understood the distinguishing features of literature and art as some universal elements extracted out of particular characterization, in other words, he understood literature as something rich or than life" because life as reflected in works of literature and art can and ought to be on a higher place, more intense, more concentrated, more typical, nearer the ideal, and therefore more universal than actual everyday life" (266). Adjoining the aesthetic ideal to literary and artistic works automatically distances the work from everyday cold reality and simultaneously reserves and recreates the social life.

Similarly, Marxism understands everything and processes dialectically

constructed, and the ceaseless motion in them as the resultant of unceasing unity and struggle of inherent contradiction; without a doubt in literary and artistic work too. Content and form are dialectically related to each other in the process of motion in literary and artistic work. They reside together in every phenomenon; the existence of every phenomenon is the temporary unity and correspondence of forms and content. Alexander Spirkin describing their relative nature writes, “Every form disappears together with its content, to which it corresponds and from which it originates” (105). They have relative independence but they cannot exist independently of each other and this is best described by Hegel, “content is nothing but the conversion of form into content, form is nothing but conversion of content into form” (qtd. in Lukacs 800). As quoted above, Engels characterizes them as mutually determining opposites, the each is the basis of existences of the other and each inseparably united to the other.

Along with the unity between content and form there originates the contradiction and conflict between them. Therefore, the relative and temporary unity of the two becomes the fetter to the development and the progressive content develops further negating the old form. Lukacs more clearly and truthfully relates the “unity of the particular and universal of the individual and typical” to the “interpenetration of form and content” (501).

The question of partisanship in literature and art is bound up to some extent with the problem of literature related to the real world. Socialist realism’s prescription that literature and art should teach certain political attitudes assumes that literature and art do indeed (or at least ought to) ‘reflect’ or ‘reproduce’ social reality in a direct way.

In its cruder formulations, the idea that art reflects reality is clearly inadequate.

It suggests a passive, mechanistic relationship between art and society as though the work; like a mirror or photographic plate, merely inertly registered what was happening ‘out there’. Lenin speaks of Tolstoy as the ‘mirror’ of the Russian revolution of 1905; but if Tolstoy’s work is a mirror, then it is as Pierre Macherey argues, “one placed at an angle to reality, a broken mirror which presents its images in fragmented form and is as expressive in what it does not reflect as in what it does” (qtd. in Eagleton 46). “If art reflects life,” Bertolt Brecht comments in *A Short Organum for the Theater* (1948), “It does so with special mirrors” (46). Brecht makes his voice clear that literature or art should depict the life like mirror.

In his essays of 1930’s and 1940’s, Georg Lukacs adopts Lenin’s epistemological theory of reflection: all apprehension of the external world is just a reflection of it in human consciousness (12). Lukacs, indeed wants finally to preserve the idea that consciousness is an active force: in his late work on Marxist aesthetics, he sees “‘artistic consciousness’ as a creative intervention into the world rather than a mere reflection of it” (47). However, Lukacs ideas are different from Brecht because Lukacs focuses on the creative feature of art while Brecht calls it merely a mirror.

On the other hand, Leon Trotsky claimed that artistic creation is “a deflection, a changing and a transformation of reality, in accordance with the peculiar laws of art” (Eagleton, 47). This excellent formulation, least in part from the Russian formalist theory that art involves a ‘making strange’ of experience, modifies any simple notion of art as reflections. Likewise, for Macherey, the effect of literature is essentially to deform rather than to imitate.

Moreover, a German Marxist critic Walter Benjamin in his pioneering essay ‘The Author as Producer’ poses the literary and artistic work’s position within the relation of production of its time. It is described by Eagleton in his book, *Marxism*

and Literary Criticism. He writes:

Art, like any other form of production, depends upon certain techniques of production- certain modes of painting, publishing, theatrical performance and so on. These techniques are part of the productive forces of art, the stage of development of artistic production; and they involve a set of social relations between the artistic producer and his audiences. (57)

In Eagleton's words, Benjamin's view is that artistic productions involve a set of social relations, too. Eagleton again says that for Benjamin, the revolutionary artist must revolutionize the existing forces without uncritically accepting it." He says, "The revolutionary artist shouldn't uncritically accept the existing forces of artistic production but should develop and revolutionize those forces" (57). Benjamin, according to Eagleton, seems radical in his idea. Artist must not take anything for granted but revolutionize the existing forces.

Therefore, the chapter discusses the critical reviews of the ideal and real world. Idealism is related to the future world in which people imagine. The world is better than we experience through senses. In contrary, real world is the world, which we experience daily. Ideal world is the utopian world in which there are only good things while real world is not. However, in reality both of them do not purely exist. There is mixture of both of the ideas. In fact, utopian idea is the product of 20th century one because when people cannot face any problem in reality they start imagining better world. In the third chapter, the researcher likes to analyze the text related to the theory mentioned in the chapter.

Chapter III: Barbara's Preference of Realism over Idealism

The chapter deals with the connection between idealism and realism. Idealism is the imagination of better world while realism is the real experience. When one cannot face the real world, then one takes the help of real world. The researcher likes to analyze the text through *Major Barbara* where we can find many examples of interplay between idealism and realism. There are mainly two types of characters in the play: idealist and realist.

The play opens with the conversation between Lady Britomart and Stephen and they discuss about the future of the family. Lady Britomart has summoned her twenty-four-year-old son, Stephen, into the drawing room to discuss the family's finances for the first time in Stephen's life. His sisters Major Barbara and Sarah are about to be married and both young women need extra money. While the younger, Sarah, is going to get married to money, her fiancé, Charles Lomax, will not come into his millions until he is thirty-five years old. Britomart tells him: "Lady Britomart. [Complacently] Yes: I have made a very good match for Sarah. Charles Lomax will be a millionaire at 35. But that is ten years ahead; and in the meantime his trustees cannot under the terms of his father's will allow him more than 800 pounds a year" (574). The mother assures him that he will be rich in ten years. From the reference to the money, it can be deduced that she focuses on money. It seems that she is in the influence of realism and she imagines having enough money. Moreover, she wrongly believes that money can bring happiness.

Barbara, the older sister, has abandoned all social pretension and has entered into a life of service in the Salvation Army, where she holds the rank of Major. Major Barbara has also attracted the attentions of a professor of Greek who has joined the Salvation Army in order to be near Major Barbara. Furthermore, it is time that

Stephen thinks of marrying. Consequently, Lady Britomart has summoned her former husband, the immensely wealthy Andrew Undershaft, to come that evening to meet his family with the idea of obtaining additional monies from him for each of the children. Britomart further comments about him and Barbara:

Charles Lomax's exertions are much more likely to decrease his income than to increase it. Sarah will have to find at least another 800 pounds a year for the next ten years; and even then they will be as poor as church mice. And what about Barbara? I thought Barbara was going to make the most brilliant career of all of you. (574)

Barbara's idealism is clearly manifested in the speech. Barbara wants to be the example in the society by helping poor people and being in the company with a professor. She imagines the utopian world where all people are equally happy and elated.

Ideal or utopian world is related to religion because it helps people to imagine the better world with the help of god. As Britomart talks to her son about the family planning like marrying her two daughters, she thinks about the better world. She refers to the Greek god to help her. Britomart explains:

BRITOMART. Oh, Adolphus Cusins will make a very good husband.

After all, nobody can say a word against Greek: it stamps a man at once as an educated gentleman. And my family, thank Heaven, is not a pig-headed Tory one. We are Whigs, and believe in liberty.

Let snobbish people say what they please: Barbara shall marry, not the man they like, but the man I like. (574)

Thus, the mother feels happy and content by remembering the god. The idea of god is related to the ideal world or utopian world because she wants to escape from the real

world, as it is bitter to face.

The play depicts the Victorian life in which people liked to live ideal world. The people at that time were not happy with their life mainly due to scarcity of money. The money plays central role for the happiness of the family. Therefore, many characters in the drama talk about money because they think that money can solve the problems: big or small. Britomart, her son Stephen, even Barbara are not far from the touch of money. From their repetitive mention of money leads us to understand that they are not happy with present life. Moreover, the wealthy people normally dominate the poor people in the society. Sometimes, the rich people are above the law with the power of money. Britomart expresses her similar view when she talks about Undershaft family:

BRITOMART. That is why your father is able to behave as he does. He is above the law. Do you think Bismarck or Gladstone or Disraeli could have openly defied every social and moral obligation all their lives as your father has? They simply wouldn't have dared. I asked Gladstone to take it up. I asked The Times to take it up. I asked the Lord Chamberlain to take it up. But it was just like asking them to declare war on the Sultan. They wouldn't. They said they couldn't touch him. I believe they were afraid. (575)

In this way, she gives the example of some people who are wealthy and above the law. It is some negative features of people during Victorian age. There is war in some place and in this case the wealthy people win and it is fought in their favor.

We know that idealism is related to morality and religion as religious people are more idealistic than others. There are many interpretations about religions that some people say that morality and religion are the tools from which the upper class

people sway working class people to be silent even if they feel that they are oppressed. Other interpretation includes the imagination of utopian or ideal world from which people become happy. Similar things we can find in the play as Britomart mentions about religion several times:

He really had a sort of religion of wrongness just as one doesn't mind men practising immorality so long as they own that they are in the wrong by preaching morality; so I couldn't forgive Andrew for preaching immorality while he practised morality. You would all have grown up without principles, without any knowledge of right and wrong, if he had been in the house. You know, my dear, your father was a very attractive man in some ways. Children did not dislike him; and he took advantage of it to put the wickedest ideas into their heads, and make them quite unmanageable. I did not dislike him myself: very far from it; but nothing can bridge over moral disagreement. (576)

Thus, morality has played greater role in such idealism. Many people have different opinions about one issue. All the divergent ideas are combined with the help of morality and religion. Morality is related to the ideal world. Ideal or utopian world comes from the thought of real world.

Britomart Undershaft gradually teaches her son and attempts to clear the misunderstanding how he cannot get the cannon business. She wants to improve or correct him from negativity to positivity. Her son Stephen has the feeling of realism that is bitter, for which his mother helps him to know the reality. Let's consider these lines spoken by Britomart to his son:

Now be a good boy, Stephen, and listen to me patiently. The Undershafts are descended from a foundling in the parish of St.

Andrew Undershaft in the city. That was long ago, in the reign of James the First. Well, this foundling was adopted by an armorer and gun-maker. In the course of time the foundling succeeded to the business; and from some notion of gratitude, or some vow or something, he adopted another foundling, and left the business to him. And that foundling did the same. Ever since that, the cannon business has always been left to an adopted foundling named Andrew Undershaft. (575)

Thus, Stephen is learning many things from his mother. He might not have heard this history before and resented his father. It is the reason they live separately from him. As he gets education from his mother, his aggressive towards his father slowly subsides.

As Barbara and her father Andrew Undershaft are in conflict, many things are revealed from them. Apparently, it is the father daughter conversation but in reality it is the conflict between two issues: idealism and realism. They belong to two poles: idealist and realist daughter and father respectively. In the beginning Barbara is confident that she can convince her father to follow her missions. Thus, she says:

UNDERSHAFT. May I ask have you ever saved a maker of cannons?

BARBARA. No. Will you let me try?

UNDERSHAFT. Well, I will make a bargain with you. If I go to see you to-morrow in your Salvation Shelter, will you come the day after to see me in my cannon works?

BARBARA. Take care. It may end in your giving up the cannons for the sake of the Salvation Army. (581)

From the conversation, it can be presumed that there is conflict between two

principles: idealism and realism. She gives guarantee that he will accept her missions. However, she is inexperienced about the real world. She is not mature enough to understand the world that 20th century world leads to breach of morality.

Under utopian ideas law and order come together though imaginatively. If someone thinks of putting order in a place or country, or whatever, it is the utopian idea. Barbara is adhered to the law and order. She does not like to leave the salvation at any cost because she is guided by utopian idea. Her statements prove:

BARBARA. That's right, Bill. Hold out against it. Put out your strength.

Don't let's get you cheap. Todger Fairmile said he wrestled for three nights against his Salvation harder than he ever wrestled with the Jap at the music hall. He gave in to the Jap when his arm was going to break. But he didn't give in to his salvation until his heart was going to break. Perhaps you'll escape that. You haven't any heart, have you? (588)

Barbara encourages Bill to be strong and hold the law and order of the Salvation Army. She realizes that to keep the system better everyone has to feel difficulty as Barbara is experiencing to manage the salvation.

Utopian world is the better world in which everything is in orderly manner. Joyfulness, unity, cooperation, mutual understanding are some of the examples of utopian world. People under the influence of ideal world, they like to improve themselves along with other people. They treat all people equally though there are some variations. In the play Cusins expresses his views how they manage their Salvation Army. He claims that all people are happy inside. There are no spaces for fear and anxiety in the place. Cusins reveals:

CUSINS. Father Undershaft: you are mistaken: I am a sincere Salvationist.

You do not understand the Salvation Army. It is the army of joy, of love, of courage: it has banished the fear and remorse and despair of the old hell ridden evangelical sects: 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 takes the poor professor of Greek, the most artificial and self-suppressed of human creatures, from his meal of roots, . . . reveals the true worship of Dionysus to him; sends him down the public street drumming dithyrambs. (589)

The Salvation Army provides heavenly like pleasure to the people. The people do not have any fear and remorse. It fights with the devil using various kinds of drums. Music and dance are common to them. From the lines, we can interpret that it is not possible in the real life. It is imaginative idea. Everyone knows that as one cannot face the realism, then one takes the help of idealism to make himself/herself happy.

Similarly, Andrew Undershaft, who represents realism, understand the real world and the poverty. He has attachment with them and hates them.

UNDERSHAFT. This love of the common people may please an earl's granddaughter and a university professor; but I have been a common man and a poor man; and it has no romance for me. Leave it to the poor to pretend that poverty is a blessing: leave it to the coward to make a religion of his cowardice by preaching humility: we know better than that. We three must stand together above the common people: how else can we help their children to climb up beside us? Barbara must belong to us, not to the Salvation Army. (591)

Undershaft talks about realism because he has understood people very closely. He

knows how to treat people. He believes that the world and society cannot be run through only idealism but through the material stuffs. He wants Barbara to realize the thing that the Salvation Army is idea thing. It is not possible to serve people like this. Thus, he wishes that Barbara should belong to the munition factory not the Army.

There is conflict between idealism and realism. Barbara is not ready to agree with her father that in reality it is not possible to serve poor people. Undershaft thinks that money is everything. If we have money, then we can do anything we like. Only desire is not enough to help others. For example, Barbara is willing to help people and wants all people get rid of starvation. But the reality is she does not have enough money. Her idealism is manifested when she expresses:

BARBARA. Two million millions would not be enough. There is bad blood on your hands; and nothing but good blood can cleanse them. Money is no use. Take it away. [She turns to CUSINS]. Dolly: you must write another letter for me to the papers. [He makes a wry face]. Yes: I know you don't like it; but it must be done. The starvation this winter is beating us: everybody is unemployed. The General says we must close this shelter if we cant get more money. I force the collections at the meetings until I am ashamed, don't I, Snobby? (593)

From the statements, we can find the feeling of help of Barbara towards poor people. She herself reveals that she does not have enough money to save people from starvation. Unemployment is widespread; it is not possible without money. She feels regret that she is not able to help them. It means, her idealism or utopian idea is not working.

Barbara thinks that to compare anything with money is like buying or selling a

person. Undershaft is proud of being rich. He thinks that he can do anything with the money and property he has. Indirectly he may be proud that he is supporting his family including Barbara. He may think that they are surviving with his help; otherwise, they would be in the same boat where other poor people are. Barbara contends: "BARBARA: Oh, you're too extravagant, papa. Bill offers twenty pieces of silver. All you need offer is the other ten. That will make the standard price to buy anybody who's for sale. I'm not; and the Army's not. [To BILL] You'll never have another quiet moment, Bill, until you come round to us. You can't stand out against your salvation" (593). She opines that to judge people's standard with the price or money is like buying or selling somebody, which is against her idealism. She wants to change her father's concept that helping people is more important than earning money.

There is conflict between Mr. and Mrs. Undershaft for their son Stephen. Although they do not talk directly, from the conversation it can be interpreted that Mrs. Undershaft believes in the future, thus, idealism whereas her husband believes in realism. Let's analyze their conversation:

UNDERSHAFT. Do you really think so? He has induced us to bring him into the world; but he chose his parents very incongruously, I think. I see nothing of myself in him, and less of you.

LADY BRITOMART. Andrew: Stephen is an excellent son, and a most steady, capable, highminded young man. You are simply trying to find an excuse for disinheriting him.

UNDERSHAFT. My dear Biddy: the Undershaft tradition disinherits him. It would be dishonest of me to leave the cannon foundry to my son.

(599)

Britomart believes that their son is capable and efficient. He is excellent as well but for her husband he is nothing. He simply believes that it is against the law if he provides his factory to him because he is not foundling unlike Undershaft. Although his wife seems to believe in future, her internal, desire is to ensure property for her son. The sense of realism is dominant in her manner whether she realizes or not.

As there is conversation between Stephen and Undershaft, it seems that Stephen is also after money. He is sure that nothing is possible in the world to lead the successful life without money. As he does not inherit factory from his father, he is very angry with his father so is his mother. The 20th century or real world is dominant in his mind. The conversation between father and son proves this:

UNDERSHAFT. Come, come! Don't be so devilishly sulky: it's boyish.

Freedom should be generous. Besides, I owe you a fair start in life in exchange for disinheriting you. You can't become prime minister all at once. Haven't you a turn for something? What about literature, art and so forth?

STEPHEN. I have nothing of the artist about me, either in faculty or character, thank Heaven!

UNDERSHAFT. A philosopher, perhaps? Eh?

STEPHEN. I make no such ridiculous pretension.

UNDERSHAFT. Just so. Well, there is the army, the navy, the Church, the Bar. The Bar requires some ability. What about the Bar? (601)

Stephen is attracted to his father's property that he does not want to make his career himself. He really experiences the 20th century or real life. He understands that in real life it is not possible to make like what one desires for. He also realizes that wherever he involves, nothing gives happiness as much as he gets from his father munitions

factory.

Unlike idealism, realism has to face many problems. There are many conflicts among people, many misunderstandings place. Many crimes can occur for power and money. The discussion between Cusins and Undershaft reflects such bitter truth of 20th century world:

CUSINS. My good Machiavelli, I shall certainly write something up on the wall; only, as I shall write it in Greek, you won't be able to read it. But as to your Armorer's faith, if I take my neck out of the noose of my own morality I am not going to put it into the noose of yours. I shall sell cannons to whom I please and refuse them to whom I please. So there!

UNDERSHAFT. From the moment when you become Andrew Undershaft, you will never do as you please again. Don't come here lusting for power, young man. (607)

It is interplay between idealism and realism because as Cusins mentions Machiavelli, he refers to the ideal principles given by him to a prince. We can presume that Undershaft is an idealist while he is a realist. So, there is no clear adherence of people to one idea. It depends on the beliefs they have about other people. Sometimes, Cusins seems to support idealism and sometimes Undershaft. Thus, idealism and realism are not separate entities but the combination. One is incomplete without other.

As the bargain moves ahead about idealism and realism, Barbara feels lonely as she clings to the utopian ideas. She realizes that she cannot achieve anything being idealist. She slowly understands the power of money. She believes that if a person has money, the person can help others. She also seems to understand that nobody can remain one place. By remembering the god and referring to the earthquake shocks,

she gives the hint that she can no longer hold her theory to be idealist. She states:

Yesterday I should have said, because I was in the power of God. But you came and showed me that I was in the power of Bodger and Undershaft. Today I feel--oh! how can I put it into words? . . . That is how I feel in this place today. 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 a moment, at a stroke of your pen in a cheque book, I stood alone; and the heavens were empty. That was the first shock of the earthquake: I am waiting for the second. (607)

It seems that she is escaping from the idealist view. She believes that ideal world is difficult to hold because of gap with real world. She realizes that whatever she doing it is temporary what she thought it as permanent. She took the path of wisdom but she thought that the world is different from her perception. In this way, her attitude seems changing with the passage of time.

Andrew Undershaft is closer to the worldly life. He has undergone many problems in the life. He believes that he has collected money going beyond the morality sometimes though he chooses morality to being thief. As he shares these ideas with his wife, it seems that we identify with him as his ideas are based on reality. He says:

UNDERSHAFT. Not at all. I had the strongest scruples about poverty and starvation. Your moralists are quite unscrupulous about both: they make virtues of them. I had rather be a thief than a pauper. I had rather be a murderer than a slave. I don't want to be either; but if you force the alternative on me, then, by Heaven, I'll choose the

braver and more moral one. I hate poverty and slavery worse than any other crimes whatsoever. And let me tell you this. Poverty and slavery have stood up for centuries to your sermons and leading articles: they will not stand up to my machine guns. Don't preach at them: don't reason with them. Kill them. (609)

Undershaft, thus, argues that the moral principles are far from reality. They cannot perform well most of the time. Life is different things from theory; it is more practical. He hates poverty and slave because he knows that they are worse than being thief. If he is thief, he may be thief for certain people. However, in case of being poor, he is pauper for everyone, as it cannot be hidden from anyone in every sector. He reminds her that poverty and slavery are long-term problems they cannot be solved within certain periods.

Cusins further weaken Barbara's ideas when he says that idealism does not work in absolute manner. In other words, there cannot be one idea only there should have two sides like bright and dark, minus and plus, profit and loss and positive and negative. Barbara is guided by morality and good feelings. She does not want to compromise her philosophy with bad things. As the time passes, she cannot hold it for long time because the majority of people are bad in the world. Even good people are analyzed negatively. Sometimes, people comment that if they are good, others think that there can be some motives behind it. Let's read the conversations:

BARBARA. Power to burn women's houses down and kill their sons and tear their husbands to pieces.

CUSINS. You cannot have power for good without having power for evil too. Even mother's milk nourishes murderers as well as heroes.
I now want to give the common man weapons against the

intellectual man. I love the common people. I want to arm them against the lawyer, the doctor, the priest, the literary man, the professor, the artist, and the politician, who, once in authority, are the most dangerous, disastrous, and tyrannical of all the fools, rascals, and impostors. (610)

Androus Cusins claim that he also wants to be a good person and wishes to be a professional person it is not possible in real life. We have to follow whatever our society teaches us or wants us to do.

BARBARA: Yes, you, and all the other naughty mischievous children of men. But I can't. I was happy in the Salvation Army for a moment. I escaped from the world into a paradise of enthusiasm and prayer and soul saving; but the moment our money ran short, it all came back to Bodger: it was he who saved our people: he, and the Prince of Darkness, my papa. Undershaft and Bodger: their hands stretch everywhere: when we feed a starving fellow creature, it is with their bread, because there is no other bread. . . . As long as that lasts, there is no getting away from them. Turning our backs on Bodger and Undershaft is turning our backs on life. (611)

The statement proves that Barbara has assimilated her new ideas supporting to her father's ideas. She realizes that her idealism cannot be fulfilled unless she has enough money to run her salvation army. In the beginning, she was so stubborn on her idea that she wishes to help poor people without taking help from bad money. Finally, her ideas are changed and follows the realism or 20th century world.

Idealism is good for a nation or society but it does not hold for a long time. Idealism is like a dream; it can help to see the future but it is incomplete unless supported by realism. Idealism is happy world while realism is full of struggle and

problems. Both of them are partly good and bad. They should work together to lead nation successfully. Utopian and 20th century ideas are also in the same line.

In this way, idealism does not remain for long time because it is only the outcome of mind rather than based on fact. Actually, idealism is the imagination of person to see the world better than the present. Conversely, realism is the reflection of daily activities of human beings. Even if people desire to do away with realism, it is not possible for them because it is concerned with the real experience. To some extent, idealism and realism come together because idealism gives meaning to the life. Idealism is related to utopian world to some extent as it imagines the better world.

Chapter IV: Conclusion

Victory of Realism over Idealism

After analyzing George Bernard Shaw's *Major Barbara*, this work concludes that ideal and real world are inseparable parts though there is conflict between them. One is incomplete without other. The protagonist of the play, Major Barbara has hot discussion with her father Andrew Undershaft about money and power in the beginning. Barbara believes in the selfless help to the poor while her father hates poverty and slavery. However, as the time passes, her idealism does not work, she supports her father by selling the Salvation Army Shelter to Undershaft. Thus, her thought of idealism proves to be preference whereas realism is pervasive in her practical behavior.

Undershaft is the mouthpiece of Bernard Shaw who expresses his experience based on the realism that comes first then idealism because the former focuses on day-to-day life. There is conflict between idealism and realism. In the beginning, Barbara is not familiar with the real life situation and wants to save the souls even without even money. Barbara and her father are different because they have distinct point of view about life. Barbara believes in idealism while her father believes in realism, as he is experienced with real life. As she studies the world, she realizes that the real world is not what she believes. Thus, she surrenders her idea of saving the soul with good thought and supports her father eventually.

Major Barbara is the realistic play representing the people who cannot run life without money or capitalism. Wealthy people in one way manipulate the poor people or another as Major Barbara has to surrender in front of her father and his groups. Rich people, represented by Undershaft are the designers of the society. The poor people like Barbara are doomed to their fate. Idealism is a kind of interpretation of

human beings about what they imagine through consciousness or spiritualism.

Realism, on the other hand, is opposite idealism as reality depicts the everyday life. Realism promotes the contemporary life rejecting imaginative ideas. Broadly talking idealism focuses on the utopian idea whereas realism denotes 20th century world. The former is imaginary and the latter is real how people experience in reality. Idealism is the term in which people want for the better world whereas realism they face daily. Idealism or utopian world is related to religion, morality and education through which people can be united. As it is utopian idea, it imagines the world that may not exist in reality.

In the light of idealism and realism, utopia is an imaginary place where human beings do not really know. They just imagine how it should be rather than what it is. In the utopian world, law and utopia are apparently contradictory but in reality, they can be similar. According to utopian idea, it drives people to civic duty and political role they have to play. Utopian idea is not always good it has negative sides as well. According to the concept, utopia gives negative effect on people because the people wishing for better world do not want to see the real world but they want to go away from there.

Conversely, the world of realism represents the real world where human activities take place. It is also called bad place, which nobody likes to live in. The real world is where all kinds of suffering are available and troubling people. The 20th century idea can help people make their better world. Similarly, the 20th century world is nightmare because there the concept of individuality is vanishing, according to some philosophers.

In the play, there are mainly two types of characters in the play: idealist and realist. Barbara, the advocate of idealism, has abandoned all social pretension and

has entered into a life of service in the Salvation Army, where she holds the rank of Major. There is the sense of idealism and realism as Britomart talks to her son about the family planning like marrying her two daughters, she thinks about the better world. Directly or indirectly, the money plays central role for the happiness of the family. In the play, the wealthy people normally dominate the poor people in the society. Sometimes, the rich people are above the law with the power of money.

Likewise, Britomart Undershaft gradually teaches her son and attempts to clear the misunderstanding how he cannot get the cannon business. She wants to improve or correct him from negativity to positivity. Her son Stephen has the feeling of realism that is bitter, for which his mother helps him to know the reality. Andrew Undershaft, who represents realism, understand the real world and the poverty. Undershaft talks about realism because he has understood people very closely. He knows how to treat people. Realism has to face many problems. There are many conflicts among people, many misunderstandings place. Many crimes can occur for power and money. Gradually, Barbara feels lonely as she clings to the utopian ideas. She realizes that she cannot achieve anything being idealist. She slowly understands the power of money.

Idealism and realism are the two sides of the same coin. They cannot exist without each other. Sometimes, idealism reminds realism and vice versa. Idealism is the imaginative idea while realism is based on the daily activities. Although idealism seems precedes realism, in reality opposite is true. As people cannot face many problems in real life, they imagine the better world i.e. realism. Mere idealism does not suffice to lead the life successfully. Therefore, both of them are required to make complete whole. In the same way, utopian idea is close to idealism and 20th century idea is close to realism. 20th century experience invites imaginative idea.

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