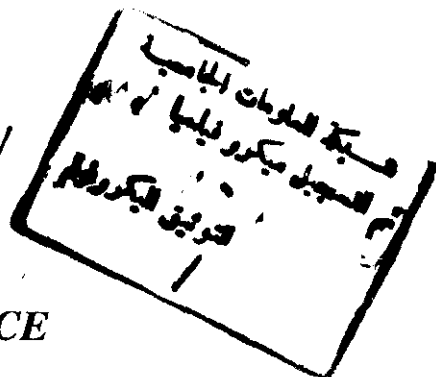


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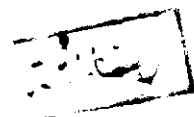


**WAR AND PEACE**  
**IN**  
**SHAW'S HEARTBREAK HOUSE**  
**OSBORNE'S LOOK BACK IN ANGER**  
**AND**  
**ARDEN'S SERJEANT MUSGRAVE'S**  
**DANCE**

by  
**Salwa Rashad Amin**

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**Ph. D. Dissertation**  
**Submitted to**  
**The Department of English**  
**Faculty of Al-Asun**  
**Ain Shams University**



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**UNDER THE SUPERVISION OF**  
**Prof. Ibrahim Maghraby**  
**Faculty of Education**  
**Mansoura University**

**1997**



## Approval sheet

**Ain Shams University**

**Faculty of Al-Asun**

**Name of candidate : Salwa Rashad Amin**

**Title of Dissertation : War And Peace in Shaw's  
Heartbreak House, Osborne's,  
Look Back in Anger, and  
Arden's Serjeant Musgrave's  
Dance.**

**Degree : Ph.D.**

**Supervisor : Prof. Ibrahim Maghraby**

**Approval Stamp**

**Date of approval :**

**Approval of Faculty Council :**

**Approval of the University Council :**





Ain Shams University  
Faculty of Al-Asun  
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**ABSTRACT**

This study undertakes to examine the theme of war and peace in the plays of three major modern British dramatists: George Bernard Shaw's Heartbreak House (1919), John Osborne's Look Back in Anger (1956), and John Arden's Serjeant Musgrave's Dance (1959). The dissertation falls into an introduction, four chapters, and a conclusion. The first chapter presents the philosophical, political, and literary scene. The content of the next three chapters is based on three related aspects: first, the commitment to an ideology, or a rationale for living that has affected the dramatists' attitude to war and peace, then, the translation of that

commitment into a dramatic form, which reflects the ideology, and finally, the audience's response to the plays.

In dealing with war and peace in Heartbreak House, Shaw's Fabianism, based on persuasion and gradual permeation in examining social relations and institutions, doesn't have a great effect on his handling of the subject, especially as regards international affairs. While tolerating a great deal of bloodshed overseas, he doesn't encourage using violence at home. In this he sounds more akin to the relative pacifists. He is hopeful that an international war may lead to regeneration, reform and peace on the level of internal affairs. In Look Back in Anger, Osborne expresses a liberal humanist pacifist attitude. His vision of peace relies on the individual who should free himself from enslavement to commercialism and the dictates of inauthentic existence. Arden, in Serjeant Musgrav'e Dance, approaches the subject from a Marxist standpoint. Like Shaw, he could be categorised as a relative pacifist. However, he sees that a socialist revolution is the way to end war and bring about peace on both the internal and international level. The three playwrights under study have diversely translated these attitudes into distinct dramatic forms. Shaw employs the naturalist and the expressionist; Osborne, the realist and the existentialist; whereas, Arden, the epic. On the level of the audience response, Osborne and Shaw did not create

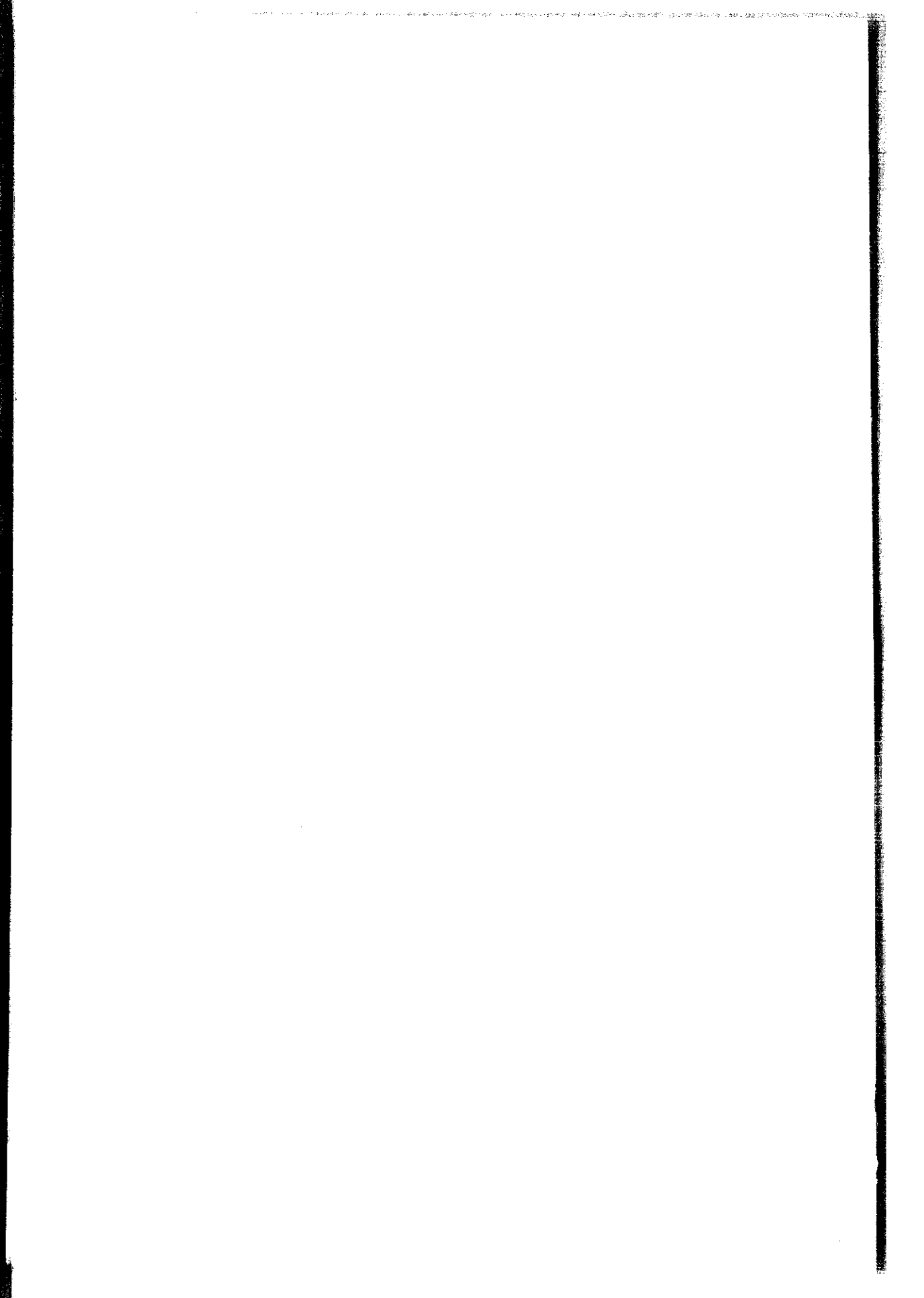
a new relationship between the audience and the play presented. Theirs is based on identification and empathy. Arden, by using alienation techniques, manages to create a new relationship, where the audience's capacity for collective struggle to achieve political change, is highly stimulated.

## ACKNOWLEDGEMENTS

My most sincere thanks are due to Professor Ibrahim Maghraby for his supervision, extensive assistance and invaluable guidance. Likewise, I wish to thank Professor Hanaa Hassanein Ali, Head of the Department of English, Faculty of Al-Asun, Ain Shams University for her great help and full encouragement, without which the fulfilment of this study would not be feasible. My sincere thanks are due to Dr. Ahmed Helal for his support and encouragement. The researcher also owes an enormous debt to The Binational Fulbright Commission for granting her the chance to make use of the rich American libraries in Washington and Vermont.

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# ***INTRODUCTION***



## *Introduction*

The creation of the modern world system has been accompanied by warfare that is increasingly getting wider in scope. Up to the nineteenth century various colonial wars marked competition between different imperial powers which culminated in the twentieth century in the so called World Wars. Such warfare has also witnessed the development of an increasingly complex military technology, and today we now possess the ability to carry warfare into space to exterminate all humanity. The past few years have been marked by the brutal repression of remarkable outbursts of free thinking in China, the liberation of the East European satellites of the Soviet bloc, the reunification of Germany, the apparent collapse of the central Soviet state, an American-led coalition of nations punishing Iraq for aggression, the failure of a hard-line coup in the Soviet Union, and the unsettlement of the regional peace talks between Israelis and the Arabs. Despite these frequent eruptions of wars, people generally have longed for peace. Perhaps one of the most important ideas to come out of anthropological studies of warfare is that, "wars are clearly 'cultural artifacts', they are created by specific, nonbiological conditions".<sup>1</sup>

Social scientists, realising from their studies how firmly the present is tied to the past and how intimately the parts of a system depend upon each other, are inclined to be conservative in estimating the possibilities of achieving a radically better world. If one asks whether it can be maintained in spite of the

long history of warfare, the answers are most often pessimistic because, "only when we have alternatives to violence and the threat of violence for settling conflicts will we be truly secure".<sup>2</sup> Perhaps this is a wrong question. And indeed the answers will be somewhat less discouraging if instead the following questions are posed : Are there any ways of decreasing the incidents of war, of increasing the chances of peace? Can we have peace more often in the future than in the past ?

To explain how peace can be more readily achieved requires an understanding of the causes of war. Kenneth N. Waltz puts the causes under three headings, "within man, within the structure of the separate states, within the state system".<sup>3</sup> Whether man makes society in his image, or society makes man in its image, the study of society cannot be separated from the study of government, or the study of man from either. Jean Jacques Rousseau sees man born in his natural condition as neither good nor bad. It is society that is degrading men's lives :

Man's behaviour, his very nature, which some have taken as cause, is, according to Rousseau, in great part a product of the society in which he lives. And society, he avers, is inseperable from political organisation. In the absence of an organised power, which as a minimum must serve as the adjudicating authority, it is impossible for men to live together with even a modicum of peace.<sup>4</sup>

This; however, doesn't mean that man poses no resistance against the forces society imparts. Therefore, the best way to understand man in society is to study both men and society. Rousseau finds the major causes of war in the state system itself. Peaceful attitudes have been assigned to democracies; whereas aggressive ones have been assigned to authoritarian states. Most English liberals at the time of the First World War argued that the militarist and authoritarian character of the German state prompted Germany to seek the war that soon spread to most of the world. As men live in states, so states exist in a world of states. So the attention to the question of why wars occur, must not be confined to the role played by the state, with its social and economic content as well as its political form, but also to the society of states. By understanding the international system, or lack of system, by which the leaders of states were often forced to act with slight regard for conventional morality, one could justly assess the processes by which the war is produced.

The problem of identifying and achieving the conditions of peace entails also a study of the consequences of war. The whole world should be aware and strongly enlightened as to the horrors and lingering sadness of war, so that another war could be foreseen as utterly destructive to this civilisation which has been so slowly and painfully built over thousands of years. The possibility of a Third World War is no more remote; especially with the inventory of East-West nuclear warheads and delivery systems used in war that would kill hundreds of millions of persons, carrying radioactive injury

and death to many of the world's nations. In 1982, Admiral Hyman Rickover said :

I'm not proud of the part I've played in it [the development of nuclear power]. That's why I'm such a strong proponent of stopping this whole nonsense of war. The lesson of history is that when a war starts, every nation will ultimately use whatever weapon has been available .... we must expect that if another war .... breaks out, we will use nuclear energy in some form. That's due to the imperfection of human beings .... I think we'll probably destroy ourselves.<sup>5</sup>

An examination of the violence of wars and its moral implications is part of the diagnosis that will also lead to a sound prescription for establishing peace. From local race riots to world wars, political violence has always been with us. Its occurrence is limited, however, by norms, laws, and provisions for law enforcement and dispute mediation. Despite attempts to deal with threats to social order, tensions sometimes lead to violent struggles for power. Within a society, there may be repeated rebellions that change the personnel in power but leave the social structure intact, or revolutions, in which the entire order of society is radically changed. Warfare between politically autonomous communities may be on a small scale or a world war involving many nations. The idea of violence of wars raises the questions of right and wrong, and the justice of the cause for waging a specific war. States and leaders who