
RESEARCH ARTICLE

Shaw's *Man and Superman* and the Don Juan Legend

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ABSTRACT

As seen from the point of view of the dramatist Bernard Shaw, Don Juan is portrayed in his play *Man and Superman* as a public figure of a womanizer who has appeared in multiple literary works. Ultimately, it tells the story of Superman in terms of the philosophy of Friedrich Nietzsche. By illuminating the thought of Superman, the author seeks to discover the significance of the myth of Don Juan. This study shows that John Tanner, the play's hero, and Don Juan Tenorio are two characters merged into one character. The two characters represent the idea of Superman from different points of view. Through his permissiveness in his everyday life, John Tanner shows his thoughts about Superman. John Tanner is the embodiment of the Superman idea. He is a modified version of Superman. In the meantime, Don Juan Tenorio has become the spokesperson for the Superman idea. His image of Superman reflects Nietzsche's idealized perception. In the long dialogue during the hell scene, he discusses the idea of Superman. Don Juan Tenorio represents what Superman thinks, whereas John Tanner represents what Superman does.

KEYWORDS

Don Juan, Shaw, Legend, Hell, Superman, legend, allusion.

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1. Introduction

In the eighteenth century, the first writer to stimulate the subject matter of Don Juan was E. T. A. Hoffmann, who was a German Romanticist. He provides a psychosomatic examination of its personas by merging in incredible melancholic fundamentals. His classification is very misty; in reality, there is much Hoffmann and a too-small amount of Don Juan. His legend appears first in 1812 and turns very conventional in both Germany and France at a specific time when the writer was profoundly well-liked and duplicated. His plan is popularized and, to a considerable level, indistinct from the origin of Don Juan. The first extensive dealing of the legend during the nineteenth century was by the great poet Byron in his poem *Don Juan*, which appeared in 1824 (Ward, 1950, p. 31).

Shaw's *Man and Superman* is subtitled "*A Comedy and A Philosophy*" and is a play or a philosophy. According to Ward (1950:31), in his volume, Bernard Shaw, the central thought of *Man and Superman* is more concentrated than the story itself. Taking Nietzsche's idealistic theory as an inspiration, George Bernard Shaw came up with Superman. He is an activist and socialist. Considering that Nietzsche was the one who developed the concept of communism, it is natural for him to be influenced by his philosophy.

Superman is the reason for Nietzsche's convictions. He produces his creative standards of morals. His perspective indicates that goodness lies in power, not sympathy. Therefore, the target of a person's attempt is not the rise of the whole of humanity but the development of better and more influential people. Momentarily, the point of presence is not humankind. It is Superman. On the off chance that Superman does not uncover, humankind does not advance, even if it does not endure. The improved and more noteworthy people who are judicious and ready to advance humanity will be the new desire for humanity (Duran, 1954, p. 424).

1.1 About Bernard Shaw

George Bernard Shaw (1856–1950) is regarded as one of the leading literary figures. Born in Ireland, he left his school at the age of fourteen in 1876; he went to London, where he started his literary occupation with a series of failed novels. Then he became a reviewer and a drama critic; he published a study about Henrik Ibsen, the Norwegian dramatist, in 1891 and became resolute to produce dramas as he felt Ibsen does: to shake audiences and to assault social problems (<http://www.amrep.org/past/superman/super1.html>).

On the other hand, Shaw has an unmanageable wit, and his dramas are as enjoyable as they are publicly challenging. Shaw forms a communal character: G.B.S., a bearded strange, familiar crusading reviewer, language reformer, severe vegetarian, and famous public speaker. The writer of fifty-three dramas, hundreds of reviews, essays, letters, and numerous books. Shaw is famous for his outstanding plays like *Arms and the Man*, *the Widowers' Houses*, *Pygmalion*, *Caesar and Cleopatra*, *Mrs Warren's Profession* and *Heartbreak House*, *Man and Superman*, *Major Barbara*, *Heartbreak House*, and *Saint Joan*. He was awarded the Nobel Prize in writing in 1925 (Ibid.).

In the 18th century, after Shakespeare, George Bernard Shaw became the most famous British author. He was born in Ireland and did not start as a screenwriter but became one after realizing that dramas have enormous importance. Shaw believes that the performance center is proficient in satisfying a fundamental cultural occupation by guidance; however, the dramas that control Victorian venues said nothing regarding the onlookers' lives. From that point forward, all through his dramatizations, he has transformed into ahead of the present-day show (Ibid.).

Bernard Shaw's most important phase as a writer was from 1903 to 1925, when he wrote his typically spectacular and well-received dramatizations. *Man and Superman* is an epic drama by Shaw (1903). It is a powerful and intellectual drama but also a comedy. Bernard Shaw elaborates more on his thoughts on the drama's themes than on the plot (<http://www.amrep.org/past/superman/super1.html>).

George Bernard Shaw's *Man and Superman* is a drama of thoughts. *Man and Superman* can be forgiven for being contemporary literature depicting Don Juan and his despicable adventures. However, that is not the matter with the drama by Shaw. *Man and Superman* invite the post-Victorian audience to significantly estimate the responsibility of women in the social order at large whilst demanding how men view and indulge these matters of wishes (Shaw, 1967, p. 69).

Nowadays, *Man and Superman* opens light to the precedent and how the alteration in literature helps to indicate the end of an original stagnation by appealing to amend throughout the early contemporary age and the rise of novelty as a whole. Shaw's drama, written as a reaction to the critic Arthur Bingham Walkley, is a reinterpretation of Don Juan, with some alteration (Ibid.).

Ann Whitefield's father dies, and the narrative starts. She is confident that one of the two guardians listed in his will is the play's hero, John Tanner, a fundamental novelist whose views are essentially Shaw's. Despite her outward looks, Ann is a ravenous huntress who has set her eyes on Tanner and follows him mercilessly while he speaks. She follows Tanner throughout Europe, seizes him in the Sierra Nevada, and triumphs over him during her strong sexual desire, referred to by Shaw as the "Life Force" (Louis, 1969, p. 87).

Tanner's stay in Hell is a dream he conjures up while being kidnapped by a robber. It is a brilliantly prolonged discussion of concepts, with Shaw substituting the cast of Mozart's opera for some of his main characters from the primary play. As a result, John Tanner is transformed into Don Juan, but it is rectified. His reputation as a heartless libertine is shattered here; he disapproves that he continues to flee from females in panic and self-defense, as Tanner does from Ann Whitefield. Ramsden, an intransigent frustrated for Tanner, becomes Ana's father in the dream "The Statue." And Mendoza, the Sierra brigands' generously passionate manager, transforms into an average clown (Louis, 1969, p. 87).

In a compelling oral argument, Don Juan argues for the eugenic theory of evolution and Ana. He enters Shaw's Heaven, where they will breed a "Superman" in the "Life to Come." The title of the playwright's *Heaven* is a Puritan's delight, preserving a "philosophical man" who is primarily more interested in the pleasures of the body and systematizing the primary sphere as a space factory. In contrast, Shaw's Hell is humanity as people know it, subjugated by conservative delusions. Uninterested in Heaven, Ana's father prefers the Devil's companionship and falls to it in return for his daughter's and Don's ascension (Louis, 1969, p. 87).

The sarcastic procedure of the Victorian principle of a contentedly ever after indicates the ending of this phase play, much changed from the conventional story ending with a fall into hellfire. *Man and Superman's* conclusion is not contented or comical; slightly, it is the concluding act of the plotting of Ann Whitefield, the standard hunter of Jack Tanner, to accomplish her objective, that of matrimony. By estimating how glad the end is, the determined subjects, and the questions that remain unrequited, the pleasing end of Shaw's drama is planned to be the invalidate, to emphasize how females can, and regularly do, employ their power to accomplish their aims (Ibid.).

1.1.1 Shaw's Legend of Don Juan in Man and Superman

As Shaw writes in the prologue to *Man and Superman*, he does not include the name Don Juan with the title, but instead, Superman. To illustrate the idea of Superman as a character, he chooses to use the character of Don Juan, stating in his prologue to *Man and Superman* that the persona of Don Juan represents someone capable of discriminating between good and evil principles. This suggests that George Bernard Shaw equates Don Juan's character to Superman's singularity.

Utterback, in his book *Don Juan and the Representation of Spiritual Sensuousness*, describes that the figure of Don Juan has constantly been embodied as a libertine and womanizer who is lastly reprimanded by paranormal supremacy for the reason of his sexual offense. George Bernard Shaw, in *Man and Superman*, produces something unusual from his ancestors because he is more fascinated by the idealistic inference of the Don Juan legend. Don Juan is illustrated as an individual who follows his own needs and splits morals, standards, and regulations by coincidence. Then, he also overlooks the sexual features of Don Juan by converting Don Juan into Dona Juana, who is the female Don Juan, the husband-hunting woman (1979:630).

In reality, Don Juan's figure has been industrialized for a hundred years. Don Juan lacks much of his originality, which is bestowed upon him by his forefathers. Early versions of Don Juan's tale depict this figure in theoretical and ethical terms. Tirso de Molina, who takes on the identity of Don Juan at first, is a cleric. He attempts to portray Don Juan as a depiction of a horrible guy who will be chastised for his anti-devoutness. Then, Don Juan's personality is distorted into that of the current Don Juan, a wasting follower or a dreaming seeker of outstanding femininity (Banks:1989). Nowadays, the personality is always regarded as symbolic in a standpoint that places him as a personality who sees females as his victims (Ferrand,2005, p.2). Furthermore, George Bernard Shaw contests the role of Don Juan in the theatre, which is not generally described as what people believe of Don Juan (Shaw, 1903, p. xii). For instance, in *Man and Superman*, he is designed only to represent a man who is supposed to be Superman.

In particular, the character of the eccentric Don Juan is shared by several characters in *Man and Superman*. Shaw reconstructs Don Juan's story from his point of view by dividing him into two characters. They collaborate to bring to life the primary subject, the notion of Superman. Ward states that George Bernard Shaw believes in the idealistic vision of Friedrich Nietzsche. His "Life Force" idea is the foundation for his drama, *Man and Superman*. Throughout Don Juan, he shows his faith in man's inherent qualities to propel him ahead. So far, in connection with his perspective on Life Force, he has developed his examination of marriage, which is an appealing subject inside the classic drama of *Man and Superman*. Matrimony has a demanding physiological reason, whereas romantic love is only a seductive beginning. Following that, A. C. Ward describes how, in the temperament of the Life Force, self-sacrifice may be nothing better than the forfeit of others to one's self-determination, self-pleasure, possessiveness, or holy pride (Ward,1950, p.36).

In his work, George Bernard Shaw, Chesterton argues that Bernard Shaw has concluded a fallacy to symbolize another fallacy to begin Nietzsche's philosophy. In *Man and Superman*, Don Juan embodies the notion of Superman. Don Juan and Superman both include elements of superstition. They do not make it. As a writer, George Bernard Shaw employs his distinct style to position himself as a Nietzschean figure in the community (1909:202-210). During the 17th century, the Spanish legend of Don Juan became popular, and various authors incorporated it into their fictional works. Shaw relates and indulges in this mythology substantially. In his play *Man and Superman*, he performs an action based on the tale of Don Juan. The legend's individuals and several procedures have been utilized as a daydream observed by the hero, John Tanner. Vedrenne and Barker first performed the scene of Don Juan as a separate piece on 4 June 1907 at the Royal Theatre. Esme Percy created the whole play on 11 June 1915 at the Lyceum Theatre, Edinburgh; in London, the first complete manufacture was obtainable on 23 October 1925 at the Regent Theatre. The scene of Hell turned out to be so accepted that many groups performed it as a split theatrical series and yet as a group-reading series in evening dress without surroundings or costumes. Charles Laughton tours the U.S. with this Hell scene sequence. Among all manufacturers of the drama (with or without the Hell scene), the one under the Vienna-Barker supervision is thought to be the ideal presentation, bringing out the true Shavian spirit of severe humor that will not humiliate itself into a travesty while retaining the full splendors of wit and humor. (Ferrand,2005: 2).

The hero, Don Juan, is a well-known lover and rascal. He consistently shows everyone how much he cares for her. Don Juan organizes a love affair with a lovely lady, Donna Ana, whose father is the leader, but the chief discovers him and challenges him to a contest in which Don Juan murders the leader. While standing by the leader's grave, he hears a tone of voice warn him that he will be reprimanded. He extends an invitation to that voice to join him for supper. When the person arrives at the residence for the banquet, Don is taken aback. The statue extends his hand and requests that Don attend a different meal. Almost immediately, as Don Juan touches the statue's hand, the statue drags him into anguish. Archetypal tales include a story about Zeus, the god of gods, who falls in love with various women, both deities and humans. Zeus deceives some of them by hiding his attire. (Ferrand,2005: 2).

In the Hell Scene, Tanner, who is altered into Don Juan, shows more fundamentals than Ana in lashing his influence home. Shaw controls the language of Don Juan more radically and with a more dynamic approach. The comicality of Juan's language is unique when he informs Ana that as her dead father is uninterested in paradise, he may move toward this Hell (Ibid.) On the other hand, Juan's language is very uncomplicated, and his arguments are heading towards a fastidious goal. That is why he is now more satisfactory in this function than in the main plot's surrounding of action, where he has to drama the role of the worldwide comic philosopher Jack Tanner. (Shaw: 137).

Shaw depicts a moment from Don Juan's stay in Hell. In his handling of this piece of mythology, he also depicts the chieftain and his daughter. He uses the same names for his figures but omits specific details. In contrast to the legend's Don Juan, Shaw Don Juan dislikes talking about love and its characteristics in Hell. According to mythology, he is interested in arranging acts for ladies so that they fall in love with them. Don Juan shows the torment of having all he has in his life. However, he does not experience happiness because he believes that not all these things will be straightforward enough to be apprehended (Ferrand, 2005: 7).

Don Juan believes that one must strive "to get it into survival or to clear the way for it; it is the rule of my existence." (Shaw, p. 137) Through Don Juan's speech about himself, Shaw attempts to insert knowledge of the female's motivation for having a sexual relationship with a guy. According to the mythology, he is satisfied with enticing females and enjoys sleeping with them. On the other hand, Shaw portrays him as a guy whose first pleasure is obtaining a refuge where his frustration can easily be misplaced. Don Juan demonstrates his first encounter with a feminine figure and what he is accustomed to doing after that (Ibid.)

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In reality, Shaw employs numerous archetypal legends and legendary historical episodes. The presence and experimentation of the creative French heroine Joan De Acre, who was canonized as a holy man in the twentieth century, is central to his drama Saint Joan. He tries to depict the extensive history of her life and experiments. The confrontation, the agony of torture, and the resource punishment are all depicted in the drama. The struggle and the anguish have their roots in ancient mythology. The source of Superman's inspiration is a philosophical concept. Friedrich Nietzsche developed the concept of Superman as a theoretical vision.

Meanwhile, the concept has broader societal implications. The portrayal of Don Juan in the personalities of John Tanner and Don Juan Tenorio will help people understand the concept of Superman. Finally, their existence as embodied thinking is reflected in their implication as characters who represent the exact well-known figure of Don Juan in clarifying the concept of Superman.

2. Conclusion:

Shaw employs traditional folklore in unique ways. Typically, he uses mythology as the focus of his dramas, along with their subjects, meanings, and main characters. However, he adapts these legends to his age by discussing topics relevant to his time, such as teaching and the anguish of non-believers. Another thing is that Shaw names his dramas after the legends he has used. In addition, he employs some old expressions, including references to legends and legendary heroes. He also explains the concept and characteristics of Superman, which have some allusions to archetypal mythology. The 'idealistic man' is depicted in the interval under the disguise of Don Juan. In this nightmare interlude, the thoughtful Superman, 'he who always seeks', positions himself in meditation in front of the significant ambiguity of the determination of the world, eager to realize it and the appropriate means of satisfying it to rotate it into the act, as action alone is the examination of man's actual worth. From the high base of that ambition, Superman can even afford to scorn the task of ability and attractiveness even though, in the method of development as conceived by Shaw; the actor is himself a sovereign recognition of the Life Force on a superior plane than woman, as well.

Don Juan stands for the investigation of self-awareness and self-understanding. Evolutionary principles will allocate the mission to resist the unadventurous morals represented in the dream by Dona Ana and the Statue. However, the supreme quest for perfection and happiness, throughout understanding, is in most situations favorable to disappointment.

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