

**THE MOOD OF WAR AND ANTI-COLONIALISM IS REFLECTED
IN THE WORKS AND WORKS OF BERNARD SHAW**

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***Abstract.** The purpose of the study is to identify artistic means of developing the theme of war in the dramaturgy of B. Shaw. The scientific novelty lies in the fact that the author of the article expands the understanding of the key typological features of the extravagant B. Shaw. The results obtained showed that three anti-war plays by B. Shaw have four genre features: extravaganza and are extravagant in their purest form.*

***Keywords:** War, novelty, feature, method.*

INTRODUCTION

Researchers of B. Shaw's dramaturgy in the middle and second half of the 20th century (Z. T. Grazhdanskaya, A. N. Nikolyukin, P. S. Balashov) have repeatedly noted the presence of the theme of war in his plays and assessed its development.

A. N. Nikolyukin in his comments (1980) to the dramas of B. Shaw classifies three plays of this playwright as anti-war: "O'Flaherty, Knight of the Order of Victoria" (1915), "Inka of Perusalemky" (1915) and "Augustos Performs your duty" (1916). P. S. Balashov in the monograph "The Artistic World of Bernard Shaw" (1982), exploring the play

"Augustos fulfills his duty," it notes the anti-war "theme of the fate of ordinary people, "nice guys", who are "mercifully" allowed to die in the trenches" [1, p. 185].

Relevance. The characters in B. Shaw's plays are the mouthpiece of the author's ideas and thoughts. The Irish playwright's perception of the war can be traced by analyzing the characters' remarks in his works, since scholars of B.

Shaw's dramaturgy view his plays as discussions on certain topics. Thus, it is necessary to examine the writer's perception of the military theme in order to identify B. Shaw's attitude to the war.

The research has the following objectives:

- determine the artistic means of developing a military theme in the drama of B. Shaw of 1915-1916;
- identify the features of extravagant plays in the analyzed works.

To solve the problems, the following research methods are used: for the first task, the method of holistic analysis of a literary work is used; For the last task, the comparative historical method is used.

MATERIALS AND METHODS

The practical significance lies in the fact that the results obtained, materials and general conclusions can be used in a course on the history of world literature and a special course on English drama for bachelors and masters.

Starting to study the anti-war issues in the plays of B. Shaw, A. N. Nikol'yukin points out that "Shaw's first anti-war speech was the brochure "Common Sense about War"" (1914), in the genre characteristics of which he notes pamphleteering. He sees the main tendency of the pamphlet in Shaw's desire to "destroy illusory ideas about war, to show its true essence" [3, p. 633-634]. For Shaw, any war is evil, and nothing can justify it. The Irish playwright was the first writer to oppose England's participation in the First World War before it broke out.

RESULTS AND DISCUSSION

Military issues are present in the drama "O'Flaherty, Companion of the Order of Victoria," which appeared a year before "Augustus" in 1915: the main character O'Flaherty not only fights at the front, but also reconsiders his views on life, the reason for such a reassessment is in participation in hostilities. This play is a one-act play and has a political content. O'Flaherty's extravagant behavior is shown in the scene of his conversation with General Pierce. The Knight of the Order of Victoria claims that he has no desire to be on leave and wants to go back to the front. This statement contrasts with the play's opening statement:

“...the facade of a house surrounded by a park. Sunny day; summer 1915. The white porch goes directly onto the driveway” [3, p. 371] and expressed paradoxically and anecdotally: “On vacation, speak up! Yes, I wouldn’t spare five shillings just to find myself back in the trenches and have a little rest in peace and quiet” [4, p. 372]. O’Flaherty is burdened by recruiting. Very few people want to go to the front. And he himself is not infected with the idea of serving the fatherland: “You shout “hurray” to the king and homeland and salute the flag until your hand goes numb! You listen to “God Save the King” and “Teeperery” being played, and you even squeeze a tear out of yourself - well, it’s like a soldier from a picture! They were completely exhausted, I even lost sleep”. A. N. Nikolyukin, revealing the essence of the character’s desire to return to the front, sees its reason in the fact that “the playwright, through the mouth of his hero, asserts: even trench life may seem idyllic in comparison with home “comfort” and its inevitable attributes: patriotic empty talk, possessive greed, aggravated poverty and continuous family squabbles” [3, p. 636].

It is the interruption of the conflict associated with the war with family troubles that creates an additional comic effect.

The eccentricity of behavior is also evident in O’Flaherty’s stories about his mother, who allows herself to beat her son half to death when she finds out the truth (her son is fighting for the British. - V.Ch.), while the son loves her very much, but is ridiculously awkward describes his attitude towards his mother: “It’s hard for you to believe, sir, that a grown man loves his mother so much, who tore him from the time he can remember until she became too old to chase after him” [5, p. 374]. During Sir Pierce’s conversation with the Knight of the Order of Victoria, the son notes his mother’s extravagant behavior towards other people: “... the old lady, I suppose, was quite proud that she would drink tea not in the kitchen, but at the same table with you. Now she’ll be all dressed up and start going into all the houses along the way to show off and tell where she’s going. And the whole parish will bite their elbows with envy” [6, p. 378]. In the current situation, the ending of this remark from the private addressed to the general sounds ironic: “Still, it’s not good

that she makes you wait for her, sir!". The remark shows that the general is forced to tolerate this behavior and attitude towards himself, since his successes depend on the successes of O'Flaherty.

CONCLUSION

The theme of war is present in a number of one-act plays by the Irish playwright of 1915-1916, and its role is to show that war is evil, and the fate of different nations sometimes depends on the political decisions of certain narrow-minded diplomats or statesmen. The artistic means of developing the theme of war in B. Shaw's drama are exaggeration, paradox, extravagance, and direct communication of the characters' anti-war thoughts to the attention of viewers and readers. All three anti-war plays are extravagant in their purest form. These dramas are one-act, but have great energy potential.

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