

Redeeming Humanity: Materiality and Spirituality in Bernard Shaw's *Major Barbara*

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Abstract

George Bernard Shaw's Major Barbara deals with the conflict between materialistic forces and spiritual values and the victory of the former over the latter to infuse the materialistic power of the contemporary society. The implication of material possession ultimately leads to the transformation of ethics and ideology to commodification. Culler, Foley, and Oakley's materialism and Swami Avdhesh Anand Giri' and Sir Aurobindo's spiritualism are the theoretical underpinning of the study to analyze the text. The material society reasons for physical, and monetary well-being, but spirituality prioritizes the community's well-being through psychic devotedness. Spiritualism is the higher order of rational that values the greater good of the society for the welfare of the humanity. The consumer culture generates condition to accept the incentives from the sources of unethical and illegal work. The initial clash and ultimate resolution between Andrew Undershaft and Major Barbara indicates the victory of consumer culture over spiritual values. The images created by Undershaft about the army highlight poverty, misery, feebleness, and hunger but Major Barbara hardly succeeds in defeating these issues. This study questions about the knowledge dissemination in the institutionalized societies showing materialistic forces stronger than spiritual values and the need for redeeming the humanity. The devaluation of the essence of the social welfare working under the shadows of commercial notion blemishes the morality. It raises the question about ethics, sophisticated attachment, and monetary orientation. This paper concludes that harmony in society is possible through redeeming humanity having spiritual feeling in all aspects of existence.

Keywords: Consumer culture, materialism, spiritualism, humanity

Introduction

George Bernard Shaw's drama *Major Barbara* envisions the requirement of benevolent modern-day society in which there is fundamental conflict between spiritualists and materialists. The skirmish leads to the control of monetary power over divine feelings. The critical ideas on the play designate the ways fraternity gets defeated due to individuality and transaction principles. The three acts play epitomizes the social circumstances of the time that public welfare gets beaten through materialistic power and gun powder. The characters of the play Andrew, Lady Britomart, and Stephan characterize individualistic and consumer culture whereas Major Barbara and Cusins typify the spiritual welfare ethos. Ultimately, the resolution emanates through conceding pronouncement of Barbara.

Andrew Undershaft, his daughter Major Barbara, Lady Britomart, Stephan, and Cusins are the major characters who represent the two diverse thoughts of the contemporary world. Andrew disinherits his son Stephen and decides to search for an orphan as an heir as it was their family tradition. For him, money and gunpowder are the two basic requirements to sustain and upgrade his status quo in society. Based on those factors he is running his business successfully. His daughter Barbara has led Salvation Army for the advancement of the needy people. However, she has been in hard times to get contribution for their care. Once during the conversation, Saxmundham is ready to give five thousand pounds to the Salvation Army on condition that five people each have to be ready to donate one thousand each as an add to his contribution. Undershaft shows his willingness to support the Salvation Army. Then Barbara senses confusion that one who is ready to donate is whisky businessman and the other who is her father is weapon factory owner. On the one hand it shows that money and financial ability determines the notion of investment in sort of work and on the other hand, money and illegal sources of the income and support should not be the remarks for the good will. Between two conflicts and confusion, money and commodification merges into ethics and values that a person and even the institution holds.

Marxism as a philosophical and critical thought in general valued on the association between the philosophical judgments and the human state of mind, emotions, thoughts, and actions. As literary text is the consequence of the human perception, the critics contextualize the text and interpret them from socio-political perspective. Marxist critics evaluate literary texts in terms of the underlying conflict of society in terms of economic relations. That is the reason Marxist critics assess literary texts in terms of the underlying historical and political reality. Foley (2019) discourses Marxism in relation to materialism as the "Interpretative framework indispensable to an understanding of the relationship between literature and society" (p.x). Wolfreys et.al. (2006) reason that "Marxist critics seek to situate texts politically and historically whether in the written forms of the novels, plays or poetry or in other forms such as film and television" (p.129). Every genre of literature derives the attention of the critics only when the texts highpoint the financial conflict of the society. *Major Barbara* is the consequence of the societal structure of the time. The literary works depict the contemporary historic or political reality. Every genre of the literature derives the attention of the critics only when the texts highpoint the underlying reality of the society. Here as Culler asserts that (1997) "For Marxism texts belong to a superstructure determined by the economic base" (p.129). For Culler, texts portray economic reality of the social order in which there exists disparity. *Major Barbara* is the consequence of the societal structure of the time. According to Habib (2011) "Marx attempted to understand the structural causes behind

what he saw as a system of capitalist exploitation, and to offer solutions in the spheres of economics and politics” (p.208). Marx elaborated the system of manipulation and the specified the monetary and political resolutions for the exploitation. Oakley (2015) asserts that “Marx’s preoccupying intellectual activity, namely the pursuit and propagation of a critical comprehension of the nature and operation of capitalism as a system that functions through human inequality and operation” (p.1). Oakley detects this theory in terms of disparity and operation. Marxist theory advocates that monetary relation guides modes of production and modes of relation. It is critical to materialistic forces.

Materialism guides and controls the organizational structure and outlines perception to move on certain mechanism at the mercy of the monetary power. Marxist theory advocates that monetary relation guides modes of production and modes of the relation. Foley (2019) defines materialism from public perspective that it deals with “an excessive concern with shallow consumerist values” whereas from philosophical point of view it “signifies the grounding of behavior and thought in the way given society is organized” (p.4). Kumar (2023) elaborates the function of the capitalist forces, “The capitalist project of knowledge production itself in such a manner that after a certain point it appears natural” (p.2). Shaw’s play *Major Barbara* encompasses how the materialistic forces institutionalize substantial thought from common as well as philosophical judgment.

The welfare of the society as envisioned by spiritualism is redeeming humanity from the conflict and suffering. Giri (2023) reasons the nature and function of spiritualism, “Spiritualism encompasses the recognition of a feeling, a sense or belief that there is something greater than oneself, something more to human existence than sensory experience” that acknowledges the “higher power” and reasons to “navigate our life better” (p.19). It injects energy to support the zeal of the human beings for the betterment of the public. Aurobindo has the logic to value spiritual concept (2021) that spiritualism “has a goal- the vastness, the true existence, the light, the felicity-and it is called upon to discover and keep to the good” to achieve the “joyful road of the truth” (p.24). To create ease of existence it inoculates energy and vitality. Therefore, the value of spirituality functions more than materialism for the greater good.

Major Barbara takes issue with the fundamental truth and the elementary societal order of the contemporary political and economic realism guided by materialism. The financial disparity and the significances of the economic deprivation have been the discourse of the drama. This is a three-act play that depicts the conflict between materialistic forces and spiritual thought. Materialistic belief is represented by the protagonist Andrew Undershaft as the power structure. Major Barbara represents the welfare activities with pure heart and intention along with a decent source of funding. Two characters represent two spheres in the society. Barbara represents the philanthropy for the Salvation Army. She is the epitome of pure intention and decent determination for the true welfare for the public. The point of conflict is whether financial status is as important as social welfare. The repeated effort of the father to exercise capitalist force upon the daughter is the point of the conflict. The condition of Undershaft to Major Barbara to support the Salvation Army after their visit to the weapons factory reflects the good deeds accomplished only if the person can wear the lenses of materialism. It is a way to push people on the path of material improvement. A pleasant-sounding society is possible only when spirituality governs the value of material prosperity. So, the importance given to all the facets of the society including fraternity and social well-being minimizes the social and political rift among the

people. Consequently, social crimes increase due to the ever-increasing influence of monetary power on familial identity. Till material prosperity becomes the position indicator in modern day consumer culture, peace and synchronization in the society is a utopia.

Review of Literature

Major Barbara centers around the conflict between material and spiritual community and the triumph of materialistic force over the spiritual values. The characters in the play epitomize the contemporary civilization on the one hand and the abuse of the one group to the other in the designation of monetary supremacy on the other. The result is the disheartenment of the members of the society like Barbara and Cusins. They are the embodiment of the disadvantaged beings since their current activities and future mission fails and they are entangled in the labyrinth of materialistic force represented by Andrew. Andrew convinces his daughter Major Barbara to accept the donation from the arms and weapons factory with the argument that an empty stomach cannot sing the hymns. Salvation Army generates the resources and opportunities for the needy people but Andrew represents a power holder based on the assets that he has which determined him to a powerful, bold and confident. Because of that, the conflict between Barbara and Andrew Undershaft rises to the climax. The conflict is the ideological clashes that raised the aspects of monetary value being greater in the society than idealist value.

Shaw reasoned that ownership of the property dismantled social harmony for which personal property has to be abolished. Habib (2011) evaluates Shaw from socialist perspective, "Shaw edited Fabian Essays in socialism (1899), and advocated women's rights, economic equality, and the abolition of private property" (p.208). The social apprehension concerning factual reality fascinates Habib's attention. The social apprehension in relation to factual reality fascinates Habib's attention because gender parity, economic impartiality, and elimination of private possessions engender discrepancy in the public. Harding (2019) regenerates the idea of an ideal world showing the association between modernization and industrial culture, "Bernard Shaw's *Major Barbara* (1905) revives the pre-modern notion of utopia and in doing so bears a more complex relation to modernism and capitalist culture than previously acknowledged" (p.158). He visualized the complexity developed due to industrialization. The eagerness to develop the trend of industrial society enhances the value of capitalism and it leads society towards horizontal division. Such division is one of the reasons for clashes for social and ideological conflict.

Imperfection in the narrative order of events and excessive reference to the monetary strength draw attention of the critics. Consecutive order of events generates confusion to the readers to grasp theme and technique of the play. However, critical receptions argue that Shaw lacks chronological developments of actions in *Major Barbara*. Albert (2014) judgmentally addresses the erroneous narrative chronology of the drama, "Nevertheless, there are a number of confusions and errors-one of them is long-preserved in the record. Shaw's collection of the sequence of events is faulty" (p.166). His concern is the factual and fictional chronology. Dukore (2016) highlights the way writer created money as the dominant factor in the drama, "Money is the significant factor. It aims to formulate monetary allusions and the present-day incomes of the play's onstage and offstage characters in the lower class and upper classes" (p.73). For him the play themes the onstage and offstage characters with the underlying class struggle. The frequent references to money and the defeat of the idealism due to

monetary significantly dominant position in the drama. Narrative techniques attract the attention of the critical points. Characters' monetary force reflect the current social scenario.

The frequent references to money and the defeat of the idealism due to monetary significance deserve position in the drama. Cultural voices and atheistic perceptions come to the forefront of the critical visions of the readers. Manista (2006) accuses Shaw for being atheist, "A self-proclaimed atheist, he is harshly critical of religious beliefs in many of his best-known works" (p.100). Shaw critically proclaims the consequence of religiosity showing the superiority of financial well to do people. He further reasons that Undershaft voices this belief, "It is Undershaft who voices a problematic and vague spiritual tenet" (p.101). Shaw works as the representative for the devaluation of the pious ideals. He reasons that Shaw uses Undershaft as the mouthpiece for the articulation of his versions. He further reasons that "Major Barbara presents us with a new interdependent of unholy trinity: Undershaft/Cusins/Barbara" (p.101). The main point is the assassination of the generous culture and social well-being that reflects their societal attributes for the harmonization of the community.

Critics evaluated the drama from the social, modern, realistic standpoints and narrative perspective, and atheistic ideas. However, it highlights monetary implication and feeble spiritualism. The play rests on the major argument of the fundamental conquest of the avaricious social order over pious humanity. Marxist theory and the material parameters are the signposts for the analysis and interpretation of the drama. Additionally, spiritual concepts are the parameters for the analysis and interpretation. *Major Barbara* represents the ideological struggle of the society through the actions and the arguments of the father and the daughter. The father represents the power and gunpowder and the daughter represents the common wellbeing. One tries to motivate the other through logic and personal activities throughout the drama. One holds with their one logic and take stand on it. However, at the end of the drama, it hints that the domination of the financial is the backed up for the conflict resolution. Financial strength of Undershaft motivates Barbara and Cusins. The addiction for power and power of funds strangles the sentiment guided spirituality of the characters. Finally, the daughter surrenders her social service giving the ownership of the Salvation Army to the father and supports the plan of the father to make Cusins as an heir of the father's factory. The capitalist force uses hook and crook to take control over the lower class in terms of financial position. Such force plays the role of the catalyst in order to raise hidden desire of the human and also convince to change their ideology. In addition to that, it proves that money generates the power and build powerholder in the society and the core crux of this division is led by funds. Spiritualism is the ideal cave for people which creates happy world. The explanation focuses on interpreting material and spiritual versions of the characters.

Methodology

This study uses a qualitative approach to justify the argument that materialistic society takes control of the spiritual society. The logical analysis and interpretation deal with the text to validate the argument that social harmony gets dismantled due to consumer culture. Individualism and consumerism terminate the fraternity and co-existence of the community. Marxism in general and Culler, Foley, and Oakley's materialism in particular and Swami Avdhesh Anand Giri and Sir Aurobindo's spiritualism are the theoretical approach of the study. The primary source is from the text *Major Barbara* whereas theory related to materialism and spiritualism to the characters in the play are the tools to analyze the text for the critical readings. Critical reviews on the primary text and the critical books related

to Marxist theory in general and Foley's materialism and Aurobindo's spiritualism in particular have been the secondary sources for discussion.

Reviews and Discussion

This section incorporates critical review and discussion of materiality and spirituality in Bernard Shaw's *Major Barbara* into two different themes; The conflict of spiritualism and materialism, and redemption through humanity.

The Conflict of Spiritualism and Materialism

Shaw's *Major Barbara*, composed under the capitalist circumstances, dealt with the emblematic illustration of the contemporary development in which good position was conceivable only through economic well-being of the public. The activities and deliveries of the characters are the embodiment of the prevailing socio-political reality of the period. The textual discourse nurtures the role of entrepreneurs and power seekers, and diminishes the role of spiritual social workers and academics, weakens them, and eventually renders them ineffective. The major events of the drama *Major Barbara* revolve around the activities of the father and the daughter under the debate of the power of materialism in contrast to magnanimity. The ongoing debate leads to the polarization of their activities. The lack of financial sustenance for the Salvation Army and the suspicious activities of the members of the salvation army changes the mindset of Major Barbara. Ultimately, father is efficacious to persuade the daughter to partake in his master plan.

The characters of the play represent two divergent poles: materialistic forces and spiritual values. The debate of money-oriented thought and the ideal thought continues in socio-political and literary discourse. Foley (2019) differentiates between the two concepts, "For materialism, social being shapes consciousness; for idealism, consciousness shapes social being" (p.4) Shaw worked under the circumstances in which good position is conceivable only through the economic well-being of the people. The main character Andrew Undershaft trusts that social status is possible through materialistic development. His belief in the theory of money-oriented well-being led him to establish the cannon factory and earn through war. He is a millionaire and the owner of an arms factory that manufactures and sells weapons to the individuals and the public. His entire earning is based on unethical actions with direct impact on society can lead society into destruction. He trusts in the materialistic world and has confidence that financial deprivation is a crime.

However, his daughter Major Barbara is a self-dependent female who runs and works in the Salvation Army. Salvation denotes the concept of social welfare work that should be based on moral activities, pure intension, maintains ethics and principle of good virtues. She provides food, clothes, and shelter to the poor through charity's financial funding. She believes in spiritualism and reasons that running the arms factory is a crime. Father and daughter represent two different visions of civilization. The father belongs to the power consciousness and the daughter signifies spiritual feeling.

The importance given to sign exchange value minimizes the importance of ethics. Morals deteriorates when financial value displays supremacy. Lady Britomart values money and persuades the same line of thought to her son Stephen. "My dear Stephen where is the money to come from?" (p.4). Her inclination to the monetary value mesmerizes her household members. It also indicates that money is the crucial crux to run the daily life and household. One of the workers of father's factory Cusins unconditionally admits his engagement with Barbara "Engaged to Barbara (Very explicitly)

That is Major Barbara Undershaft of the Salvation Army” (p.13). His inclination is not only to Barbara but also her mission for the welfare to the needy people. Right from the commencement of the play, Lady Britomart, Stephen, and Undershaft prioritize monetary value. That in turn plunges individuals to be the war followers.

War captivates the factory owner because it promotes his business and brands him billionaire. The central character Undershaft values war as it is captivating and rises the transaction of the factory. It shows that for Undershaft that war is the opportunity rather than the destruction. He declares that war captivates him since it endorses his business, “The more destructive war becomes the more fascinating we find it” and so, “Your Christmas card moralities of earth and good will among men are of no use” (p.15). When capitalists worship business transaction, there is the death of morality and ethics. The demise of morals gives birth to unethical transaction and earning. Ethics and good will are worthless matters for him. He is an example of opportunist in the phase of destruction of the society. However, Barbara trusts for the elevation of humanity through the trust for divinity, “There are neither good men nor scoundrels; these are just children of one father” (p.16). Equality and brotherhood are the principal steps for public security. The social harmony increases, and political turmoil ends when her undertaking succeeds since her mission pleases every fellow from benevolent outlook. Her objectives and practical actions prove her conviction for divinity.

Redemption through Humanity

Religious subjects captivate the contemporary people from assorted standpoint since spirituality is related to divine conviction. In this play, the discourse emerges as the matter of dispute between the daughter and the father. Both define religion from miscellaneous standpoints. Barbara questions her father, “By the way Papa. What is your religion- in case I have to introduce you again? Undershaft: My religion? Well, my dear, I am a millionaire. That is my religion” (p.29). Daughter attempts to convince her father for divine conviction and positions the question about his belief but father responds that currency is his conviction. The question is about showing centralization of power of wealth of Undershaft that his only one value of life is to uphold the status of millionaire. The rise of avariciousness represented by the father blemishes the celestial feeling of the public. He tracks the power-centered thought of the community.

Redemption is possible through the support for the poor, needy, and helpless people. The dialogue between Undershaft and Cusins recognize the common understandings of the social order. Their discourse turns towards the process of salvation. For Undershaft, power derives salvation, “Only there are two things necessary for salvation... money and gunpowder” (p.33). But, Cusins responds him supporting the Salvation Army for delight, affection, and bravery, “You do not understand the Salvation Army. It is the army of joy, of love, of courage” (p.33). However, Undershaft displays monetary power and argues that “I can buy the Salvation Army” (p.37). The sentence “I can buy” denotes commodification of the human value. His mission is to prove the thought that without money essence of human life is not possible. “According to Marx, members of a capitalist society believe that their relationships with other individuals also are the result of bargaining of mutually self-interested negotiation” (Blakeley et.al. 1987, p.11). Andrew is the byproduct of the capitalist society and believes that money controls the power mechanism and it holds the power mechanism.

Whether society’s redemption is possible through monetary power or morality is the central

debate of the drama *Major Barbara*. Mrs. Baines reports that Distiller Saxmundham is ready to give five thousand to the Salvation Army on condition that the other five thousand has to be managed by other five gentlemen. “Mrs. Baines: Lord Saxmundham has promised us five thousand pounds” (p.43). Barbara shows unwillingness to accept it since it is the charity of the “whisky man” (p.44). Her father who is cannon businessman is ready to give the other five thousand pound for the food and clothes to the members. Then she senses that one who is ready is distiller and the other is cannon businessman. She visualizes the “huge conical bomb shell” (p.60) in her father’s factory that symbolizes the desolation of the world. Undershaft emphasizes that he saw “Poverty, misery, cold, and hunger” (p.69) in the salvation center. When there is starvation in the center, how is it possible to redeem the members? Morina reasons (2022) that Marxism “Reflect an intimate connection between experiences and connection of the world.” (p.xx). Therefore, he reasons that she has to give up the center. For him, poverty and starvation are the crimes that smother the social of the people. Thus, money rules the morality in the modern world. These two entrepreneurs are the illustrations of the superstructure of the society.

Barbara advocates the spiritual power of the world for the betterment of the humanity. She enunciates that spiritual power is supportable throughout life, “I want to make power for the world too but it must be spiritual power” (p.75). She displays her dedication for the divine supremacy in the world. However, she has to feed all the members of the Salvation Army. Consequently, her argument fails to function since materialism has already strangled the common well-being.

Poverty damages the wide-ranging mind and all-encompassing thought due to which obliteration of the poverty has to be the apprehension of the policy engineers. Andrew believes being poor is a crime because an empty stomach cannot sing hymns. This is the reason why Blakeley et.al. (1987) reasoned that Marx “Condemned capitalism on moral grounds as inhuman and destructive of human spirit” (p.11). The yearning for materialist progress slays the philanthropic sensitivity among the well-to-do people. Thus, capitalist culture destroys the humanitarian feelings and commodifies anthropological and non-human substances.

Charity should function for the community well-being rather than the personal status marker has to be the argument of the drama. The drama fails to highpoint this discourse rather depicts the dismal condition of those who are the good constraints of the social workers and portrays the magnificent triumph of the unethical billionaires. Andrew Underscraft provides jobs to poor people in the cannon factory but Barbara considers that the typical people like her father’s importance to money hinders salvation. Father is ready to provide charity to the daughter to run life well. However, the daughter rejects the charity thinking that it is against her spiritual ideological beliefs. At the end, she is bound to accept the charity. The victory of materialism over otherworldliness in *Major Barbara* determines the power of wealth over holiness. The repeated plead of the father to his daughter to accept his plan is his plan in the line of bartering swapping for self-centeredness. Blakeley et.al. (1987) point out “Marx aspired to be both a social scientist and rational critic of the capitalist political system” (p.2). This fictional work merges the connotation of the civilization. This play focuses on the implication of the meaning rather than art from aesthetic perceptions.

The conflict between the power-oriented materialist society and the social well fare concerned with spiritual culture and the victory of the former to the latter is the crux of the drama *Major Barbara*.

Ultimately, Barbara accepts the plans and provisions forwarded by her father since she is also the byproduct of the community. That shows the power of money and investment in the society. Eagleton (1978) reasons that “It is art which consolidates given meanings rather than art which raptures and subverts them” (p.27). The combination of philosophical guideline and patterns of daily usages can create the harmonious situation for the both groups who have distinct ideologies in the society. This is the base and block for the power supplement to the materialist force.

The pre-planned social discourse through drama brands fiscally sophisticated as the powerful and the spiritually cooperative as the abandoned. This branding generates othering and ultimately leads to the ongoing conflict in the community. The everlasting scrimmage leads to the binary antagonism between the communally separated groups. Literature should be the means to minimize the underlying battle of the society due to the ongoing exploitation of the bourgeoisie to the financially relegated and spiritually elevated people. However, Shaw functioned as the representative to accomplish the strategy of the superstructure to annihilate large number of socially and financially relegated people through the drama. This study endorses to minimize the clash through the pervasive influence of theology to upheaval the fraternity.

Conclusion and Implications

The indomitable spirit of Barbara fails to maintain her mission due to the lack of spiritual inclination of the members of Salvation Army. Consequently, those who support monetary force take control over her members. The findings indicate that once there is the domination of the superstructure over the base, material prosperity turns into the status marker of the community. The social conflict continues and blemishes the existing harmony. Society has to run having the humanitarian state of mind of all the members in the community. Monetary wellbeing should not be the sole judging parameter in the public. But in *Major Barbara*, father gets victory over the daughter. The victory of materialistic sensitivity over divine sensation ruins the coherence of the people. To sum up, revitalization of the devoutness is the demand of the present-day society.

Power and policies of superstructure move hand in hand for the dismantlement of the base structure of the community. The play repetitively designates financially destitute position of Barbara to highlight the view that the insufficiency of monetary strength weakens the ethically guided common members of the society. The constant smothering to the associates of the social welfare community blemishes the mutual sentiment and hence terminates the harmonious edifice of the social order. The defeat of the spiritual power climaxes materialist force lead by money and gun powder. Social harmony is possible through the minimization of monetary force and maximization of spiritual value. It is because of the excessive emphasis on wealth and career advancement that corrupt mind-set of the power holders and government bureaucracy do not have guilt feelings for the wrongs they have been practicing. What is more disheartening than corruption is that unethical earning has become ordinary. Society suffers because there are people who feel relished in accumulating destructive elements. Consequently, social rationality has been ruptured. It is tragic that money-making has become the sole concern of the humanity. The society has been under the grip of the materialism and philanthropic and humanitarian voices have been suppressed ruthlessly. However, government leaders do not take steps seriously to minimize the ethical erosion. Moral behavior, ethical activities, and societal feelings are possible through pervasive influence of spirituality. Therefore, rejuvenation of the numinous

supremacy is the urgent need of the time that gears up societal synchronization.

Findings from this study highlight the urgent need for a revitalization of spirituality in society to counteract the dominance of materialism and restore harmony. This has significant pedagogical implications for education systems. Firstly, it underscores the importance of incorporating spiritual and ethical teachings into curricula at all levels of education, fostering a deeper understanding of values beyond monetary success. Additionally, educators should prioritize cultivating empathy, compassion, and moral reasoning in students to counteract the prevalent culture of corruption and unethical behavior. Moreover, educational institutions can play a crucial role in promoting societal synchronization by nurturing a sense of community and collective responsibility among students. Finally, the findings of this study emphasize the responsibility of educational leaders and policymakers to prioritize the integration of spiritual values into education reforms, recognizing its pivotal role in fostering a more harmonious and ethically driven society.

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