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CULTURAL INTERTEXT IN G.B. SHAW'S PLAY "CANDIDA"

Статтю присвячено розгляду культурного інтертексту та форм інтертекстуальності у п'єсі британського драматурга Дж. Б. Шоу «Кандида». Культурний інтертекст твору зумовлений театральною діяльністю автора, його творчістю як критика й теоретика мистецтва, а також громадською позицією. Дж. Б. Шоу творчо розвивав традиції норвезького драматурга Г. Ібсена, на підставі здобутків якого він розробляв власну теорію сучасного мистецтва і створив жанр «драма ідей». «Кандида» є яскравим зразком «драми ідей», у якій сюжетні колізії зумовлені не зовнішніми подіями, а зіткненням позицій і поглядів персонажів. Велику роль у характеристиках героїв відіграє культурний інтертекст. У статті визначено такі його різновиди: 1) мистецький, пов'язаний із традиціями класичної літератури й мистецтва (Тіціан, Р. Браунінг, легенда про Трістана та Ізольду та ін.); 2) суспільний, пов'язаний із сучасною дійсністю, соціальними рухами (суфражизм, С. Гренд, К. Маркс, Фабіанське товариство); 3) біблійний, пов'язаний з образом Діви Марії, своєрідною рецепцією якої у п'єсі Дж. Б. Шоу є образ Кандіди. У статті встановлено літературний ореол імені головної героїні твору Дж. Б. Шоу. Зокрема ім'я Кандід або Кандіда зустрічається в біблійних оповідках, античності, творах європейських письменників XVIII–XIX cc. (Вольтер, Е. Т. А. Гофман). Беручи за основу значення імені «чистий, білий, святий», Дж. Б. Шоу проектує образ Кандіди на сучасність, ставлячи головну героїню перед реальними дилемами життя. Англійський драматург творчо переосмислив спадщину Е. Т. А. Гофмана. Подібність між «Кандідою» Дж. Б. Шоу і «Крихіткою Цахесом, на прізвисько Цинобер» виявляється на багатьох рівнях художньої структури тексту (сюжетно-композиційному, образному, мотивному, символічному тощо). Проте якщо Е. Т. А. Гофман активно використовує фантастику й гротеск у межах романтичного напрямку, то Дж. Б. Шоу свідомо уникає всього незвичайного і змальовує повсякденні ситуації із життя пересічних людей. Настава драматурга на сучасність спричинила розвиток реалістичної та модерністської тенденції в англійському театрі. Дж. Б. Шоу оновив середньовічний жанр містерії, надавши йому актуального звучання. Культурний інтертекст зумовлює декілька смислових рівнів п'єси «Кандида»: любовний і сімейний (любівний трикутник персонажів); реінтерпретаційний (коли образ Діви Марії переосмислено й уведено в сучасний контекст, у систему сучасних соціальних відносин).

Ключові слова: Дж. Б. Шоу; «Кандида»; інтертекст; інтертекстуальність; мистецький контекст; «драма ідей»; образ; мотив.

Exploring G.B. Shaw's literary legacy is highly important in the context of studying modern drama. As a playwright, art critic, public speaker and social activist, he was highly cognizant of the turbulent changes taking place in the 19th century. Rapid technological development, uprising social movements, and the increasing complexity of public discourse naturally created a need for the new, contemporary art scene which would reflect contemporary problems and expose the challenges faced by the new generation. To observe the disintegration of many a social norm, capture life's experiences as a collection of "fleeting moments" – fragmentary and transitory in nature, not necessarily connected within themselves, and reconsider the values of the new times became the primary objective of modernism and modern drama in particular.

Modernity, as explained by Z. Bauman, "may be best described as the age marked by constant change – but an age aware of being so marked; an age that views its own legal forms, its material and spiritual creations, its knowledge and convictions as temporary, to be held "until further notice" and eventually disqualified and replaced by new and better ones" (Bauman, 2001, p. 551). This worldview is reflected in the works of Henrik Ibsen,

who pioneered modern drama and explored in his works a large variety of topics ranging from feminism to the creative freedom of an artist. By putting discussion (rather than action) at the centre of the play, and omitting his own opinion, H. Ibsen put an emphasis on the viewer to reflect upon the ideas in the play. This emphasis was further strengthened by the introduction of “common” life situations into the play, and showcasing “real life” as opposed to over-inflated artificial conflicts: “...in Ibsen’s plays the catastrophe, even when it seems forced, and when the ending of the play would be more tragic without it, is never an accident; and the play never exists for its sake <...> He gives us not only ourselves, but ourselves in our own situations” (Shaw, 1913, p. 149-151).

Throughout the years, H. Ibsen’s works had become hugely popular and perhaps just as hugely controversial. They were condemned in most of the conservative media of the time, with adjectives like ‘vulgar’, ‘ludicrous’, ‘nasty’ etc highlighting the “immorality” of his works. However, some critics also saw the value in H. Ibsen’s plays, which posed a challenge to conventional societal beliefs and questioned the accepted definitions of masculinity, femininity, family and morals. One of those critics was George Bernard Shaw, the Irish-born playwright who authored a profound study of H. Ibsen’s legacy in his “Quintessence of Ibsenism” (1891-1913), and further developed the Norwegian playwright’s views in his own works – which resulted in Shaw developing his own art theory and the principles of “drama of ideas”.

A vivid example of “drama of ideas”, which examines the relationship between social conventions and reality, is G.B. Shaw’s play “Candida” (1894). This play is a text that can be studied from a variety of different perspectives, but the aim of the present paper is to explore the cultural and artistic intertext in “Candida”, and determine how it alters the readers’ perception of conflict and imagery.

Intertextuality, as pertaining to cultural and literary theory, proposes to view the text as a dynamic site in which relational processes and practices are the focus of analysis in lieu of static structures and products. This idea was explored in great depth by M. Bakhtin, J. Kristeva, R. Barthes and other scholars of the 20th century, particularly from the viewpoint of poststructuralism. Intertextuality maintains that a text “cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system” (Worton and Still, 1991, p. 1). The author compiles the text by reading other texts and the text becomes available to the audience in a process of reading.

When studying “Candida”, close attention should be paid to the author’s biography, since it offers an in-depth insight into Shaw’s art theory and explains the significance of cultural references in the play (H. Ibsen, E.T.A. Hoffmann, Titian and the like). Afterwards, the concrete historical, political, cultural and social context of Great Britain of the late 1800s will be taken into consideration, concentrating on gender issues and the progress that had been made to resolve them. In effect, we will be able to explore the cultural and artistic intertext which permeates the text of the play, and examine in detail the effect it produces on different levels of perception, including text and subtext.

In the 1880s and 1890s, G.B. Shaw established his reputation as a leading art critic of Britain. Despite his education being largely irregular, he was an avid learner, citing the British Museum and various national galleries as his main sources of education and artistic insights, and demonstrated a wide range of interests throughout his career, including music, theatre, history and social movements. Some of his notable works are “The Sanity of Art” (1895), “The Perfect Wagnerite” (1898), “The Intelligent Woman’s Guide to Socialism and Capitalism” (1928), and a collection of Fabian essays on a variety of social and economic topics.

An extensive study of H. Ibsen’s works is provided in “Quintessence of Ibsenism”, which is the paramount work of G.B. Shaw and one that remains of considerable scholarly interest to this day. In the “Quintessence of Ibsenism”, not only does the author conduct an in-depth analysis of the Norwegian playwright’s works, but he also lays the foundation of his own aesthetic theory. He believes that art should primarily fulfill a didactic purpose, and that art for art’s sake cannot be accused of having any real function in society: “As in most of my works, my aim throughout was to instruct rather than to entertain” (Crawford, 1982, p. 21). G.B. Shaw repeatedly criticizes social ideals as being hugely illogical and fre-

quently overrated, used as a mask to conceal reality, and exploited as a dangerous illusion which prevents citizens from seeing the truth: "When our people see the heavens blazing with suns, they simply keep their eyes shut, and walk on in darkness until they have led us into the pit" (Shaw, 1913, p. 9). Thus, he conscientiously chooses to prioritize a rational, logical worldview over social conformity and conventional scripts of "moral" behavior.

One of Ibsen's main achievements, as highlighted by Shaw, was recognizing the dramatic potential of everyday situations and bringing them to the stage in a matter that was both entertaining and thought-provoking: "When he can stab them to the heart by shewing them the meanness or cruelty of something they did yesterday and intend to do tomorrow, all the old tricks to catch and hold their attention become the silliest of superfluities" (Shaw, 1913, p. 151). Rather than relying on spectacular, awe-inducing dramatic "tricks" like battles, murders, and natural disasters, both Shaw and Ibsen turn to the daily life for conflict and dramatic tension. In this way, the spectators are forced to become "the persons of the drama, and the incidents of their own lives its incidents" (Shaw, 1913, p. 153).

Studying Ibsen's contribution to the modern drama led Shaw to develop a new type of discussion play – the so-called "drama of ideas", in which the main conflict took place not so much between characters, but between the ideas that they expressed. Often provocative and unconventional, these plays were designed to showcase and examine the complexity of social relationships from a variety of standpoints. In Shaw's drama, characters are merely vehicles of ideas, and even despite them bearing characteristics of real people (including important historical figures and cultural icons), these characteristics are still carefully chosen by the author to express the idea in the most relevant and appropriate way. A prominent example of such character is Professor Henry Higgins in "Pygmalion", whose personality is a combination of traits borrowed from A. Melville-Bell, Alexander J. Ellis, Robert Seymour Bridges, and, most notably, the linguist and phonetician Henry Sweet – although it is worth noting that "with Higgins's physique and temperament Sweet might have set the Thames on fire" (Shaw, 2003, p.3). Exploiting the power of humour, irony and sarcasm, Shaw also provides poignant social critique, which has become a dominant feature in many of his plays ("Major Barbara", "Mrs Warren's Profession", "Man and Superman", "Saint Joan" etc).

While studying "Candida", it is important to take into consideration the historical, social, political and cultural circumstances of the time it was written. Gender-related boundaries were quite strong in Victorian England, and a lot of emphasis was placed on the importance of marriage – particularly for women, who had to fulfill their "mission" of being wife and mother (Hughes, 2014).

From the turn of the 19th century onwards, successful marriage was viewed as the most important objective of a young girl's life. This idea was prevalent not only in the high-elite circles, but also within middle-class families, who began to view gentility and aristocratic manners as a path to prosperity. Because of this, there was an extensive set of rules to be obeyed, concerning everything from behavior and attire to conversation topics and leisure pastimes. While socially endorsed, this philosophy reduced women to a very narrow scope of lifestyle choices; and limited opportunities for education and professional development resulted in political and professional seclusion of women being the status quo at the time.

With social conventions so rigid and demanding, many women couldn't help but question pervasive assumptions about femininity (notable examples being Florence Nightingale and Elizabeth Barrett Browning, who ventured to escape conventional fate and dedicated their lives to pursuing their passions). And while the traditional family ideal of a breadwinner husband and a stay-at home wife was still strong in the late 19th century, it wasn't necessarily coveted by the young generation. As seen from the works of mid- and late-Victorian feminists, the general fin de siècle spirit was quite prominent: with disappointment and frustration building up, a need for division and separation was becoming quite urgent. It also became obvious that the age-old traditions may not necessarily be sustainable, and that the rigid, allegedly irrefutable dogmas may not be functional anymore; hence, they ought to be transformed according to the current generation's needs and values.

In response to unfair marriage policies, as well as political and professional seclusion of women, the Suffrage movement began to take force. It brought tremendous changes in education, employment and marriage, thus giving women more freedom to pursue their lifelong passions and contribute to society. To describe a prominent new ideal for the modern era, British writer Sarah Grand coined the term "New Woman" in her novel "The Heavenly Twins" (1893). The "New Woman" threatened conventional assumptions about femininity: she was no longer confined to the limiting roles of wife and mother, and instead could focus on self-fulfillment and career growth. Perhaps the most comprehensive definition of the New Woman was given by researcher Gail Finney:

"The New Woman typically values self-fulfillment and independence rather than the stereotypically feminine ideal of self-sacrifice; believes in legal and sexual equality; often remains single because of the difficulty of combining such equality with marriage; is more open about her sexuality than the 'Old Woman'; is well-educated and reads a great deal; has a job; is athletic or otherwise physically vigorous and, accordingly, prefers comfortable clothes (sometimes male attire) to traditional female garb" (McFarlane, 1994, p. 95-96).

The discussion about female rights was joined by numerous prominent personalities of that time, including Henrik Ibsen. In "A Doll's House" (1879), he proposed the image of a woman who dared to defy convention and flee the "happy" marital haven – which the general public, of course, found highly disturbing and overall unacceptable. The image of Nora depicts a woman who has finally come to her senses and seen the illusions she had supported her whole life; and once she awakened, it was impossible for her to go back to sleep. She chooses to abandon her "safe" and "stable" existence in order to redefine herself, and her new priorities may not include a family or any of the benefits which came with supporting conventional beliefs.

This "repudiation of duty" by H. Ibsen's heroines (Nora in "A Doll's House", Ellida in "The Lady from the Sea", Hedda Gabler in the play of the same name) was considered abominable by a large number of critics, and yet it was absolutely necessary – for, as G.B. Shaw writes in his "Quintessence of Ibsenism", "social progress takes effect through the replacement of old institutions by new ones" (Shaw, 1913, p. 15). The British playwright argues that reverence to tradition may not necessarily be useful in the context of the modern world, and that progress is only possible once the obsolete conventions are destroyed and replaced with more flexible models. In his works, G.B. Shaw states that H. Ibsen "appealed to the rising energy of the revolt of women against idealism" (Shaw, 1913, p. 7), and provides an extensive critique of preconceptions held against women in the Victorian era. However, while he acknowledges the Norwegian playwright's contribution to feminism, G.B. Shaw also suggests an original perspective in his plays.

"Candida", according to G.B. Shaw, was actually written "by accident" (the idea occurred to him on a bus), and became an instant success when it came to London in 1899. The play even spawned a phenomenon known as "Candidomania" – that is, rampant popularity of the author's work among Londoners and, in some cases, desire to imitate the characters to the letter.

Similarly to his Norwegian counterpart, G.B. Shaw aims to challenge societal assumptions about women in "Candida". The structure of the play, which is based around a love triangle, provides ample space for intrigue and secures instant engagement of the viewership. The clergyman James Morell is married to Candida, "a woman of 33, well built, well nourished, likely, one guesses, to become matronly later on, but now quite at her best, with the double charm of youth and motherhood" (Shaw, *Candida*, p. 94). Their home seems to be the perfect embodiment of a happy family life – that is, until a young poet named Eugene Marchbanks enters the scene and falls in love with Candida. Marchbanks displays a great deal of shyness and awkwardness, but he is endowed with a deep poetic feeling, heightened sensitivity and uncanny wisdom. He also displays a case of bravery, by choosing to confront Morell about his feelings for Candida; from there, the conflict unfolds, with the main discussion taking place in Act III as culmination and conclusion.

The name "Candida", or "Candida" comes from the Latin word "candidus", meaning "white". This was the name of several early Christian saints, including a woman allegedly healed by Saint Peter, and a name widely used in classical works of culture.

Notably, it was employed as the name of the main character in Voltaire's 1759 satire "Candide, ou l'Optimisme", which describes a young man living a sheltered life in an Edenic paradise and slowly discovering the harsh truths of the real world in the process of his education. Candida was also the name of E.T.A. Hoffmann's heroine in his 1819 grotesque novel "Klein Zaches, genannt Zinnober".

Despite English translations of Hoffmann being scarce at the time, nearly all of his works were available in French. G.B. Shaw's view of his own command of German was critical. In his "Sixteen Self Sketches", published in 1949, he claimed that he could "read French as familiarly as English... I know enough German to guess my way through most of the letters I receive in that language" (Everist, 2012, p. 229). He explained that when making himself familiar with "Das Kapital" by Karl Marx in 1883, he chose to read it in a French translation, since no English version was available, and the German was impenetrable. However, he was familiar with E.T.A. Hoffmann's works well enough to have them entirely assimilated and available as a point of critical reference.

Even now, "Klein Zaches, genannt Zinnober" is still relatively hard to find in an English translation. In this paper, we will be using a translation proposed by Michael Haldane.

It is worth noting that E.T.A. Hoffmann's works first became known to the English-speaking readership in 1824, when the Scotsman R.P. Gillies proposed his translation of "The Devil's Elixir" ("Die Elixiere des Teufels", 1815-1816). It portrayed E.T.A. Hoffmann as a writer in the tradition of the English Gothic novel, which brought about an instant wave of popularity for the German Romantic. Thomas Carlyle, Gillies' contemporary, attempted to translate "The Golden Pot" in 1827. Together with Sir Walter Scott's portrayal of E.T.A. Hoffmann as the 'drunken libertine' and writer of "Gothic Horrors" in his article in the "Foreign Quarterly" (1827), this resulted in the British developing a liking for E.T.A. Hoffmann's Gothic stories (Classe, 2000).

The German Romantic's works were so influential that they have spawned a bewildering variety of cultural adaptations: P. Tchaikowsky's "Nutcracker Suite" (adapted from "Nussknacker und Mausekönig"), or R. Wagner's "Die Meistersinger von Nürnberg" (based on "Meister Martin der Kufner und seine Gesellen") being some notable examples. In "Candida", E.T.A. Hoffmann's influence can be observed from the viewpoint of imagery and individual ideas discussed in the play, but the most notable difference lies in the fact that G.B. Shaw's play is based on everyday life. While choosing a fairly common situation for artistic rendering, he exposes it from unexpected angles, thus transforming the German Romantic's ideas in order to fit the modern generation's demands.

Below, we are going to discuss in greater detail the similarities between "Candida" and "Little Zaches, Great Zinnober".

E.T.A. Hoffmann explores in his novel the conflict between enthusiasts and Philistines, while G.B. Shaw addresses the conflict between poetic worldview and "stale rhetoric" (as personified by Eugene Marchbanks and James Morell).

E.T.A. Hoffmann's main character, Balthasar, is portrayed as a serious young man and a gifted poet, "from whose darkly shining eyes a marvellous, lively inner spirit speaks with eloquent words" (Hoffmann, 2005, p. 21). G.B. Shaw, in turn, describes Eugene Marchbanks as "...a strange, shy youth of eighteen, slight, effeminate, with a delicate childish voice, and a hunted, tormented expression and shrinking manner that show the painful sensitiveness that very swift and acute apprehensiveness produces in youth..." (Shaw, 1922, p. 96).

In Balthasar's eyes, Candida presents herself as "the Holy Image", "the Holy One". For Eugene, Candida is strongly associated with the Virgin Mary: it was him who placed Titian's "Virgin of the Assumption" over the hearth, because he fancied "some spiritual resemblance" between them. This resemblance is henceforth emphasized through use of biblical imagery and motives.

In both works, the heroine is portrayed as a living, breathing woman with a number of earthly concerns on her agenda: "She laughed really heartily at anything comical; she never sighed, unless rainy weather spoiled her anticipated walk or, despite all cautionary measures, a mark appeared on her new shawl" (Hoffmann, 2005, p. 35). Even as Marchbanks reads poetry to her, Candida is sat in the easy chair with the poker, which "must have fascinated" her. However, both authors also imply a certain depth of character in their descriptions of Candida:

“Candida’s serene brow, courageous eyes, and well set mouth and chin signify largeness of mind and dignity of character to ennoble her cunning in the affections” (Shaw, 1922, p. 94-95).

“And yet, if there were real cause, a deep, inner feeling would glance through, that could never degenerate into shallow sentimentalism” (Hoffmann, 2005, p. 35).

Furthermore, associations may be drawn between descriptions of little Zaches, Professor Mosch Terpin, and Reverend James Morell. It is worth noting that the image of Mosch Terpin is characterized by E.T.A. Hoffmann with a great deal of irony, implicating his shallowness and near-sightedness: “His reputation was first founded on his having made the happy discovery, after many physics experiments, that darkness principally stems from a lack of light” (Hoffmann, 2005, p. 20). The same principle is used by G.B. Shaw when describing James Morell: “Withal, a great baby, pardonably vain of his powers and unconsciously pleased with himself” (Shaw, 1922, p. 82).

The portrayal of Zaches, as the main grotesque image in E.T.A. Hoffmann’s novel, is twofold: to enthusiasts he looks like a “deformed wretch”, but to the rest of the world he appears to be “a true blessing from Heaven”. Likewise, Reverend James Morell is shown to enjoy immense popularity among the general public, particularly his female audience. He nevertheless appears to be shallow and vain on the inside, terrified of losing his status and the benefits that come with it.

To illustrate enthusiasts’ philosophy and show how it is perceived by the rest of the world, essentially rendering Balthasar and people like him “mad” by the general public, E.T.A. Hoffmann introduces the motive of madness, sickness, and folly: “You’re simply one of those strange people who take everyone, whom they see walking alone, for a melancholic fool, and who want to handle and cure him their way...” (Hoffmann, 2005, p. 22). In “Candida”, madness is described as a contagious phenomenon, spreading wildly and inexplicably through Morell’s house: both Morell and Marchbanks are said to be “mad as a March hare”, and, subsequently, Candida becomes “mad too”.

The use in “Little Zaches, Great Zinnober” of broad cultural intertext, especially pertaining to classical works of art and literature (J.W. Goethe, F. Schiller, F. de La Motte-Fouqué), serves to illustrate and support the author’s ideas. In “Candida”, not only is Titian’s “Virgin of the Assumption” placed above the hearth, but Candida is teaching a young stitcher girl to read out of “The Heavenly Twins” by S. Grand, taking the play to a modern realm. Marchbanks, in turn, references the Bible and pieces of medieval culture like “Tristan and Isolde”, thus establishing a connection with classical works of art and literature. This enables the reader to discover new interpretations of the text, which may not always be obvious.

However, there are also notable differences between the two literary works which indicate G.B. Shaw’s critical reception and transformation of E.T.A. Hoffmann’s text. The latter uses grotesque, fantastic, supernatural imagery, and combines said imagery with realistic events to achieve the desired effect, while the former conscientiously chooses to describe conventional everyday situations.

In E.T.A. Hoffmann’s novel, the image of Candida fulfills a supportive function as related to the image of Balthasar. She is viewed as a “glorious dream”, a “prize” which should be obtained by the winner. The British playwright, in turn, places his heroine at the centre of the play, thus making her the primary subject and a full-fledged character who determines the outcome of the conflict.

Balthasar is portrayed as an ideal hero, everything about him appears impeccable (speech, physical appearance, choice of clothing). In contrast, Marchbanks is described in a comical fashion: he is an ideal hero who is not very well suited to modern life.

The image of Zaches is objectified and dehumanized: he appears as a “wicked beast” who “growls and miaows, like a cat”, rather than a human being. Morell, although bearing a certain resemblance to Zaches (in pretending to be better than he actually is), still remains a human being with his own thoughts and emotions.

In the German Romantic’s novel, the conflict between enthusiasts and Philistines is resolved to the victory of the former: Balthasar defeats Zaches and gets a chance to marry Candida. The novel is concluded with a happy ending.

The British playwright, however, chooses an entirely different route: Candida stays with her husband, and Marchbanks is forced to leave the house. This traumatic experience is said to be good for the poet, because it will provide inspiration and teach him to overcome hardship. The ending is left open.

In "Candida", G.B. Shaw follows the guidelines of new drama, which was to discover drama in real life, but he also argues that characters shouldn't necessarily be dissatisfied with their circumstances and situations. In fact, the conflict is resolved in the tamest and the most socially acceptable way possible: the wife stays with her husband, and a distressed home wrecker flees into the night. Working within the framework of a love triangle helps the author accomplish a few significant outcomes: a) depict an absolutely real situation; b) solve it in a way that would be true to life; c) provide a meaningful interpretation of said situation which would lead the viewer to make his own conclusions.

In this play, G.B. Shaw reinforces the idea that not every woman is going to be satisfied with the role of wife and mother. In fact, some women will feel completely out of place in this situation (one notable example being Marie Bashkirtseff, as referenced in the "Quintessence of Ibsenism"). But his heroine "happens to precisely in the right position. That, you perceive, is an absolutely original and yet a completely conventional situation for a heroine" (Gibbs, 1990, p. 131).

The feminist movement aimed to expand the range of social roles played by women at the time and show that a woman doesn't have to be confined to the limiting social roles of wife and mother. G.B. Shaw, in a way, depicts this freedom of choice, by showing a woman who is perfectly content with her circumstances and makes a conscientious choice to keep this lifestyle for herself. Her decision is based on rationale rather than emotion – hence leading us to the conclusion that this role model falls perfectly in line with the feminist ideology, which grants the woman complete freedom of choice in any kind of matters.

Candida's intelligence, experience and shrewdness allow her to see other characters' weaknesses and strengths astonishingly well. She knows that her husband's alleged strength is nothing but an illusion constructed by himself and heavily supported by other people. She also knows that the poet can overcome any hell, even if he finds it almost unbearable, because he is used to suffering; even the most traumatic of experiences can be overcome by a creative spirit, reigniting his passion for writing and leading him to transform his pain into works of artistic value.

Similarly to E.T.A. Hoffmann, who compares his Candida to a saint, G.B. Shaw designs his character as the ultimate mother-woman, "the Virgin Mother and nobody else": a "calm dispassionate queen who hands out her favours to those who need her most". And, like the proverbial Virgin Mary, Candida does what a true goddess would do: she stretches her hand to help the weaker one. With her benign grace, she chooses to help somebody who wouldn't be able to maintain the same appearances without her. To Marchbanks, her leaving him would be just another obstacle to mold his character; to James, the fall of his illusions would be life-shattering.

While the play is resolved in a fairly conventional way, G.B. Shaw spends most of it making fun of conventional morals. He promotes the idea of a woman's freedom: "She belongs to herself" (Shaw, 1922, p. 147), which was quite extraordinary for the Victorian era. Instead of relying heavily on grotesque, fantasy, and macabre imagery as primary means of expression, the Irish playwright takes the conflict to an intellectual realm, where ideas are closely examined from a rational stance and decisions are made accordingly.

G.B. Shaw intended the play as "a counterblast to Ibsen's Doll's House, showing that in the real typical doll's house it is the man who is the doll" (Innes, 2009, p. 16). James Morell, a successful clergyman, basks in his own virtue and the power of his style. He lives on "metaphors, sermons, stale perorations, mere rhetoric", with beautiful words being his power and his reality, and while occasionally displaying a certain desire for honesty and bluntness, he generally appears to be quite self-conceited. This becomes clear through scornful remarks on part of the author as well as the characters of the play (i.e. Candida, Marchbanks, Burgess). Morell had been pampered for his entire life, with no other duty than to be handsome, and noble, and brave; and once he left the family home, Candida had to substitute his mother and sisters, creating an environment in which he felt like king of the world. He is the master, but he doesn't even know why; he is only master because Candida made him one.

Morell's extensive collection of books is meant to portray a certain image of himself – that of a man religious, prudent and politically savvy: "An adept eye can measure the parson's divinity and casuistry by a complete set of Browning's poems and Maurice's Theological Essays, and guess at his politics from a yellow backed Progress and Poverty, Fabian

Essays, a Dream of John Ball, Marx's Capital, and half a dozen other literary landmarks in Socialism" (Shaw, 1922, p. 81). His love for excessively ornate speech further exemplifies his resemblance to Zaches and Mosch Terpin. It should be underlined that Morell is most often likened to "a great baby", a child hungry for love and demanding it vehemently; and while this characteristic certainly sets him apart from Candida, who is portrayed as the ever-loving and protective mother with a great soul and wit, it also brings him closer to his rival – Eugene Marchbanks, a young poet also struggling to win Candida's affection.

Marchbanks, who is significantly younger than Candida, is characterized by a naïve, childlike worldview. He perceives the world through the prism of culture, aiming for noble deeds and elevated feelings. He does not know how to behave, or make small talk, or impress those who may be of use to him; but he does know the importance of living his truth, behaving in accordance with his heart, and standing his ground if needed. When he first confronts Morell about his feelings, it becomes clear just how fragile the clergyman's position is, with the latter assailed by doubts even in his own home. Marchbanks emphasizes his disdain for Morell by referencing King David: "But his wife despised him in her heart."

The use of biblical allegories and symbols reinforces the role of Candida as Virgin Mary – Queen of Heaven.

"A woman like that has *divine insight*: she loves our souls, and not our follies and vanities and illusions, or our collars and coats, or any other of the rags and tatters we are rolled up in" (Shaw, 1922, p. 136).

"She offered me all I chose to ask for, her shawl, her wings, *the wreath of stars on her head, the lilies in her hand, the crescent moon beneath her feet*" (Shaw, 1922, p. 137).

"Why should she have to choose between a wretched little nervous disease like me, and a pig-headed parson like you? Let us go on a *pilgrimage*, you to the east and I to the west, in search of a worthy lover for her – *some beautiful archangel with purple wings* –" (Shaw, 1922, p. 138).

"Nothing, but to repeat your name a thousand times. Don't you feel that every time is a *prayer* to you?" (Shaw, 1922, p. 133)

Acknowledging the power and wisdom of Candida, Marchbanks dare not put any pressure on her, because he knows she "belongs to herself". By saying that there is a "sword" between them, he is alluding to the legend of Tristan and Isolde, where a sword signified virtue and chastity. "The lilies in her hand" are also a common symbol which denotes purity and femininity. "The wreath of stars on her head" may refer to the Crown of Immortality, a popular Christian symbol which indicates the wearer's immortality, while "the crescent moon beneath her feet" allows us to draw associations between Mary and the Woman of the Apocalypse, as described in Revelations. Allusions to biblical imagery allow the author to emphasize the role of Candida as the divine Goddess, the irony being here that Marchbanks (a poet) enjoys a far greater proximity to her than Morell (a clergyman by trade).

The image of Eugene Marchbanks may thus be interpreted as a representation of the artist, endowed with an exquisite sense of beauty and a deep understanding of human character: "He is the poet, who sees everything; and I am the poor parson, who understands nothing." The majority of cultural allusions in the play also come from Marchbanks, because it is part of his trade and a lens through which he observes the world.

Furthermore, Marchbanks raises an important question:

"Do you think that the things people make fools of themselves about are any less real and true than the things they behave sensibly about? <...> They are more true: they are the only things that are true. You are very calm and sensible and moderate with me because you can see that I am a fool about your wife; just as no doubt that old man who was here just now is very wise over your socialism, because he sees that YOU are a fool about it" (Shaw, 1922, p. 103).

That same idea is expressed in E.T.A. Hoffmann's "Klein Zaches, genannt Zinnober": "You may be right, dear brother, when you hold me for a silly, enamoured fop; perhaps I really am. But this silliness is a deep, painful wound that has smitten my heart and which, touched in a careless way causing more intense pain, could incite me to all kinds of madness" (Hoffmann, 2005, p. 28).

Just like Balthasar, Marchbanks is able to hear the voices of nature and see the magic and beauty in everyday objects; and even though his emotional sensitivity sometimes takes a comical turn (e.g. Eugene wallowing over Candida's favorite brush), his "madness" is justified by purity of feeling. Marchbanks is the embodiment of the all-knowing Creator, having come from his own world and escaping therein, going about in search of love; and yet he is human, he is down to earth because what he has created is no less real than real life itself. In this character, G.B. Shaw reasserts the power of creative imagination – the power of the artist to create and control new worlds which offer him an escape from mundane routine.

The center of the play is the discussion, which unfolds mainly in the third act. Every character vocalizes a certain view or idea, hence we can safely say that "Candida" bears the traits of Shaw's "drama of ideas". The ending is left open to interpretation: while the status quo in the Morell family is restored, Marchbanks is forced to leave their once hospitable home and figure out his own ways of overcoming heartbreak. It is not mentioned wherein he disappears, or the means by which he is going to overcome his misery; Candida merely states that "there is no fear. He has learnt to live without happiness."

A further aspect of the play which should be explored according to our aim is the genre, which was defined by the author as "mystery play". Mystery plays from the middle ages were often staged on city squares, in towns, at festive celebrations and local fairs, and they had to be relevant and interesting to the public – hence the use of national languages and discussion of events pertaining to current political, social and religious life. By turning the middle age tradition, G.B. Shaw utilizes the opportunity to saturate his play with biblical allusions and moral lessons, while also addressing the relevant social context of the modern times (the Suffrage movement, the Socialist ideology and the like).

The use of intertextuality contributes to the magnitude of interpretation layers on which the play could be explored: on the surface, it's a simple, traditional conflict resolved in a traditional way (which in itself is counterintuitive, because the viewer is conditioned to think that the characters in the play should be dissatisfied with their circumstances); however, upon deeper reflection, regular situations in "Candida" are intertwined with cultural motives, symbols and images, which makes the play down-to-earth and relevant for the author's contemporaries.

Based on our observations, following conclusions can be made.

G.B. Shaw's play mirrors the shift in values and gender roles in the late 19th and early 20th century. While the Irish playwright's work is often based on the ideas of his predecessors (i.e. H. Ibsen, E.T.A. Hoffmann), G.B. Shaw transforms and reinterprets their legacy in a novel, creative way, thus producing a play which is entertaining, thought-provoking, and relevant for the modern times.

The main conflict is based around the framework of a love triangle. However, instead of exploring the relationships between the characters themselves, G.B. Shaw places a higher emphasis on the ideas expressed by said characters (e.g. the conflict between Morell's pompous rhetoric and Marchbanks's poetic worldview), thus successfully making "Candida" a vibrant example of "drama of ideas". As to how the conflict is resolved, on the surface level (text), the status quo pertains and societal norms are reinforced; however, on a deeper level (subtext), deciphering intertextual allusions and reminiscences changes perception of the conflict by the reader and allows to connect it to a broader cultural realm.

In his play, G.B. Shaw uses different kinds of cultural intertext: *artistic and literary* (Titian, R. Browning, E.T.A. Hoffmann, Voltaire, the legend of Tristan and Isolde), *religious* (F. D. Maurice, the Virgin Mary, archangel Zadkiel), *social* (S. Grand, K. Marx, Fabian Society). Ample use of biblical imagery allows the interpretation of the main heroine, Candida, as the earthly counterpart of Virgin Mary, with corresponding symbols permeating the descriptions of her (lilies, crescent moon, wreath of stars etc). In turn, the artist's point of view is conveyed through the image of Eugene Marchbanks, who appears to establish the closest spiritual relationship with the divinity and gain the deepest understanding of all things happening.

The genre of mystery play serves to convey a modern meaning through employing traditional means. While turning to medieval tradition for biblical imagery, G.B. Shaw also secures a bond to reality through social and cultural intertext (the Woman question, the Suffrage movement and its prominent figures, the rise of Socialist and Capitalist ideology, literary criticism and the like).

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CULTURAL INTERTEXT IN G.B. SHAW'S PLAY "CANDIDA"

The article explores cultural intertext and forms of intertextuality in G.B. Shaw's play "Candida". The cultural intertext in the play was influenced by the author's life circumstances, namely his position as an art critic, and his social stance alike. G.B. Shaw studied H. Ibsen's legacy extensively and developed the Norwegian playwright's views in his own works – which resulted in Shaw developing his own art theory and the principles of "drama of ideas". "Candida" is a vivid example of "drama of ideas", wherein the conflicts are determined not by external circumstances, but rather by ideas and philosophies expressed by the characters. Cultural intertext plays an important role in characters' descriptions. In his play, G.B. Shaw uses different kinds of cultural intertext: artistic and literary (Titian, R. Browning, E.T.A. Hoffmann, Voltaire, the legend of Tristan and Isolde), religious (F. D. Maurice, the Virgin Mary, archangel Zadkiel), social (S. Grand, K. Marx, Fabian Society). It was determined that the name 'Candida' has been widely employed in culture, both in biblical stories and classical works of literature (Voltaire, E.T.A. Hoffmann etc). However, G.B. Shaw's reception of this literary context is critical. While associations can be drawn between "Candida" and "Little Zaches, Great Zinnober" (in terms of plot, imagery, symbols and motives), it is clear that the British playwright seeks to enrich classical images with modern meaning. Therefore, he turns to the genre of mystery play, which allows for use of biblical imagery while also securing a tight bond to reality. The plot is based around the framework of a love triangles. As to how the conflict is resolved, on the surface level (text), the status quo pertains and societal norms are reinforced; however, on a deeper level (subtext), deciphering intertextual allusions and reminiscences changes perception of the conflict by the reader and allows to connect it to a broader cultural realm.

Key words: G. B. Shaw; "Candida"; intertext; intertextuality; artistic context; "drama of ideas"; image; motive.

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