G.B. SHAW'S CITIZENS OF THE WORLD IN *JOHN BULL'S OTHER ISLAND*

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ABSTRACT

Although the Irish playwright George Bernard Shaw (1856-1950) has been known as an internationalist due to his Fabian socialism, his Irish play John Bull's Other Island (JBOI) (1904) firmly links Shaw to a significant tension in Irish literature: cosmopolitanism versus nationalist parochialism. In contrast to parochial characters such as Father Dempsey, Matthew Haffigan and Corney Doyle; Larry Doyle and Keegan are cosmopolitan characters. The parochialism of the first group consists of their strong Irish nationalism; their limited knowledge of the world which make them prejudiced and bigoted towards other cultures and peoples; and their indifference to the rest of the world. On the other hand, Keegan and Larry have both seen the world outside Ireland and formed a "cultivated detachment from restrictive forms of identity". Keegan does not only reject the restrictiveness of the national "Irish" identity embracing all humanity, he even detaches himself from the human identity but embraces all living things and nature as his fellow creatures. In a similar line Larry Doyle detaches himself from Irish nationalism or the landed class that his family belong to. Instead he promotes an Ireland which is totally open to the world. Secondly, both Keegan and Doyle share a "broad understanding of other cultures and customs". Keegan is the only Roscullen resident who can see through English Broadbent's land development project. Doyle, on the other hand, has a rather balanced understanding of the English culture. He admires certain aspects of the English character while criticizing some of these aspects severely. Both characters exhibit a firm "belief in universal humanity". Keegan tries to learn from all religions and creeds. This openness and understanding cost him his frock. Doyle gets on better with non-Irish friends rather than his countrymen. Although Keegan and Larry seem to be social outcasts, they still say the last word at the end of the play.

Keywords: *Modern Irish Literature, George Bernard Shaw, cosmopolitanism, John Bull's Other Island, Peter Keegan, Larry Doyle*

JOHN BULL'S OTHER ISLAND[1] VE G.B. SHAW'UN DÜNYA VATANDAŞLARI

ÖZ

İrlandalı oyun yazarı George Bernard Shaw (1856-1950) bir Fabian Sosyalist olarak enternasyonalist kimliğiyle bilinir. Oysa Shaw'un İrlandayı konu alan ilk oyunu John Bull's Other Island (1904) modern İrlanda edebiyatının en önemli konularından biri olan kozmopolitanizm ve dar kafalı milliyetçilik gerginliğiyle de yakından ilgili olduğunun bir kanıtıdır. Dempsey, Haffigan ve Cornelius gibi dar görüşlü karakterlerin karşısında; Larry Doyle ve Keegan dünya vatandaşı kimliği taşıyan karakterlerdir. İlk grubun dar görüşlülüğünü oluşturan öğeler olarak, güçlü İrlanda milliyetçiliğini, dünya hakkında sınırlı bilgilerini ve İrlanda dışında yaşayan halklara, başka toplum ve kültürlere karşı olan ilgisizliklerini ve ön yargılı değerlendirmelerini sayabiliriz. Öte yandan, hem Keegan hem de Larry İrlanda dışındaki geniş dünya hakkında da ilk elden bilgi sahibidirler. Bu sayede de "kimliklerin kısıtlayıcı şekillerinden bilinçli bir bağımsızlık" kazanmışlardır. Keegan kendini yanızca ulusal aidiyetlerden değil, insani aidiyetten de soyutlamış ve tüm canlılarla ve doğayla kendini kardeş görmeye başlamıştır. Larry de İrlanda milliyetçiliğini ve ailesinin ait olduğu topraklı sınıfın bir parçası olmayı reddederek, tüm dünyaya açık bir İrlanda kurma özlemi içindedir. Ayrıca, hem Kegan hem de Larry "diğer kültürler ve adetler hakkında geniş bir anlayış ve hoşgörü" sahibidirler. En önemlisi de "evrensel insanlığa" inanmaktadırlar. Bu bağımsız duruşları ve ayrıksı düşünceleri Larry Doyle ve Keegan'ın Roscullen toplumundan dışlanmasına ve marjinalize olmalarına sebep olur. Yine de oyunun sonunda son sözü söyleyen dar görüşlü milliyetçiler değil kozmopolitanlardır.

Anahtar Kelimeler: *Modern İrlanda Edebiyatı, George Bernard Shaw, kozmopolitanizm, John Bull'un Diğer Adası, Peter Keegan, Larry Doyle*

I. Introduction

Not only a Fabian socialist, vegetarian, antivivisectionist, pugilist, teetotaler, orator, music, art and drama critic (Peters 2003: 139), Shaw was also a playwright with a cosmopolitan outlook. Unlike his countrymen James Joyce or John M. Synge who made Dublin and Ireland the very center of their works, out of fifty six plays George Bernard Shaw wrote, *John Bull's Other Island* (1904)[2] is his only "systematic treatise" (Archer 1991: 119) on Ireland.When Yeats asked Shaw to write a play for the Abbey, Shaw did not put his habit of criticising aside. He wrote a play which was "uncongenial to the whole spirit of the neo-Gaelic movement, which was bent on creating a new Ireland after its

[1] *John Bull's Other Island* Türkçe'ye tam olarak *John Bull'un Diğer Adası* olarak çevrilsede bu başlık Türk okuruna çok da bir şey söylemeyecektir. Nasıl Sam Amca ABD'nin simgesi olarak kullanılıyorsa, John Bull ismi de İngiltere'yi simgeleyen bir isim olarak ilk kez İskoçyalı yazar John Arbuthnot tarafından *The History of John Bull* (*John Bull'un Tarihi*) adlı eserde 1712 yılında kullanılmıştır. (Nilsen 1998: 21)

[2] Although *V.C. O'Flaherty* (1915) and Part IV of *Back to Methuselah* "Tragedy of an Elderly Gentleman" (1923) are set in Ireland, they do not particularly address the Irish question.

own ideal", *JBOI* was in Shaw's own words "a very uncompromising presentment of the real old Ireland" (Shaw 1906: 439).[3] Yeats was a "cultural nationalist"[4] as opposed to a "chauvinist nationalist", but he was still a poet who had written the most patriotic Irish play *Cathleen Ni Houlihan*[5], a fact which Shaw attacks openly in *JBOI*.[6]

As Saddlemyer notes *JBOI* is full of different themes and many binary oppositions (1999: 231).[7] One overlooked point in *JBOI* is the significance of what distinguishes the three last characters on the stage in the last scene: Keegan, Doyle and Broadbent[8] who differ from others with their cosmopolitan

[3] Brad Kent observes that Shaw's assessment of the repertoire of Abbey Theater's tendency to forge an ideal national character is "accurate". (2006: 163)

[4] According to North, Yeats's cultural nationalism aimed to foster both "unity and diversity" opposing the "uncontrolled individualism" of a liberal system which "divides individuals from one another…removing local and national characteristics as a source of meaningful differentiation" (1991: 387). For an analysis of Yeats's role in Irish Literary Renaissance see Marcus (1970).

[5] Watson observes that *Cathleen Ni Houlihan* (1901) is "unusual among Yeats's national writings with its directness and uncompromising clarity" (1979: 414). Watson also draws our attention to Yeats's 1939 poem "Man and the Echo" where Yeats "Now that I am old and ill/Turns into a question till/I lie awake night after night/And never get the answers right. Did the play of mine send out/ Certain men the English shot?" As the lines reveal, Yeats almost resented having written *Cathleen Ni Houlihan.* It is also important to note that the play was written in collaboration with Lady Gregory (Pethica 133).

[6] "He cant be intelligently political; he dreams of what the Shan Van Vocht said in ninetyeight. If you want to interest him Ireland youve got to call the unfortunate Island Kathleen ni Hoolihan and pretend she's a little old woman. It saves thinking. It saves working." (Shaw 1904: 131)

[7] Some of the most significant and obvious themes are the Irish stereotype in England, caterpillar theory-or strategy, neocolonialism or the new imperialism which takes over from the landed gentry the power and political might, the ever prominent Shavian conflict between romanticism and realism, the counter nationalist or racist argument that one need not be of Celtic blood to be considered an Irish but that the Irish climate stamps people's character and make them distinctive from other nations, the horrible senseless laughter that Shaw rebuked through Keegan, the home rule question, the senselessness of the English; Irish delicacy and pride.

[8] Broadbent as a cosmopolitan character is not discussed in this essay. First of all, instead of challenging Irish nationalism, he exploits it. At the very beginning of the play, in his talk with Tim Haffigan, Broadbent mentions how he attends the meetings of the National League, "an organization founded in 1882, for the return of Irish land to Irish ownership" (Harrington 1991: 124). His "cosmopolitanism", the term at its worst signifying neo-colonialism, is rather too commercial, rather than moral, cultural, philosophical or spiritual. As I focus on the Irish nationalism vs. cosmopolitan detachment, I have decided to leave Broadbent out of the discussion since he does not defy this "parochial nationalism" in any form.

outlook. Using Homi Bhabha's postcolonial perspective as a lens, Gahan, in his "Colonial Locations of Contested Space and *John Bull's Other Island*" (2006) gives one of the most insightful analysis of the play: "*John Bull's Other Island* was written by a migrant writer and would be cultural translator who prescribes no one salvation scheme, no primary imperial, liberal, political, economic or nationalist discourse" (217). As a "migrant writer", Shaw has a deep and first hand experience of two different countries, their societies and cultures. His detachment from all the discourses listed by Gahan also provides him with a cosmopolitan stance. Gahan also adds that "the play refuses to offer a unifying national myth" as much as it "refuses to offer a grand narrative of imperial dream" (217). Locating itself in a fully detached and independent space *John Bull's Other Ireland* offers a reading which focuses on the conflict between "cosmopolitanism" and "parochialism."

Meisel in a passing remark points out the tension between parochialism and cosmopolitanism as one of the dominant themes in the play, but he does not elaborate on that. He rather takes another direction and investigates whether the topicality and locality of the play affected its popularity in the decades following its most popular premiere in 1904 (1987: 120). In another line, Griffith observes that most of the interpreations of *JBOI* focus on "the interaction between the three protagonists of the play: the defrocked Irish priest Peter Keegan, civil engineers Irish Larry Doyle and English Broadbent" (1993: 204). Griffith states that the two Irish protagonists Keegan and Doyle are read in terms of their binary juxappositions (204).

Keegan and Doyle represent two aspects of George Bernard Shaw (Hassett 1982: 17). Holroyd elaborates on the point stating that "Keegan is the man Sonny might have grown into if he had been able to endure the anguish of living in the Land of Dreams; Larry Doyle is the man Shaw has become" (1989: 87). In that respect, Doyle and Keegan share the cosmopolitan, citizen-of-the-world view of Shaw. In spite of the differences in their nature and ideologies, both Doyle and Keegan have had a supranational formation. Educated at foreign schools, they have both traveled immensely and gained a global perspective.

II. Nationalist Reaction to Cosmopolitanism in Modern Irish Literature

In "Dead", one of the stories in James Joyce[9]'s *Dubliners*, the rather cosmopolitan protagonist of the story Gabriel Conroy[10], is invited for a visit to

[9] Mahaffey discusses James Joyce in terms of cosmopolitanism stating that "Given what happened to Wilde and Parnell, it is easier to see why Joyce showed an almost neurotic fear of returning to Ireland after the printer destroyed the proofs of *Dubliners* in 1912" (1998: 49) Mahaffey also attributes "stylistic difficulties of *Ulysses* and *Finnegans Wake* as an assertion of the value of cosmopolitanism" (49). She furthermore declares *Finnegans Wake* "the most cosmopolitan" work ever written. She makes an extremely enlightening observation which helps us see "the power of and the

Aran Islands by Miss Ivors. Having already arranged his holiday in Belgium and Germany, to keep in touch with the cultivated languages of Europe, Conroy turns down the invitation without a second thought. To that Miss Ivors says: "'And haven't you your own land to visit, continued Miss Ivors, that you know nothing of, and your own people, and your own country?'" Gabriel's response is rather in alliance with Shaw's Doyle in *John Bull's Other Island*: "'O, to tell you the truth, retorted Gabriel suddenly, I am sick of my country, sick of it!'" (Joyce 1914: 190). The tension between Gabriel and Miss Ivors is significant in that it manifests the conflict between the Irish nationalism and cosmopolitanism in a way.

The most prominent name of the Irish Liteary Revival W.B. Yeats (1865-1939) advised the same to his fellow Irishman J.M. Synge when they first met in Paris. Yeats narrates that when he met Synge the first time, Synge had not written anything significant yet and was very much in need of a meaningful topic that would really engage his energies and intellectual powers. Yeats advised Synge: "Give up Paris. You will never create anything by reading Racine, and Arthur Symons will always be a better critic of French literature. Go to the Aran Islands. Live there as you were one of the people themselves; express a life that has never found expression" (1961: 452-53). Synge's account of his stay on the the Aran Islands is full of stories he heard from the Aran Islanders. The fact that the Aran Islands became such a huge symbol for the Irish Literary Revivalism is significant in many ways. Aran Islands were fifty miles from Galway and at the end of the nineteenth and early twentieth century it stood for the pure Irish language and culture which had not been "deteriorated or corrupted," by the English influence.

The Irish struggle for independence in the late nineteenth century and early twentieth century involved a nationalist revival. Synge, for instance, reports that he tried to improve his Irish on the islands and he also relates how hundreds of other people had visited the Aran Islands to learn Irish. (Synge 1907) Although Synge's *The Playboy of the Western World* is now considered to be one of the most exquisite masterpieces of Irish literature, the play's premiere created so much controversy that the Dublin Castle had to protect the Abbey Theater with two hundred policemen (Holloway 1967: 458-59). Joseph Holloway voices the general sentiment of the majority who objected to Synge's play: "I maintain that his play of *The Playboy* is not a truthful or just picture of the Irish peasants, but simply the outpouring of a morbid, unhealthy mind ever

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violence of the clash between nationalist and cosmopolitan impulses (a clash that, when intensified, would lead to World War II)" (49).

[9] For a very interesting discussion of James Joyce's work in terms of a "local/national" versus "cosmopolitan/international" binary opposition, see Cheng. According to Cheng, Gabriel Conroy in "The Dead" represents a very important issue in Joyce's work that he also deals in *Ulysses* and *Finnegan's Wake.* (2004: 52).

seeking on the dunghill of life for the nastiness that lies concealed there" (1967: 459). Meanwhile, Synge was trying to justify his play referring to Elizabethan dramatists; and European literary figures such as Mallarme, Huysmanns, Zola and Ibsen (Synge MID: 451).The discussion signifies the ongoing conflict between two kinds of nationalism: parochial nationalists, who in their efforts to forge a national identity and narration, cannot tolerate alternative diverging discourses, versus cosmopolitan nationalists, who wanted to make Ireland a part of the European culture.

Ellis-Fermor draws our attention to an interesting tension between the Irish Literary Drama and the nationalists. Yeats and Lady Gregory were the most eminent members of the group. They believed in the upcoming Irish independence and they each held credits for immensely patriotic plays like *By the Rising of the Moon* and *Cathleen ni Hoolihan,* but they rejected the limitations of Sinn Fein. According to Ellis-Fermor, the success of the Irish Literary Revivalism would be impossible without their solid background in European, but especially English literature. Although this grounding in the English tradition was seen as a treason by the parochial nationalists, Yeats and Lady Gregory had learnt the methods to dig up, polish and express the Irish themes from European writers. Ellis-Fermor describes the tension between cosmopolitanism and parochial nationalism at the turn of the century Ireland within these terms:

> …. the leaders of the new art, turning to native material as their immediate cultural predecessors had not done, yet proclaimed an Irish revival in broad and sane terms such as no limited nationalism could have done. For it was clear that the development of a great Irish drama could come neither from the parochialism of Ireland nor from the parochialism "nationalism informed by cosmopolitanism." Yet again just because of that cosmopolitanism, they were attacked fiercely by the nationalists for not being as "parochial" as they are. (Ellis-Fermor 13-14)

Against attacks from the nationalists, Yeats had to defend Synge's *The Shadow of the Glen* in 1903 arguing that any kind of censor and idealism in literature would mean the death of creativity. Though, he himself was a nationalist, he objects to the expectations of the nationalists to demand works which are "obviously and directly serviceable to the National cause" (Yeats 1973: 389). Yet this maxim, according to Yeats, cannot be forced upon artists: "I would sooner our theater failed through the indifference or hostility of our audiences than gained an immense popularity by any loss of freedom" (qtd. in Ellis-Fermor 1954: 17). Krause expresses this collision between "cultural nationalism" and "chauvinistic nationalism" stating that: "nationalism and literature were destined to collide with each other when they were not colliding with Britain" (1982: 399).

III. GB Shaw as a Cosmopolitan Playwright

> *Verbal humor, in particular, is cosmopolitan in the sense that it accents the unexpected congruities among apparently incongruous elements. Like joy, it is unstable and transitory, and its function is to liberate the reader or listener momentarily from learned, oppressive habits of mind. (Mahaffey1998: 70).*

John Bull's Other Island (1904) was the play which made for Shaw the breakthrough in his career as a playwright. He was 48 years old and had been constantly writing since he was twenty one. Shaw had written 6 novels, 11 plays, hundreds of articles, pamphlets and essays by this time. He had already created some of his best plays like *Mrs Warren's Profession* (1894), *Arms and the Man* (1894), *Candida* (1894), *Devil's Disciple* (1897), *Caesar and Cleopatra* (1898) and *Man and Superman* (1903). Although he had established a kind of reputation as an avant-garde playwright in the German speaking countries such as Germany and Austria thanks to his translator Siegfried Trebitsch's efforts, he had not staged any of his plays at mainstream West End theaters. His plays had been given either copyright performances or special performances by avant-garde theater companies such as the Independent Theater or the Stage Society of New Lyric Club.[11]

JBOI was written at the request of WB Yeats for the Abbey Theater. Shaw sent the play to WB Yeats in the fall of 1903. The play was not staged by the Abbey. Yeats turned down the play for technical reasons, but according to Shaw, this rejection was due to *JBOI*'s representation of Ireland and the Irish[12]: "It was uncongenial to the whole spirit of the neo-Gaelic movement, which is bent on creating a new Ireland after its own ideal, whereas my play is a very uncompromising presentment of the real old Ireland" (1904, 439).

In her *Our Irish Theater* (1972), Lady Gregory[13] expresses the aims of the Irish Literary Theater: "We will show that Ireland is not the home of buffoonery and easy sentiment as it has been represented, but the home of an ancient idealism" (378). Shaw was also against all these negative stereotypes mentioned above. However, unlike the Irish Literary Revivalists, as Nicholas Grene observes, Shaw did not support the "literary ideal of Celticism" as he saw

[11] For a detailed list of first performances see Innes xxi-xxx.

[12] Why *JBOI* was turned down has been a rather controversial issue. Some critics, such as Krause, argue that because Yeats and Shaw were not on very good terms, as Shaw also suggested, the play was rejected on political terms. Whereas, Grene argues that *JBOI* has been staged in Ireland many times without any protestation and that Yeats was sincere when he expressed his concern especially about the casting. The fact that Yeats defended Synge's *Glen* and *Playboy* against chauvinistic attacks suggests that Grene's assessment seem to be more accurate.

[13] Lady Gregory was one of the founding members of the Irish Literary Theater.

it "no more than an upmarket version of the stage Irishman" (69).[14] For Shaw, any solution in the Irish question requires a realistic perception of the matter. Shaw objects to any kind of idealism which does not help in the solution but just blurs and mystifies the issue and makes it impossible for any party to reach any satisfactory conclusion. For that reason, while he protests against the Irish stereotype in England, he also rejects the Irish idealism which is naively voiced by Broadbent who likes to talk of "the Celtic race". In *JBOI*, Shaw expresses his objection to this newly forged term through Larry Doyle: "When people talk about the Celtic race, I feel as if I could burn down London. That sort of rot does more harm than ten Coercion Acts? Do you think a man need be a Celt to feel melancholy in Rosscullen? Why, man, Ireland was peopled just as England was; and its breed was crossed by just the same invaders" (129-30). In his "Preface for Politicians" Shaw tries to define an Irishman and what distinguishes him from an Englishman:

> When I say that I am an Irishman I mean that I was born in Ireland, and that my native language is the English of Swift and not the unspeakable jargon of the mid-XIX century London newspapers. My extraction is the extraction of most Englishmen: that is, I have no trace in me of the commercially imported North Spanish strain which passes for aboriginal Irish: I am a genuine typical Irishman of the Danish, Norman, Cromwellian, and (of course) Scotch invasions. I am violently and arrogantly Protestant by family tradition; but let no English Government therefore count on my allegiance: I am English enough to be inveterate Republican or Home Ruler. It is true that one of my grandfathers was an Orangeman; but then his sister was an abbess; and his uncle, I am proud to say, was hanged as a rebel. (473)

Shaw thus puts forward the difficulty of distinguishing an Englishman from an Irishman and the rather complex question of Catholic-Protestant cultural identifications and political allegiances. Shaw the iconoclast once again criticizes the "hysterical nonsense-crammed, fact-proof, truth-terrified, unballasted sport of all the bogey panics and all the silly enthusiasms" (474) English for their idealism which blurs their vision. Contrary to the popular image of the Irish as the dreamers, Shaw argues that without the Irish, the English would not have any relation with truth at all: "...the Irishman everywhere standing clearheaded, sane, hardily callous to the boyish sentimentalities, susceptibilities, and credulities that make the Englishman the dupe of every charlatan and the idolater of every numskull" (474). Nonetheless,

[14] In his reading of the play from a postcolonial and poststructuralist poin of view, Brad Kent also emphasizes the same point stating that "The dangerous essentialism of both the colonial and the mergent national constructs is what Shaw strikes against in his critique of stereotypes in *John Bull's Other Island*" (2006: 164).

Shaw does not abstain from showing the Irish in some of the darkest colours in his palette. Ireland is the island which produces saints and traitors. Not only that, the people of Roscullen are mostly short-sighted in their economic and political dealings, cruel in their sense of humour, unfair in their relations to their subordinates, selfish, ignorant of the world, arrogant, anti-intellectual, dirty and backward.

JBOI was not Shaw's first and only play with a cosmopolitan outlook. Shaw concludes his "Preface to *Heartbreak House*" stating that "the art of the dramatic poet knows no patriotism; recognizes no obligation but truth to natural history; cares not whether Germany or England perish" (1919, 48). Thus Shaw suggests that any kind of loyalty is detrimental to the art of the playwright.[15] In his 1894 play *Arms and the Man,* Shaw's protagonist Swiss Bluntschli rejects any national, familial or professional allegiance. At the very beginning of the play, against this cosmopolitan character we see the patriotic Bulgarian Raina who has romantic ideals about the Bulgarian army, her supposedly heroic fiancé Sergius and the war. Yet, when she comes face to face with the "enemy" Bluntschli she cannot help saving his life and starts to position herself against the parochial peasants. After showing off with their family name, her father's military post, the library and the flight of stairs in their house, she comes to the point: "I tell you these things to shew you that you are not in the house of ignorant country folk who would kill you the moment they saw your Serbian uniform, but among civilized people. We go to Bucharest every year for the opera season; and I have spent a whole month in Vienna." (Shaw 1894: 35) At the end of the play, everybody rejects their national or class allegiances to mingle with each other. The Swiss Bluntschli who serves in the Serbian Army convinces the Bulgarian patriot Raina to marry him; and the noble Sergius gives into his love and marries the servant Louka.

In *Caesar and Cleopatra* (1898), Shaw makes fun of the British naming the most narrow-minded, bigoted character as Britannus. When Caesar discovers that Cleopatra is married to her brother, although he takes it quite coolly, Britannus is scandalized:

> THEODOTUS: Caesar: you are a stranger here, and not conversant with our laws. The kings and queens of Egypt may not marry except with their own blood. Ptolemy and Cleopatra are born king and consort just as they are brother and sister.
> BRITANNUS: (*Shocked*) Caesar: this is not proper.
> THEODOTUS: (*Outraged*) How!

[15] In a similar line, although Shaw himself was a devoted socialist, he did not glamorize or dialize socialist characters in his plays, nor does he demonize some of his most capitalist characters such as Boss Mangan in *Heartbreak House* or Andrew Undershaft in *Major Barbara*.

> CAESAR: (*Recovering his self possession*) Pardon him. Theodotus: he is a barbarian, and thinks that the customs of his tribe and island are the laws of nature. (1898)

In Anderson's terms Caesar here shows "a broad understanding of" the Egyptian culture and customs. In contrast, Britannus expects the Egyptians who live thousands of miles away from Britain to have the same values and customs. The other point is that thanks to his open mindedness, Caesar does not judge the Egyptians, while Britannus acts with a presumptuous moral superiority.[16]

IV. Cosmopolitanism

> *Refusing to define himself by place of birth, Diogenes responded to questions regarding his communal affiliation by proclaiming "I am a citizen of the world." (Brown 2009: 4)*

The Edinburgh Dictionary of Continental Philosophy defines cosmopolitanism as "The notion that one's identity is not determined solely nor primarily by any racial, national or ethnic background" (2005: 108). In her *The Way We Argue Now: A Study in the Cultures of Theory* (2006), Amanda Anderson states that there are three "consititutive elements" of cosmopolitanism: "cultivated detachment from restrictive forms of identity", "a broad understanding of other cultures and customs", and "a belief in universal humanity" on the side of the cultural nationalists (72). Historically speaking, in the antiquity, cosmopolitanism was defined against the "restricted perspectives of the polis"; during the enlightenment it was used in opposition to religion, class, and state loyalties; in the twentieth century the concept was defined against "those parochialisms emanating from extreme allegiances to nation, race, and ethnos" (Anderson 2006: 72). Anderson furthermore pursues the

[16] The term "cosmopolitan" has gone through a series of changes on its connotative level. Firstly, as Robbins observes, "cosmopolitan" may evoke "the image of a privileged person: someone who can claim to be a "citizen of the world" by virtue of independent means, expensive tastes, and a globe-trotting life-style" (1993: 182). Secondly, it may be seen as a precept for interventionism. Brown sums up a significant strand in cosmopolitanism which is based on Kant's philosophy based on "a cosmopolitan belief of universal human coexistence" and which states "that we are all inextricably connected, that 'a violation of rights in *one* part of the world is felt *everywhere.*'"[2] (2009: 1). Consequently, it is any country's responsibility to intervene on these precepts. Thirdly, the fact that cosmopolitanism defines itself against nationalism and patriotism is problematic in the sense that, as Robbins points out, nationalism is indispensable for countries which resist the imperialist powers. It is only through the emphasis of patriotism "a decisive decolonisation" became possible for countries such as Algeria, Cuba or Vietnam (1996: 39).

advantages of a cosmopolitan approach stating that it brings forth "cultural multiplicity and at least limited self-reflexivity, against a specific form of parochialism" (77). In addition, cosmopolitanism also functions as a check on "ethnic enclaves and the divisive idea of race-based descent" (82). Finally, with its "promising openness" to other cultures and peoples, it broadens the point of view of the individual.

Another, maybe the most prominent, advocate of cosmopolitanism is Kwameh Anthony Appiah. In his *The Ethics of Identity* (2007), Appiah presents cosmopolitanism as a useful approach,[17] attitude and ideological tool to deal with the rapid globalization of the world. Cosmopolitanism is, for Appiah, first of all, a personal issue. Born to an English mother and a Ghanaian father, brought up in Ghana and England and working in the USA, he says he feels himself as a citizen of the world. According to Appiah, cosmopolitanism is not a modern phenomenon but an inborn urge related to people's "nomadic urge" (2007: 215). If one thinks of the history of the human species one sees that human groups have always been on the move from one place to another. In that, Appiah sees "the history of human species as a process of globalization" (2007: 215).

Historically speaking, cosmopolitanism as a concept was coined by the Cynics but then taken over and elaborated by the Stoics. Appiah states that the term carries a paradox in itself as "a citizen…belongs to a particular … city to which he or she owes loyalty," yet "the city for Stoics is the world" (2007: 217). In that, Stoics rejected the "call of local loyalties," and they tended to show "hostility to custom and tradition" preferring "a universal human solidarity instead" (2007: 218). Cosmopolitanism has usually been owned and advocated by intellectuals and visionaries. Two of the examples Appiah gives are Virginia Woolf and Leo Tolstoy. In their rejection of loyalties, for instance, Woolf calls "freedom from unreal loyalties" (Appiah 222) such as religious pride, school pride, family pride and sex pride. Tolstoy, on the other hand, comes up with a more radical maxim stating that "to destroy war, [one has to] destroy patriotism" (Appiah 222). Appiah concludes his book with a reference to John Stuart Mill. He quotes Mill to sum up one of the most significant benefits of cosmopolitanism:

> To human beings, who, as hitherto educated, can scarcely cultivate even a good quality without running it into a fault, it is indispensable to be perpetually comparing their own notions and customs with the experience and example of persons in different circumstances from themselves. And there is no nation which does

[17] Nava makes a similar point stating that although she could not find anything on cosmopolitanism in the early 1990s in library catalogues as "a reflection" of rapid "geopolitical transformations" cosmopolitanism as a concept has gained such an eminent status that: "Tap 'cosmopolitanism' into Google and you will get almost a million citations" (2007: 3).

> not need to borrow from others, not merely particular arts or practices, but essential points of character in which its own type is inferior. (qtd. in Appiah, 271)

Mill's words suggest that people and nations have a lot to gain from their interaction with other societies and cultures. Through comparison they find a means to where they stand as well as the opportunity to observe the good practices of foreigners.

If we briefly wrap what Anderson and Appiah understand from cosmopolitanism we can basically say:

1. As Anderson puts it, cosmopolitanism is a "cultivated detachment from restrictive forms of identity." It was the "polis" in the antiquity; religion, class and the state during the enlightenment; for the twentieth century, rejection of "extreme allegiances" to nation, race and ethnos. For parallelism, Appiah traces back the philosophic origins of cosmopolitanism in the western world to the ancient Greek Stoics who rejected the "call of local loyalties" and they tended to show "hostility to custom and tradition" preferring "a universal human solidarity instead" (2007: 218).
2. Cosmopolitanism involves a "broad understanding of other cultures and customs" according to Anderson. As Mill notes, this openness to other cultures and peoples benefit persons and societies in various ways. It gives one a chance to reflect on one's own conduct, in a sense it provides one with a yardstick to compare and evaluate oneself and his/her society. It also provides one with an opportunity to learn and borrow from the experience and gains of other cultures. Thus it helps people and societies know themselves, look at themselves in the mirror of the other. This is what Anderson calls "culltural multiplicity and at least limited self reflexivity, against a specific form of parochialism" (2006: 77).
3. "A belief in universal humanity," as Anderson calls it, is an indispensable element of cosmopolitanism. As Appiah puts it, cosmopolitanism requires a division of our loyalties between our closer circle and further circles. Cosmopolitanism holds a firm belief in the validity of all human cultures and values. Consequently, it calls for "universal human solidarity."

V. Peter Keegan as a Living Soul and the Conscience of the Cosmos

Peter Keegan has been rated as the most interesting character in any of Shaw's plays (Mc Dowell 1967: 77; Borges 1962: 215). McDowell states that the characterization of Keegan shows Shaw's aptitude in "depicting the religious temperament" (1987: 77). In that sense, Keegan very much resembles St Joan, Major Barbara, Shotover and Androcles. McDowell also notes that

Keegan represents "possibilities different from those inherent in the present" (1967: 79).

Keegan is a defrocked priest, but in the eyes of the people of Roscullen, he is still as holy as ever. He represents a conscience which supersedes local, national and humanitarian loyalties. His loyalty extends to animals, plants and to all nature. Thus he challenges the parochial Irish catholicism of Father Dempsey. Contrary to Keegan's broad and tolerant approach to different cultures and religions, Dempsey holds a rather bigoted and prejudiced attitude towards people of different religious faiths. Also, with his extensive knowledge of the world, and England particularly, Keegan is Ireland's only chance to protect the country from a new type of imperialism embodied by Broadbent. Keegan has a clear picture of what the future Broadbent projects will entail. Parochial nationalists like Cornelius, Dempsey and Haffigan do not have the necessary scope to decipher this picture. Their short term concerns and personal interests make them an easy prey to Broaddbent who takes over the future of Roscullen at the end of the play. Although Keegan calls Broadbent a "hypocrite," "an ass," and "a devil" he still "votes for an efficient devil that knows his own mind and his own business than for a foolish patriot who has no mind and no business" (1904, 199). Thus he expresses his preferrence on the side of cosmopolitanism in spite of all its potential vices.

It is because of his difference Keegan appears as a marginalized character in the play. In the stage directions, Shaw introduces him as "A man with the face of a young saint, yet with white hair and perhaps 50 years on his back, is standing near the stone in a trance of intense melancholy, looking over the hills as if by mere intensity of gaze he could pierce the glories of the sunset and see into the streets of heaven" (1904: 138). Keegan is depicted here as someone who is much above the notions of time and space. In a sense, he is too heavenly to belong to a time or location. Thus he has a rather detached stature. His spiritual strength gives him the power to defy the conventions around him.

Anderson defines cosmopolitanism essentially as a "cultivated detachment from restrictive forms of identity" (70). Within that respect, we can ask what restrictive forms of identity does Keegan detach himself from? He basically detaches himself from anthropocentrism[18], which assumes that human beings are superior to other living things. Keegan's defiance of anthropocentrism, which is the first gesture that hails us in the second act of the play, is most manifest in his quite respectful adress to the grasshopper. This

[18] Jenkins give a rather brief but lucid definition of anthropocentrism: "Modern humanist thinkers drew a two-fold moral and epistemological boundary between humans and other creatures in order to protect the unique value of human individuals. Doing so, they combined a moral anthropocentrism that privileges human interests above others and an epistemic anthropocentrism that denies knowledge outside of human experience." (2012: 340)

opening speech and Patsy's genuine respect for Keegan reveal Shaw's great admiration for Keegan.

> KEEGAN: And when youre [sic] angry and tempted to lift your hand agen [sic] the donkey or stamp your foot on the little grasshopper, remember that the donkey's Pether [sic] Keegan's brother, and the grasshopper Pether Keegan's friend. And when youre tempted to throw a stone at a sinner or curse at a beggar, remember that Pether Keegan is a worse sinner and a worse beggar, and keep the stone and the curse for him the next time you meet him. Now say God bless you, Pether, to me before I go, just to practise you a bit. (Shaw 1904: 141)

The much awestruck and scared Patsy cannot bless Keegan. Instead he asks for Keegan's blessing. In that speech, Keegan does not defy the hierarchy between human beings and animals only, but also the social hierarchy between sinners, beggars and priests; for in Patsy Farrel's eye, he is as high as a saint, regardless of his official defrocking by the church. For someone who has accepted the hierarchy of the Catholic church unquestioningly and orthodoxically, Farrell does not know how to respond to Keegan's last wish in this speech. Keegan tries to free Farrell from these hierarchical bonds but Farrell is too afraid to follow Keegan's example. In another passage, Keegan calls Broadbent "an ass" and when the latter takes offence he simply explains:

> KEEGAN: You may take it without offence from a madman who calls the ass his brother—and a very honest, useful and faithful brother too. The ass, sir, is the most efficcient of beasts, matter-of-fact, hardy, friendly when you treat him as a fellow-creature, stubborn when you abuse him, ridiculous only in love, which sets him braying, and in politics which move him to roll about in the public road and raise a dust about nothing. (1904: 199)

Keegan's fellow feeling also extends to plants. When Nora tries to pick a flower it is Keegan who says: "Dear Miss Nora: don't pluck the little flower. If it was pretty baby you wouldn't want to pull its head off and stick it in a vawse [sic] o [sic] water to look at" (1904: 142-143). There is no difference between a baby and a flower for Keegan. What makes Keegan such an appealing and saint-like character is his generous and forgiving heart. Keegan does not judge the people around him for not following his example but tries to raise consciousness about issues that mattters to him.

We can trace the signs of Keegan's kinship to animals and plants in Shaw's biography and plays. Shaw became a vegetarian in 1881 following Shelley's example. Shaw did not become a vegetarian for his own health, his vegetarianism was rather on moral grounds. Shaw had a "fellow feeling" for animals. Holroyd relates that Shaw would quote Shelley's lines on vegetarianism: "Never again may blood of bird or beast/Stain with its venomous stream a human feast" (1988: 84). Holroyd observes that the arguments of

Darwin and other naturalists made Shaw see a very strong connection between animals and people. People were mammals after all, and to eat other mammals or fowls is a "restricted cannibalism" which ommitted its "heroic dish," human flesh (Holroyd 1988: 86). Consequently, killing an animal is the same as killing a fellow human being. In his "Preface" to *Back to Methuselah,* Shaw describes Darwin's contribution to "humanitarianism" establishing "fundamental equality of living things" (1921: 507). Shaw also narrates how as a child he was told that animals were not creatures like human beings: "When I was a child and was told that our dog and our parrot, with whom I was on intimate terms…were brutal while I was reasonable, I not only did not believe in it, but quite consciously and intellectually formed the idea that the distinction was false" (1921: 507). Shaw, furthermore, sees "kinship of all forms of life" as a significant connotation of the theory of evolution. Yet, Shaw believes that such a strain which was ready to receive the theory of evolution on that grounds did also exist in the Christian tradition: "St Anthony was ripe for the Evolution theory when he preached to the fishes, and St Francis when he called the birds his little brothers" (1921: 507).

Peter Keegan, the citizen of the world has had to see the world in order to become aware of his own home. Although he could have easily stayed in Ireland and completed his education at the Maynooth College, he chooses the hard way and leaves Ireland for many years:

> KEEGAN: Well you see I'm not a Mnooth [sic] man [He means he was not a student at Maynooth College[19]]. When I was young I admired the older generation of priests that had been educated in Salamanca. So when I felt sure of my vocation I went to Salamanca. Then I walked from Salamanca to Rome, an sted [sic] in a monastery there for a year. My pilgrimage to Rome taught me that walking is a better way of travelling than the train; so I walked from Rome to the Sorbonne in Paris; and I wish I could have walked from Paris to Oxford, for I was sick on the sea. After a year of Oxford I had to walk to Jerusalem to walk the Oxford feeling off me. From Jerusalem I came back to Patmos, and spent six months at the monastery of Mount Athos. From that I came to Ireland and settled down as a parish priest and went mad." (Shaw 1904: 142)

[19] Connolly gives a rather brief history of **Maynooth, St Patrick's College:** "… the principal seminary for the training of Irish Catholic priests, created by act of parliament (1795) at a time when the* French Revolution had caused the closure of many continental colleges, and the government was seeking to woo moderate Catholic support. Its lay college functioned until 1817, its theological school was declared a pontifical university in 1896, and its arts and science schools have constituted a recognized college of the* National University of Ireland since 1910" (1999: 353).

Keegan's account initially highlights his difference from any conventional Irish Catholic priest who had been educated in Ireland at the Maynooth College. With his experience in the broader world he is supposed to be a magnificent parish priest but his "cosmopolitan" stance is interpreted as heresy by the church. Maynooth educated Dempsey, on the other hand, with his limited knowledge of the world does not seem to experience any problem with the people or the church.

As Gahan puts forward, Maynooth College is of crucial importance in this context. Gahan states that Maynooth College was founded by the colonialist English to train Irish Catholic priests in Ireland rather than some center in Europe (2006; 210-11). Therefore, the distinction between Keegan and Dempsey starts from their college education on. Dempsey never had the opportunity to see the world outside Ireland; consequently, he was devoid of that cosmopolitan outlook which Keegan gained. Having visited many different monasteries which belonged to the Catholic, Orthodox and the Protestant creeds, Keegan has gained a much broader perspective in terms of religious tolerance. As a consequence, when the dying Hindoo asked Keegan to give him his blessing at his deathbed, as a man of God, Keegan did not reject such a humanitarian last wish. It was because of that magnanimous act of tolerance, benevolence and grace that Keegan was defrocked and marginalized.

Anderson furthermore defines cosmopolitanism also as a "reflective distance from one's cultural affiliations, a broad understanding of other cultures and customs (2006: 72). Within this definition Keegan is the only one in Roscullen who can see the real motives of Broadbent, Doyle or Nora. Although, Broadbent does not belong to Keegan's circle and civil engineering is far from a defrocked priest's expertise, still Keegan offers a solid insight into the syndicate's working principles:

> KEEGAN: You are both, I am told, thoroughly efficient civil engineers; and I have no doubt the golf links will be a triumph of your art. Mr Broadbent will get into parliament most efficiently, which is more than St Patrick could do if he were alive now. You may even build the hotel efficiently if you can find enough efficient masons, carpenters and plumbers, which I rather doubt. [*Dropping his irony, and beginning to fall into the attitude of the the priest rebuking sin*.] When the hotel becomes insolvent [*BROADBENT takes his cigar out of his mouth, a little taken aback*.] your English business habits will secure the thorough efficiency of the liquidation. You will reorganize the scheme efficiently; [*BROADBENT and LARRY look quickly at one another; for this, unless the priest is an old financial hand, must be inspiration*] you will get rid of its original shareholders efficiently after efficiently ruining them; and you will finally profit very efficiently by getting that hotel for a few shillings on the pound.

> [*More and more sternly*.] Besides these efficient operations, you will foreclose your mortgages very efficiently [*his rebuking finger goes up in spite of himself*]; you will drive Haffigan to America very efficiently; you will find a use for Barney Doran's foul mouth and bullying temper by employing him to slavedrive your laborers very efficiently; and [low and bitter] when at last this poor desolate countryside becomes a busy mint in which we all slave to make money for you, with our Polytechnics to teach us how to do it efficiently, and our library to fuddle the few imaginations your distilleries will spare, and our repaired Round Tower with admission six pence, and refreshments and penny-in-the-slot mutoscopes to make it interesting, then no doubt your English and American shareholders will spend all the money we make for them very efficiently in shooting and hunting, in operations for cancer and appendicitis, in gluttony and gambling; and you will devote what they save to fresh land development schemes. (1904: 200-201)

In this long quotation Shaw reveals to what extent Keegan is a man of the world although he is considered mad and unworldly. Keegan can envision the future Broadbent and Doyle are about to introduce to Roscullen quite accurately.[20] Keegan can also approach the project from very different angles and analyze its different aspects in terms of tourism, health, education, lifestyle, economics, business and employment. This lucid understanding of the circumstances does not lead to condemnation because Keegan is not the one to judge. His maturity and understanding do not let him attribute a moral superiority to himself: "Mr Broadbent spends his life inefficiently admiring the thoughts of great men, and efficiently serving the cupidity of base money hunters. We spend our lives efficiently sneering at him and doing nothing. Which of us has any right to reproach the other?" (Shaw 1904: 201). With his experience in the outer world, his travels and encounter with different cultures and people of all walks of life have given him a vision which is not at all shared by his fellow Roscullen residents.

While the "mad" Keegan can so aptly assess the prospects Broadbent and Doyle are about to introduce to Roscullen, the "sane" man of Roscullen let Broadbent take over the place economically, politically and socially. Cornelius Doyle mortgages his land, Doran makes fun of Broadbent with an "irresponsible laughter" while Broadbent conquers the town. Father Dempsey, the officially appointed spiritual and moral leader of Roscullen looks at the world from such a narrow perspective that he exhibits a totally parochial

[20] As Ochshorn observes, by 2004 Ireland had become one of the most important tourist destinations attracting six and a half million visitors a year, number one golf destination in the world (2006: 180).

attitude towards a discussion raised by Larry Doyle on the modern world and Roscullen's place in it:

> LARRY: For modern industrial purposes you might just as well be, Barney. Youre [sic] all children: the big world that I belong to has gone past you and left you. Anyhow, we Irishman were never made to be farmers; and we'll never do any good at it. We're like the Jews: the Almighty gave us brains, and bid us farm them, and leave the clay and the worms alone.
>
> FATHER DEMPSEY: Oh! is it Jews you want to make of us? I must catechize you a bit meself [sic], I think. (Shaw 1904: 165)

The only thing Dempsey could make out of Larry's "cosmopolitan" speech is his analogy of the Jews, who instead of laboring manually, stereotypically prefer to use their mental faculties. Father Dempsey is so prejudiced and bigoted that even in such a significant discussion, which requires his best attention and contribution as a pillar of society, he misses the gist and misleads the conversation. His response also manifests his parochialism especially compared to Keegan who would recognize not only the people of other religions or creeds but all the living things as his fellow creatures.

VI. Larry Doyle: The Dreaming Ireland and the Big World He Belongs To

> *It makes no difference whether a person lives here or there, provided that, where he lives, he lives as a citizen of the world.* Marcus Aurelius

In a way, the similarity between GB Shaw and Larry Doyle is striking.[21] No other Shavian character resembles Shaw himself as much as Larry Doyle. Shaw left Ireland in 1876 at the age of twenty and did not go back for 29 years until 1905. Larry Doyle, similarly, was eighteen when he went out of Roscullen and his absence lasted for eighteen years. Shaw has two mouthpieces in this play: Keegan[22] and Larry Doyle. They also correspond to Keegan's maxim stating that "It produces two kinds of men in strange perfection: saints and traitors" (Shaw 1904: 200). To what extent Larry can be read as a traitor is another issue, the point is in many ways Larry stands as an extremely detached character showing loyalty to nobody or nowhere.

First of all, he does not romanticize Ireland at all. His absence did not make his heart grow fonder of Roscullen. Secondly, he does not particularly

[21] Black observes that Doyle also resembles the expatriate James Joyce with his reluctance to go back to Ireland. Black also states that Doyle is Shaw's "alter ego" (1995: 40).

[22] Pointing out Shaw's identification with Keegan, McDowell writes: "Long before the figure of Keegan was conceived, Shaw reveleaed that he, like Keegan, had on occassion felt 'dread' of his fellow human beings and had also felt that he muust be 'mad' if the rest rest of the world to be accounted sane" (1967, 78).

miss his father or other members of his family. The Italian proverb "Get you wife and the cow from the same village" does not appeal to Larry. Because of familiarity he is so disillusioned with Nora that he cannot possibly feel anything for her. Instead, he tends to feel sexual attraction towards English women. In the same line, Broadbent finds Nora most enchanting. He expresses the difference between himself and Larry with these words: "You think every Englishwoman an angel. You really have coarse tastes in that way, Larry. Miss Reilly is one of the finer types: a type rare in England, except perhaps in the best of the aristocracy" (Shaw 1904: 159).

While Anderson discusses the term cosmopolitanism she tries to give a historical account of the term and states that the term has had different connotations for different ideological affinities. For instance, Gramsci condemned "cosmopolitan intellectuals" for their "culturally conditioned, disastrous detachment that is specifically linked to imperialism, the false universal ecumenicism of the Catholic Church" (Anderson 2007: 75). And he called them "a rootless, intellectualized, managerial class" (76). Yet Anderson takes a more positive view of cosmopolitanism because at its best it has its "promising openness" (84). In *JBOI* another cosmopolitan Catholic Irish character is Larry Doyle. In the spectrum of cosmopolitan characters in the play, Larry stands between Keegan and Broadbent. Doyle leaves Roscullen at the age of eighteen and comes back only after eighteen years of absence. Meanwhile, he goes to school in Dublin, then works in America and finally forms a partnership with the English Broadbent. In that Larry talks about, what Aboulafia calls "transcultural social interactions" (2010: 2), within these terms Larry says: "…all my friends are either Englishmen or men of the big world…"(Shaw 1904: 133). Although, in his esteem, Roscullen is a "hell of littleness and monotony" (133). In that Larry feels himself largely alienated and detached from his native Roscullen and the people on it.

This alienation extends to his family as well, especially to his father. In one of Shaw's recurring themes, Larry questions the much taken-for-granted affection between father and son.[23] Larry describes the distance between himself and his father through the narrowness of Cornelius's circle and circumstances: "How am I to get on with a little country landagent that ekes out his 5 per cent with a little farming and a scrap of house property in the nearest country town?" (133) The most crucial distinction between Larry and his father Cornelius is on the question of Irish independence:

[23] A similar distance is observed both in *The Devil's Disciple* (1897) between Dick Dudgeon and his mother Mrs Dudgeon; and between Captain Shotover and Lady Utterword in *Heartbreak House* (1916). In *Misallaince* (1910) Shaw elaborates on the issue and puts forward the idea that parents do not have much positive influence on their children and actually total foreigners have much more influence on them for better or worse.

> DOYLE. [Firmly] Now look here, Tom: you want to get in a speech on Free trade; and you're not going to do it: I won't stand it. My father wants to make St George's Channel a frontier and hoist a green flag on College Green; and I want to bring Galway within three hours of Colchester and 24 of New York. I want Ireland to be the brains and imagination of a big Commonwealth, not a Robinson Crusoe island. My Catholicism is the Catholicism of Charlemagne or Dante, qualified by a great deal of modern science and folklore which Father Dempsey would call the ravings of an Atheist. Well, my father's Catholicism is the Catholicism of Father Dempsey. (133-134)

The significant point in this long quotation is that Larry defines his world view against that of Father Dempsey and his own father Cornelius Doyle. Larry isolates their parochialism as a mark of difference. Within this parochialism, difference and distance connote physical and moral hazard, while the familiar and known are greeted as safe.

Another difference Larry sees between himself and his father is the question of nationalism:

> LARRY: Well, think of me and my father! He's a nationalist and a separatist. I'm a metallurgical chemist turned civil engineer. Now whatever else metallurgical chemistry may be, it's not national. It's international. And my business and yours as civil engineers is to join countries, not to separate them. The one real political conviction that our business has rubbed into us is that frontiers are hindrances and flags confounded nuisances. (133)

Doyle's cosmopolitanism has a rather economic turn in it. He calls for openness for capital and business. Larry's anti-nationalist attitude is best seen in the longest speech in the play where Doyle demistifies all kinds of romantic and idealist patriotism: "The dullness! the hopelelessness! the ignorance! the bigotry!" He can remember Roscullen with all its despair and hopelessness and bleak scenery: "…soft moist air…white springy roads…misty rushes and brown bogs…hillsides of granite rocks and magenta heather" (Shaw 1904: 130). In the same speech Doyle faces his Roscullen background and reflects on the provinciality and narrowness of the people who have lost their touch with reality in dreaming and imagination. For this reason, they cannot recognize the value of Father Keegan and marginalize him as a madman, preferring the bigotted and prejudiced Father Dempsey. The same narrowness and sentimentalism draw them to their romantic nationalism which addresses Ireland as Kathleen ni Hoolihan. This reliance on clichés "saves thinking" or "working" and leads to a kind of mental and physical paralysis: "At last you get that you can bear nothing real at all; youd rather starve than cook a meal" (Shaw 1904: 131). Of course, nothing is taken seriously, in such an atmosphere and everything is dipped into unfathomable well of laughter. Doyle declares that he

has become critical of all these when he comes "at last to a country where men take a question seriously and give a serious answer to it" a gesture which would be "derided" for not having any sense of humour. (Shaw 1904: 131)

The recognition of the self through seeing different cultures and peoples is also expressed by Father Keegan: "When I went to those great cities I saw wonders had never seen in Ireland. But when I came back to Ireland I found all the wonders there waiting for me. You see they had been there all the time; but my eyes had never been opened to them. I did not know what my house was like because I had never been outside it" (143). Likewise, the people who have never left Roscullen live in an ignorant bliss without a self-critical knowledge. Anderson believes that "cosmopolitanism is characteristically elaborated within an experience of cultural multiplicity and at least limited self-reflexivity, and against a specific form of parochialism" (2006: 77). Thus an encounter with other cultures, or their influence give one the opportunity to evaluate and reflect on her/his own values and practices.

VII. Conclusion

Although Shaw had been away from Ireland for 28 years by 1904, as WB Yeats observes he remembered everything very accurately and was very much involved in the Irish issues. Yeats states that *John Bull's Other Island* was Shaw's most serious play until then (1904: 123). Reading two of the most important protagonists of the play, Larry Doyle and Peter Keegan, from a cosmopolitan perspective, one sees that what distinguishes Doyle and Keegan from the other members of the Roscullen society is their cosmopolitan world view. Keegan defies all kinds of loyalties and allegiances to the Roscullen customs and hegemonic ideologies. He is so independent that he even rejects anthropocentrism, treating animals and plants with the same respect he shows to fellow human beings. His detached independence is interpreted as madness and heresy by the parochial Roscullen society. As Shaw depicts him, with his self-declared "madness," Keegan is still the only sane person in Roscullen with a clear vision of the future. The second Irish cosmopolitan Doyle represents a more negative form of cosmopolitanism. Just like Gabriel in Joyce's "Dead", he comes to hate Roscullen for its backward, superstitious and dreamy people. In that, he is ready to destroy the old Roscullen to give way to a modern Roscullen which is governed by the rules of "efficiency". Keegan's words at the last scene of the play are central to a cosmopolitan reading of *JBOI*: "Sir: when you speak to me of English and Irish you forget that I am a Catholic[24]. My country is not Ireland nor England, but the whole mighty realm of my Church" (202). Invoking the cosmopolitan aspect of the Catholic church that most of the Irish

[24] In a similar line Pope Pius XI stated in 1938: "Catholic means universal, not racist, not nationalistic in the separatist meaning of these two attributes… We do not wish to separate anything in the human family… There is only one human, universal, 'catholic' race…and with it and in it different variations…" (qtd. in Grace 2002: 105).

show allegiance to, Shaw attacks the emphasis put on national identities. According to Shaw, all these alleged national features are artificial differences which mislead people from their real aims. According to Shaw, Irish independence would not solve the problems of the majority of Irish people like Patsy Farrell, who would still be exploited and left in poverty not by the English but by the Irish landlords. Shaw believes that the overemphasis on nationalism leads to a kind of parochialism which rejects any kind of non-Irish themes. Cosmopolitanism versus parochialism paradigm provides us with a very fruitful framework to read Modern Irish literature in its relation and interaction with Irish nationalism at the turn of the century.

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