

# Characters' Appraisalment in G. B. Shaw's *Man and Superman* in Terms of Van Leeuwen's Social Actor Representation

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## Abstract

The current study is an attempt to demonstrate how characters are appraised in *G. B. Shaw's Man and Superman*. Appraisalment is one of the twelve categories of which 'Social Actor Representation' developed by Van Leeuwen comprises. The linguistic analysis of characters' utterances exposes how they are negatively and positively appraised. Appraisalment occurs as characters' different ideologies and ways of thinking are exposed. Thus, they demonstrate disparate views about various issues and express positive or negative attitudes towards each other as well. The results of the study show that characters are appraised depending on their attitudes and their different perspectives. However, they are more negatively than positively appraised due to the abundance of negative attitudes which characters display when they are nervous and irritated or when they engage in arguments in which they disagree.

**Keywords:** Social Construction, Man and Superman, Shaw, critical Discourse Analysis, Social Actor Representation, Appraisalment.

## تقييم الشخصيات في مسرحية جورج برنارد شو الإنسان و الإنسان الخارق وفق تمثيل الفاعل الاجتماعي لفان ليونين

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## الخلاصة

تهدف هذه الدراسة لإظهار كيفية تقييم الشخصيات في مسرحية جورج برنارد شو الإنسان و الإنسان الخارق . يعد التقييم واحداً من أصل اثني عشر صنفاً " لأنموذج فان ليونين " تمثيل الفاعل الاجتماعي " (٢٠٠٨). ويدوره يصنف التقييم إلى صنفين احدهما سلبي والآخر ايجابي. وبالاعتماد على الأدلة اللغوية التي جمعت من حوارات الشخصيات عند تقييم بعضهم بعضاً، تبين ان الشخصيات التي صنعها جورج برنارد شو ميالة إلى تقييم بعضها البعض سلباً و إيجاباً. و يمكن عزاء ذلك لكون المسرحية تطرح أفكاراً فلسفية اجتماعية و سياسية مثيرة للجدل، مما يجعل الشخصيات تتخذ مواقف متعارضة وتعبّر عن آراء مختلفة وهذا نابع من اختلاف أفكارهم و معتقداتهم و ثقافتهم فضلاً عن خلفياتهم الطبقية و الاقتصادية. وقد أظهرت النتائج ان الشخصيات يميلون بتقييم بعضهم سلبياً أكثر مما هو ايجابياً بالاعتماد على المواقف التي تثير غضبهم ووجهات نظر مختلفة قد لا تتلائم مع وجهات نظر شخصيات.

## **Section one: The Theoretical Part**

### **1.Introduction**

According to Social Construction as a theory, people seem to construct their identities through social interaction with each other in everyday life. The theory also provides insights into how individuals create, construct, modulate meaning and integrate it into actions through social interaction. Besides, Social Construction is basically dependent on the principle that human social life is produced through discursive interaction. Adopting a critical discourse approach, the study investigates how characters are socially constructed through linguistic realizations which are analysed by using Van Leeuwen's Social Actor Representation SAR (2008).

Critical discourse analysis often focuses on such concepts as power and ideology as forms of social practice and endeavors to detail and explain how ideologies can be manufactured through linguistic reproduction. Through the linguistic analysis of characters' utterances, one is able to uncover how they socially construct ideas and express ideologies and how their attitudes are accordingly shaped to influence their actions.

Analyzing these speeches will be carried out by using Van Leeuwen's (2008) Social Actor approach to discover their ideologies and examine how characters are realized linguistically by revealing potential underlying ideologies. The choice of van Leeuwen's framework is triggered by the notion that through discursive interaction, characters (or social actors) express their different views, attitudes and ideologies which are examined qualitatively and quantitatively in the present study. The selected theoretical framework has not been used to study a literary work before and, hence the importance of testing its applicability to fictional rather than factual data. As to the choice of George Bernard Shaw's *Man and Superman*, it has to do with the fact that the text is ideologically charged and its characters become vehicles for intellectual arguments, philosophical debates, and political as well as social and economical ideologies.

### **2. Social Construction: Overview**

This approach is based on the idea that it is impossible for humans to go beyond their sensory perceptions and reach the world as it may or may not exist independently of human thought and action (Korsgaard 8). The theory appeared, and had its origins in sociology and it has been associated with the post-modern era (39). Burr concedes Berger and Luckmann's chief impact in its progress. Social constructionism essentially argues that perception decisively shapes or forms reality. Moreover, Schwandt (20) states that social construction theory comes into existence as an attempt to confront the nature of reality. Generally, interpretivists, in common with constructionists, emphasize the process which create, negotiate, sustain and modify meanings (qtd. in Andrew 40). Basically, the theory is deep-seated in symbolic interactionism which shows that people construct their identities when they socially interact with each other. The focal point of symbolic interactionism is how individuals create, construct, modulate



meaning and put it into action through the social interaction (Brickell 8)

Social constructionism may be defined as a view in which a great deal of human life exists as it does due to social and interpersonal influences (qtd. in Gablin 4). In essence, social constructionism assumes that the reality of people everyday interaction is formed and shaped by the continuous and active interaction between individuals and institutions. Through point of view of the worlds are "constructed", in other words, language decides the worldview in the interaction process. Further, Social constructionism is a way of how people look at themselves and at the world around them (Nimmer 4).

Socially and culturally speaking, Social Construction is considered as a viewpoint which promotes the belief that a good deal of human life exists as it does because of the social and interpersonal effect (Gergen 1985, qtd. in Owen 2). The major aspects, which social constructionism is attentive to, are those that deal with culture and society. However, There are several descriptions and interpretations of social constructionism as different researchers and scholars have different focuses and stresses. As such, "two distinguishing points of Social Constructionism includes the rejection of assumptions about the nature of mind and theories of causality", placing the focus on the complexity and interrelatedness of the many facets of individuals in their own communities (Owen 1).

### **3. Critical Discourse Analysis**

Critical Discourse Analysis (hence forth CDA) is a branch of applied linguistics, and it is strictly connected with the pioneering works of such linguists as Roger Fowler, Norman Fairclough, van Dijk, van Leeuwen, and Ruth Wodak and philosophers like Marx, Gramsci, Foucault, Althusser, Bourdieu, Habermas, Harvey, and Giddens (Hartn 3). According to van Leeuwen (290), CDA does not belong to a particular school of linguistics or discourse analysis, rather it is affected by different schools and theories like "Halliday's systemic-functional linguistics, argumentation strategies, narrative analysis, conversation analysis, etc". Thus, "We may find a more or less critical perspective in such diverse areas as pragmatics, conversation analysis, narrative analysis, rhetoric, stylistics, sociolinguistics, ethnography, or media analysis, among others"( Van Leeuwen 355).

CDA is an interdisciplinary approach to the study of discourse, which views language as a form of social practice and focuses on the ways social and political domination is reproduced by text and talk (Fairclough, qtd. in Moini). Similarly, Van Leeuwen states that CDA is an approach to the analysis of discourse which sees language as a social practice and most importantly, it is keen on the relations between ideologies and power which are expressed through language. The concept of inequality is so crucial to critical discourse analysts as the question 'who benefits?' is important for analysis. CDA is not like other forms of linguistic analysis, for it is not only interested in words on the page but it also examines social context.

However, Fairclough and Wodak (271-80) clarify that CDA deals with social problems, power relations which are discursive; discourse comprises society and culture; discourse carries out ideological work; discourse is historical; the



### 3. Social Actor Representation

Van Leeuwen's model is affected by a broad series of sociological and linguistic theories. It is also based on the findings of different scholars and philosophers like Bronisław Malinowski, Talcott Parsons, Basil Bernstein, Michel Foucault, Michael Halliday and Pierre Bourdieu. Van Leeuwen depends on but also expands the concept of 'discourse' by Foucault; the notion of 'register' by Halliday and Bernstein's 'recontextualization' (van Leeuwen vii).

Van Leeuwen (2008) puts forward a comprehensive framework that is based on a socio-semantic inventory. Van Leeuwen's Social Actor Network (2008) analyzes social actors according to a number of categories which the table sketches:

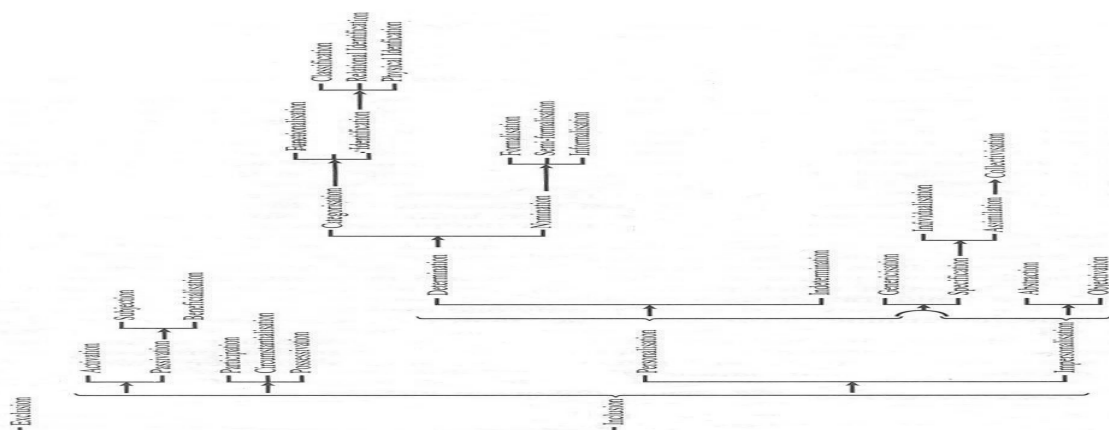


Figure 1: Analytical framework of the Van Leeuwen's 2008



#### 4. Appraisalment

Social actors can be referred to in interpersonal, rather than experiential terms. Van Leeuwen uses the term *Appraisalment* to evaluate social actors as being "good or bad", "loved or hated", "admired or pitied". This is realized by nouns or idioms that indicate appraisalment such as "the darling, the bastard, the wretch, or thugs". Accordingly, social actor are assessed as negative or positive ( Van Leeuwen45). Appraisalment is linguistically realized through the words that indicate a positive or negative meaning. These words are adjectives, , nouns, or words that imply negative connotation that character use when appraising other characters. For instance, the following words which are taken from the text itself which are linguistically realized through adjectives, nouns or words imply a negative connotation indicate a negative and positive meaning. Positive adjectives such as **kind, educated, dutiful** etc.; negative adjectives such as **hypocrite, impudent** etc. Nouns as well: negative nouns for example **coquette, a liar; idiot** etc. words that imply a negative meaning such as a **boa constrictor, tiger** etc.

#### Section two: The Practical Part

#### 2. Appraisalment in Shaw's *Man and Superman*,

In *Man and Superman*, Shaw uses the term 'Superman' as the English equivalent for Nietzsche's 'Übermensch', perhaps with the idea of suggesting the similarity between his position and that of Nietzsche. In the play, Shaw introduces the idea of evolutionary development and uses the concept of superman to create a superior race. In *Man and Superman*, Shaw grapples with the question of how this higher type of humanity might be eugenically created (Hee-Jang 127). The main characteristics of Shaw's philosophy is the argument in favor of Creative Evolution (Morioka 1). The elements of comedy are essentially found in the love chase where man is pursued by woman. Similarly, Bentley clarifies that the play is the relationship between man, as thinker and woman, as pursuer which demands a surrender of individuality to the life force. Thus, we have "a biological comedy with spiritual overtones, or a spiritual comedy with a biological ground bass" ( 16).

Shaw offers, among other things, an exegesis of his current philosophy which rejects romantic love and argues that sex relates properly to the weal and woe of the species, not merely to the individual. So, he clearly demonstrates the tragicomic aspects of man–woman relationship (Lowers 6-7). The play also emphasizes the conflict between the ones who want to serve and support Creative Evolution by advocating the new, the different, the difficult, the unconventional and those who want to do the opposite and unwittingly stand against the development of Creative Evolution by advocating the old, the easy, the conventional ( Innes 145).

Throughout the play, Appraisalment occurs in 52 times, the negative appraisalment occurs 31 times whereas the positive 21 times. Thus, characters

are more negatively appraised than positively. This happens because of the characters' attitudes that make other characters appraise negatively. For instance, Ann's bad attitudes like cheating, deceiving, or lying (especially in Act I, II, and IV) results in appraising her negatively 8 times by Tanner.

Moreover, as the events in the play advance, characters appraise each other whether negatively or positively for various reasons. Playing with ideas, Shaw exposes characters' different ways of thinking. They utter different views about different issues. Thus, they tend to positively or negatively appraise each other. Appraisal mirrors participants' attitudes and viewpoints as well as how good or bad they feel toward each other. Thus, characters sometimes are inclined to positively or negatively appraise other characters either for their own benefit or for the benefit of the appraised ones

### 3. Methodology

The study is a quantitative and qualitative research approach where representing how characters are positively and negatively appraised is accomplished by analyzing linguistic realizations of Appraisal which are found in the utterances of the appraised characters. Then, showing them statistically in forms of tables and figures to be useful in the interpretations. Consequently, the data is analyzed according to words that refer to appraisal such as nouns, adjectives or idioms. Each character is analyzed according to those linguistic realization of appraisal. Then, the results are statistically detailed in figures and tables to show the percentage and occurrences of each one. Then, the results are read and interpreted from a critical perspective.

#### 3.1 Appraisal in Act I

In Act I, characters are appraised negatively more than positively. Positive appraisal occurs 11 times (37%) whereas negative appraisal occurs 19 times (63%). The figure below shows the frequencies of negative and positive appraisal for all appraised characters.

Negative appraisal signifies that relationships between/ among characters are not steady and there is some sort of discomfort among them. Additionally, there are controversial events happening that lead characters to give negative appraisal of each other.

*Table 1: Appraisal in Act I*

Category				
Appraisal	Positive	Addresser	Negative	Addresser
Ann	3	Ramsden, Violet &	8	Tanner & Violet
Tanner	2	Octavius & Ann	5	Ramsden, Ann & Violet
Ramsden	2	Ann	4	Tanner & Violet
Octavius	2	Ann	1	Violet
Violet	2	Tanner	1	Ramsden
Total number	11		19	



Starting with Ann, the play's leading lady, she gets evaluated negatively more than positively. As Ann seems to be romantically involved with Tanner, the male lead, whom she pursues fervently, she gets assessed by him negatively 7 times out of 8. Thus, it is a clear hint that Tanner sees her true color and therefore he analyzes her character brutally and severely. He always likens her to such atrocious draconian animals as "lioness", Bengal tiger", "grizzle bear", "boa constrictor". The negative appraisalment appears in the forms of nouns, adjectives and idiomatic expressions :

1. TANNER. You might as well refuse to accept the embraces of a boa constrictor when once it gets round your neck.
2. TANNER. Why, man, your head is in the lioness's mouth.
3. YANNER. Remember that the next time you meet a grizzly bear or a Bengal tiger.

These animals are not arbitrarily referred to; their mention conveys the intended meanings more powerfully. For example, a tiger always denotes an aggressive and overly severe nature. The tiger is unpredictable, swift and sure. It symbolizes fierceness and persistence, both of which Ann represents strongly. or it indicates one's shortcomings and need to re-evaluate oneself. The Bear also represent power, as well as authority and bravery. A boa constrictor is a type of snake which denote evil and temptation; it is relentless and deadly. Obviously, all of these animals are lethal and fatal. Hence, to Tanner, Ann is the incarnate of these animals, therefore, he is warning Octavius against being involved with her because she will hurt him. Tanner knows that Octavius is tempted by her and he hopes to divert Octavius away from her.

Ann is not appraised negatively by Tanner only, but also by Violet who violates social codes by marrying in secret. Violet resents all people around her who, in their turn, blame and condemn her for marrying an anonymous man. Violet appraises Ann negatively together with the rest of the family expressing her anger and disappointment.

Ann is appraised positively once by Ramsden and another by Violet Ann is the daughter of Ramsden's dead old friend- Whitefield, hence his high opinion of her. He sees her as a dutiful daughter. As to Violet, She reminisces about how Ann has so far treated her kindly:

4. RAMSDEN. she is wonderfully dutiful girl.... she has ever once given her wish...it's always father wishes me to,...or... Mother wouldn't like it.
5. VIOLET. Ann has been kind with me.

By the same token, Ramsden is evaluated negatively by Tanner and once by Violet (when she appraises him along with rest of characters). Tanner always assesses Ramsden sharply describing him as a fuddy-duffy man with old-fashioned ideas. To Tanner, Ramsden is rather smug and conservative and Tanner's ideas or views are too advanced for him. Ramsden is appraised positively by Ann only. To her, he is a role-model to her and this indicates that Ann follows in the steps of Ramsden, i.e. both are conservative. Consequently, Ramsden and Ann do not adopt any modern views and they stand firm with their old notions.



6. TANNER. ... an old man with **obsolete ideas**

7. ANN. nobody is more **advanced** than Granny", " I can't imagine you doing anything disgraceful, Granny.

As for Tanner, since he always disparages Ramsden, Ramsden does the same with him. Both ridicule and belittle each other because their views are rather different. Ramsden is quite conservative with old manners and traditions whereas Tanner is inclined to modernity. For instance, Tanner is the only one who stands by Violet while all the rest condemn her, for they consider what she has done shameful and dreadful. To him, the matter is different, he states that what Violet did was pursue her aims regardless of the expectations of society.

8. RAMSDEN. you are the most **impudent** person I have ever met

Ann first refers to how Tanner was in the past saying that he used to be "devastating", but she appraises him positively soon after. It is a good clue that Tanner gave up his boyish manners and matured. As a Man, he is no longer keen on preserving traditions. In other words, he has become more inclined towards change, starting with himself which has evolved from a destructive boy into a social reformer and writer.

9. ANN. you were **dreadfully destructive** boy before that

10. ANN. you get **more sense**.

Finally, as the siblings- Octavius and Violet, Octavius does not get evaluated negatively by anyone apart from his sister who describes him along with all other family members as interveners. However, Ann appraises Octavius positively.

11. ANN. All boys are foolish sometimes, but Tavy was a **good boy**.

So, it is obvious that Octavius was and is still a good person and such harsh epithets as foolish or destructive do not apply to him whether a boy or man. His gentle nature goes hand in hand with his being conservative, and therefore he was irritated like the others when he learns about Violet's marriage. However, all family members and friends except Tanner disagree with what Violet did though Ramsden is the only one who appraises Violet negatively in a direct way.

12. RAMSDEN. Violet is certainly very **obstinate**.

Ramsden sees Violet out of line with the dictates of their society. He shares the concern with the social norms with all other family members and friends who all express a similar concern except Tanner.

In Act I, characters do not only get appraised individually, but they are also appraised collectively as a group. This happens twice in Act I: the first case occurs when Ramsden, Octavius, Ann, Miss Ramsden stand against Violet after they learn that she is pregnant and they assume it must have happened out of wedlock. Tanner is the only character who supports her, a matter that manifests how Tanner thinks differently from the rest. The other characters hold on to the conventional ways of thinking and are still governed by obsolete ideas towards women. Tanner cogently objects the views expressed by the rest of characters who consider Violet a wrong doer and look at what she has done as something dreadful. In so doing, Shaw tries to draw the attention to the unfair treatment of women in the society and endeavours to change the mainstream





perspective of people towards women. Moreover, Tanner seems to be a feminist in his views and his defense of Violet contains a social critique of conservatism which Ramsden and the rest of characters represent. Conservatism stands in the way of any modern views or radical change. Consequently, Tanner could be a modernist and a radical who looks forward to changing or reforming society.

The second example of collective appraisal occurs when Violet realizes that they talk about her behind her back and describe her as wicked.

13. VIOLET. oh! You think me a ?? wicked woman, like the rest...Oh, how **infamous!** How **abominable!** How **disgracefully** you all have been talking about me.

Violet obviously thinks that she made no mistake and she is not different from any other married woman. She keeps her husband's identity secret for his sake and not out of fear. She thinks that they are intruding on her private affairs as she clearly tells Miss Ramsden that it is her business, not someone else's. Violet then, turns the table against her critics, shifting blame on them, so that shame is theirs, not hers. It is the hypocrisy of society and the sham of the social relations that violet almost effortlessly unmasks.

### 3.2 ACT II

In Act II, appraisal takes place 10 times only where Positive appraisal occurs 5 (45%) times, while negative appraisal occurs 6 (55%) times. The figure below shows the percentage of negative and positive appraisal:

Characters in Act II, as they were in the previous act, tend to negatively appraise other characters more than positively. This proves that some relations such as Tanner and Ann's are still precarious. However, characters sometimes are inclined to positively appraise other characters either for their own benefit as it happens with Ann appraising Octavius or for the benefit of the appraised characters.

*Table 2: Appraisal in Act II*

Category				
<i>Appraisal</i>	Positive	Addresser	Negative	Addresser
Straker	4		—	
Octavius	1	Ann	3	Tanner
Tanner	—		2	Ann & Violet
Ann	—		1	Tanner

Straker, Tanner's sophisticated working-class driver, is appraised positively only. Tanner is the only character who appraises him because he is Straker's employer and knows well what he is and how bad or good he is. Tanner evaluates him positively when he introduces him to Octavius saying that his chauffeur is educated and so proud of his position and class:

14.TANNER. I have never met anybody more **swollen with the pride of class** than Enry is.

15.TANNER. But this **chap is educated**..., he knows more that we havnt.

Straker as a working class representative enacts Shaw's socialist interests. As such, Straker is insightfully and even prophetically named as a 'New Man'.



Tanner tells Octavius that Straker as the 'New Man' whom no one notices. As the New Man, he knows about things that they do not know because he is a person of science. Shaw insinuates that the future lies with people from Straker's class who are armed with proper education and scientific ideas. The aristocracy with their shameful education and obsolete ideas is dying and has to make way for the new men.

16.TANNER. Tavy, dont start him about political economy, he knows everything about it... he's a **scientific** one.

17.TANNER. Straker's **the New Man**.

Shaw assigns to Straker a very paramount role in this act in order to insightfully assess the class he belongs to- the working class, which is often scorned by aristocracy. He is definitely more than just a chauffeur with that kind of brain he owns. He reminds the reader of socialist pioneers of reform who rose from the working class.

With regards to Octavius, although Tanner is Octavius' close friend, he assesses him negatively three times. However, Tanner does not do that out of malice and his criticism is more in the line of tough love. He wants to enlighten Octavius about the true nature of the woman he is infatuated with, that is, Ann. As a result Tanner does not refrain from pointing to Octavius's naïve and sentimental nature, calling him an 'idiot, 'ass' and 'fool'.

18.TANNER. Done what, you **maudlin idiot**.

19.TANNER. Bear it like a man, Tavy, even if you feel it like an **ass**. It's an old game.

20.TANNER. **Fool**: it is you who are the pursued, the marked down victim, the destined prey

Tanner seems to be furious with Octavius because the latter believes blindly in every word Ann utters. She rejects Octavius's proposal claiming that the time is not proper yet and that such a matter is her guardians' responsibility. Octavius believes her lies, that is why, Tanner calls him an idiot. Further, Tanner dubs Octavius a 'fool' because the latter thinks that he pursues Ann to make her fall in love with him, yet Tanner states that the reverse is true it is Octavius who is the pursued.

Octavius is basically appraised in the negative. The only case in which Octavius is positively appraised is bywhen Ann appraises him to serve her own benefit. Though she does not have him in mind as husband-to-be, she needs him to be on her side. Therefore, she is keen on appeasing him with praise:

21.ANN. Tavy! How **kind** you are How **helpful**! How **well** you understand!

Indeed, her efforts pay off and Octavius stands by her when she lies to Tanner about Rhoda. Octavius supports her, saying that she is done right and it is her duty to do so as well. Thus, she uses him to cover her lie.

With reference to Tanner, he is negatively assessed only twice: once by Ann and the other by Violet(see example 13 when Violet negatively assesses all characters including Tanner):

22.ANN. How **absurd** you are!

Ann calls Tanner 'absurd' because she gets angry. Tanner contradicts himself;



he tells her to go out with him on a trip to Marseilles and other cities. He advises her to be independent and she must outgrow the influence of her mother, declaring that "Womanhood is a Declaration of Independence". Later, when she agrees, he says that there it is better for them not to go because he expects Ann will refuse.

Tanner angers Violet when he expresses his philosophy about marriage by telling Hector that marriage is not ennobling. He belittles marriage saying that it pleasantness is momentary and it is better to be single. Consequently, Violet feels furious as soon as Hector tells her about Tanner's opinions on marriage. She expresses her hate to him saying:

**23.VIOLET. The beast!** I hate Jack Tanner.

Finally, Tanner evaluates Ann negatively when he realizes that she prevents Rhoda from going out with him. In her turn, Ann holds on to her lie and does not reveal the truth. She insists that Rhoda is sick and she is not able to go out with Tanner who has no other way but calling her the liar she really is:

**24.TANNER...** What an **incorrigible liar** you are.

### 3.3 Act III

Act III departs from reality and adopts a dream-like phantasmagoria where characters find themselves in Hell. Characters in the Hell scene seem to deal with almost the same moral issues that dealt with before and therefore voice various opinions with regard to such questions as one's main goal in life and man-woman relation. In consequence, they tend to negatively or positively appraise each other. Appraisal whether it is positive or negative has nothing to do with hatred or affection for others though. Instead, characters tend to positively or negatively appraise each other depending on their different points of view. In other words, it is a matter of agreement or disagreement with what is said especially when the controversial issues are discussed. However, in Act III- the Hell Scene, appraisal takes place 6 times only with positive appraisal occurring 4 (67%) times while negative appraisal occurs 2 (33%) times.

The power of the speeches, which characters make, plays a key role in appraising them especially Don Juan, Tanner in historical disguise, who gives a long debatable philosophical speech. However, in this scene, appraisal occurs via noun phrases or adjectives as clear in the table (3) below:

Table3 : Appraisalment in Act III

Category				
<i>Appraisalment</i>	Positive	Addresser	Negative	Addresser
Don Juan	4	The Devil & The Statue	—	
The Devil	—		1	Don Juan
Ana	—		1	Don Juan

Don Juan is positively appraised by the Devil and the Statue 4 times. This happens due to his powerful and well-expressed speech, being a very glib speaker. The Devil and the Statue are amazed by his cogent arguments



especially when he details Ana's (who is no other than Ann Whitefield of Acts I and II) different natures in Hell, Heaven and Earth. Don Juan or Tanner claims that hell is the place of unreality and so it offers happiness, a view that challenges conventional beliefs. In the same vein, Tanner calls Heaven as the place of reality and contemplation while earth is the place of the slaves of reality. Also, he justifies to her why marriage is decided by the couples' class, weaving eloquent philosophical arguments. Therefore, both the Devil and the Statue are impressed by his eloquence and hence appraise him positively:

25.THE DEVIL. You have been so **eloquent** on the advantages of my dominions... .

26.THE STATUE. That is very **eloquent**, my friend.

27.THE STATUE. **Your flow of words is simply amazing.**, Juan. How I wish I could have talked like that.

The Devil and Ana are both negatively appraised by Don Juan though the Devil appraises him positively. Don Juan believes that the both Ann and the Devil are mistaken and have no idea about what they talk. Ana thinks earth is the same as Heaven whereas the Devil thinks life bolsters up clumsiness and ugliness, neglecting the brain which helps us understand life, its nature and what it comprises. Life uses Mankind for a greater purpose than man himself in order to assist itself in its upward struggle to attain perfection.

28.DON JUAN. No, **perverse devil** that you are, a thousand times no.

29.DON JUAN You are **silly**. Do you suppose heaven is like earth, where people persuade themselves that what is done can be undone by repentance... .

Consequently, appraisal whether positive or negative occurs as a result of characters' reaction towards what is said by other characters whose viewpoints seem to be either persuasive such as Don Juan's or unconvincing such as Ana's and the Devil's. In all, negative and positive appraisal makes it possible for characters to criticize and mend ideas or even offer alternative views so that the argument heats up and more insights are gained into the nature of life, beliefs, justice and love.

#### 4.4 Act IV

Act IV takes the characters back to reality where they find themselves amid conflicting ideas and views. Like the previous Acts, characters tend to negatively appraise other than positively in Act IV as well. Such appraisal occurs due to the fact that some of characters' attitudes infuriate other characters and thus, they express their anger and resentment by negative expressions and pejorative epithets. For instance, because of her unacceptable attitudes, Ann gets appraised negatively several times. However, appraisal in all occurs 5 times only, 4 (98%) of which are negative and 1 (02%) is positive as clear in the table/figure below.

In all, the following table shows characters' negative and positive appraisal. Appraisal occurs through the use of nouns and adjectives that indicate which appraisal is negative and which appraisal is positive. i.e. how the appraised character gets appraised negatively or positively.





Category				
Appraisalment	Positive	Addresser	Negative	Addresser
Ann	—		2	Tanner & Mrs Whitefield
Hector	—		2	Tanner & Ramsden
Violet	1	Malone	—	

*Table 4 : Appraisalment in Act IV*

More specifically, appraisalment occurs through the use of nouns and adjectives that indicate which appraisalment is negative and which one is positive, i.e. whether a character is appraised negatively or positively. For instance, Hector is negatively appraised by Tanner and Ramsden for two reasons. First, he tells them that he will marry Violet though she is already married. Because Tanner and Ramsden have no clue that Hector in truth is Violet's anonymous husband, they get nervous and irritated. Ramsden even calls him 'monstrous' and Tanner calls him 'madman'. Second, once again, Hector is negatively appraised by Tanner when the latter realizes that Hector is the man Violet married in secret, hence he deserves to be ridiculed as the missing husband:

77.RAMSDEN. Tut tut, sir! **Monstrous** [ *he flings away towards the gate, his elbow quivering with indignation*].

78.TANNER. Another **madman**. These men in love should be locked up.

79.TANNER. You the missing husband! Another **moral impostor**

Ann is also negatively appraised because of her attitudes. After realizing that she lied to Octavius by saying that Tanner was her intended husband, she tells him that marrying Tanner was her father's wish and that her mother agreed on it as well. Thus, the both her mother and Tanner negatively appraise her calling her a hypocrite and a liar. Such appraisalment indicates Ann's manipulative and cunning nature which she tries to put into full use in order to win Tanner:

80.TANNER. She is a **liar**...she is **coquette**... she is a **bully** as well.

81.MRS WHITEFIELD. Oh, she is a **hypocrite**. She is: she is. isn't she?

Although Violet is positively appraised by Malone for being an amiable and excellent lady, an appraisalment that bolsters up her good nature, Malone does not seem to accept her marrying his son. Simply, Malone is a capitalist, i.e. what matters to him is wealth and high social position, and therefore he hardly takes into account morality or good nature.

82.MALONE. Miss Robinson: I daresay you are an **amiable** and **excellent** young lady. But I have other views for Hector.

### **Conclusion**

The Analysis of appraisalment in Shaw's Man and Superman proves that characters tend to appraise and assess each other negatively or positively according to the dramatic situations they are involved in. Linguistic clues of appraisalment in the form of nouns, adjectives and idioms are employed by characters to make clear their ideas, feelings and attitudes with regard to each other's choices, decisions, ethics and opinions. As such, appraisalment plays a key role in exposing what characters think as they evaluate social situations and



relations. generally, characters assess each other more negatively than positively.

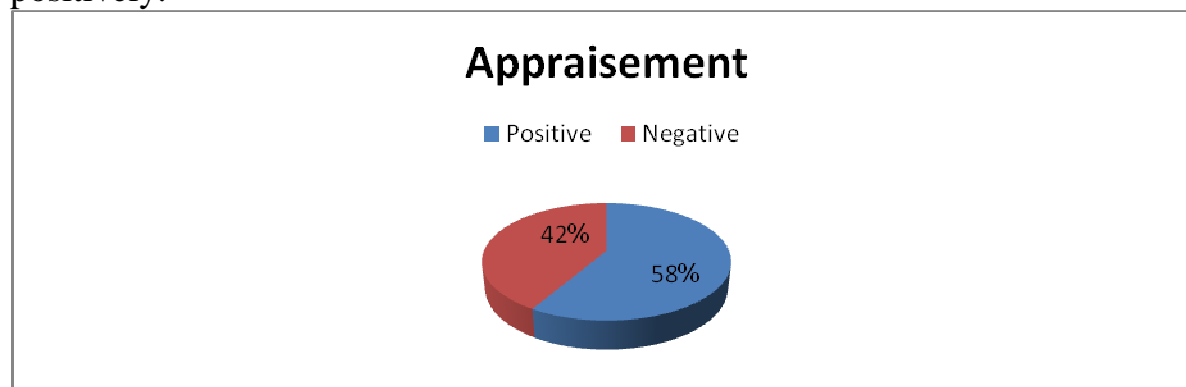


Figure 1: The percentage of negative and positive Appraisal throughout the play

In all, Shaw's characters seem to resent, find faults with each other and tend to criticize each other. This is why, negative appraisal exceeds its positive counterpart as the figure below makes clear. The play also introduces and discusses a number of controversial issues which enlist disagreement and dialectic arguments. Hence, its characters have to stand against each other and negative appraisal expressions as **the boa, liar, coquette, scandalous, destructive hypocrite, infamous, obstinate and impudent** among many other are used liberally by characters to express their anger, resentment and frustration. The following table shows appraisal in both the Inner and the Outer play. With reference to the outer play, because of the attitudes they construct, Ann and Violet are always assessed negatively. Also, because of his views that seem to be different from others, Tanner is more often negatively appraised. As for the Inner play, Don Juan is appraised positively because of his eloquence. In contrast, the Devil and the Statue are evaluated negatively because of their silly, unpersuasive ideas.

Table 5: Appraisal throughout the play

Category: The Outer Play				
Appraisalment	Positive	Addresser	Negative	Addresser
Ann	3	Ramsden, Violet &	11	Tanner, Violet & Mrs Whitefield
Tanner	2	Octavius & Ann	7	Ramsden, Ann & Violet
Ramsden	2	Ann	4	Tanner & Violet
Octavius	4	Ann	4	Violet
Straker	4	Tanner	-	
Violet	3	Tanner & Malone	1	Ramsden
Hector	-		2	Tanner & Ramsden
Total number	18		29	
Category: The Inner Play				
Appraisalment	Positive	Addresser	Negative	Addresser
Don Juan	4	The Devil & The Statue	—	
The Devil	—		1	Don Juan
Ana	—		1	Don Juan
Total number	4		2	

Since characters' ways of thinking are different, the views they express with regard to different issues are also different. Additionally, appraisal also



shows the relationships between characters whether they are on good or bad terms with each other in addition to giving clues about how they feel towards each other. For instance, Ramsden and Tanner appraise each other negatively because of their different views and precarious relation. However, characters sometimes are inclined to positively appraise other characters either for their own benefit as with Ann and Octavius or for the benefit of the appraised characters

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