

Shaw's & AL-Hakim's Pygmalion: A Thematic Comparative Study

Written by

Dr. Ibrahim Ali Ahmed Al-Shami

*Associate Professor of English- Hajjah University and
Deputy Governor of Hajjah Governorate- Yemen*

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Abstract:

This research deals with an important area of study, comparative literature; it examines two similar plays from English and Arabic drama, "Pygmalion" by two well known English and Arabic Playwrights: G. B. Shaw and Tawfiq AL-Hakim. The research participates in bringing together English and Arabic literature and culture. Choosing the same name for a literary work "Pygmalion" with different characters and techniques and similar themes and ideas by two famous English and Arabic dramatists, Shaw and AL-Hakim encourage the researcher to study and compare these two plays to examine the reasons and to find out points of similarities and differences. .In other words, this research is an attempt to find out the themes of Shaw's Pygmalion and ALHakim's Pygmalion and to examine the points of similarities and differences between these two plays. Another important question this research intends to answer is whether anyone of the two playwrights affect the other, and to what extent the two playwrights were influenced by the Greek legend Pygmalion and Galatea.

According to the findings of this study, transformation and change, women and femininity, appearance and reality, and identity are among the important and shared themes of the two plays. It is also clear that Pygmalion of the Arabic playwright AL-Hakim was influenced by the English playwright Shaw's Pygmalion and Al- Hakim was influenced by Shaw. Another important point to state is that both writers Shaw and Al- Hakim were influenced by the Greek Myth Pygmalion and Galatea.

Key Words: *Pygmalion, Comparative literature, Galatea, Shaw, AL-Hakim, Arab playwrights*

Introduction

Writers all over the world are influenced by major works of literature regardless of time and place .Playwriting in modern era .e.g. Tawfig **AL-Hakim plays as** (Shahrazad ,Ahl AL-kahf, and others) and **George Bernard Shaw** (MAN and Superman, Content and Criticism and others) are widely known to public. In the ancient Greek, volumes of myths were broadly popular. Among the famous plays in modern age are those of **AL-Hakim's** and **Shaw's Pygmalion** which have been influenced by the original Greek myth **Pygmalion and Galatea** in terms of idea in general, and transformation in particular. **Shaw's Pygmalion (1913)** describes

*the transformation of a Cockney lower girl into a fine lady at the hands of a cynical and slightly misanthropic phonetician has an equivalent in Arabic literature that is Pygmalion of Tawfiq AL-Hakim (1942). These two famous English and Arabic writers dealt with the same theme in their plays **Pygmalion**. The two playwrights base their plays on the Greek legend of **Pygmalion** and **Galatea**: The myth of a sculptor who fell in love with a statue of the beautiful woman and eventually fell madly in love with. Similarly, *Oedipus Rex* has fascinated some of the 20th century Arab playwrights. *Ali Ahmad Bakathir's Oedipus Tragedy (1949)* and *Tawfiq AL-Hakim's Oedipus the King (1978)* are under the influence of *Sophocles's Oedipus Rex (Wazzan, 1985: 113-131)*. This research will compare and contrast the two plays (Pygmalion) of the two famous English and Arabic playwrights, Shaw and AL-Hakim to find out points of similarities and differences and to know to what extent they were influenced by the Greek legend and to point out whether AL-Hakim was influenced by Shaw's Pygmalion or no.*

Objectives of the Research

The present study aims at explaining the relationship between the plays of George Bernard Shaw's *Pygmalion* and Tawfiq AL-Hakim's *Pygmalion*. This study will investigate the various aspects of similarities and differences between the two plays in general and the themes in particular. In other words, it is an attempt to answer the following questions:

- 1- What are the themes of Shaw's *Pygmalion* and AL Hakim's *Pygmalion*?
- 2- What are the points of similarities and differences between these two plays?
- 3- Did anyone of the two playwrights affect the other?
- 4- To what extent the two playwrights were influenced by the Greek legend *Pygmalion* and *Galatea*.

Significance of the Research:

It is, no doubt, that very little is known about Arabic Literature in general and Arabic Drama in particular in English culture. The international libraries lack references written about Arabic Literature to the English reader, especially in the field of comparative literature. This research will contribute to shed light on Arabic Literature and convey it to non-Arabic speakers and learners.

Another significant point of this research is that it is one of the rare researches in the field of comparative literature to study the two plays, which have the same name which is derived from the Greek myth entitled "Pygmalion " by which the Irish writer George Bernard Shaw and the Arabic writer

Tawfiq AL-HAKIM were influenced and got inspirations from the main idea of the myth. Thus, this research deals with a new area of study and paves the way for future researches in this field.

Limitation of the Research:

This research will be limited to the two plays (Pygmalion) of G. B. Shaw and Tawfiq AL-Hakim. More particularly, it is a comparative study of the themes of these two plays, and will focus on the points of differences and similarities.

The Research Method

This is a library theoretical research and the descriptive contrastive method will be adopted.

Part 1- Shaw's & AL-Hakim's Pygmalion: A Short Background

This part gives an introduction about the two famous playwrights, the English writer G.B. Shaw and the Arabic one, Tawfiq AL-Hakim; their biography and literary career will be pointed out. A short account about the two plays (Pygmalion) of the two writers also will be given to get a comprehensive idea about the two writers and their plays that are dealt with in this research.

1-1. INTRODUCTION

The story of Pygmalion and Galatea is found in Greek Mythology, and in the famous work "Metamorphoses", by the great Roman poet Ovid. Their love was so unique that it is difficult to be defined. However, from this legendary love story, one thing is clear, man can never love an inanimate object with as much passion as he loves a living, breathing being. Love gives rise to desire and without this passion any love remains unfulfilled. Pygmalion was a master sculptor in the ancient city of Greece. All day he sculpted beautiful statues from huge pieces of rock. In fact, his creations were so wonderful that whoever saw them were mesmerized by their sheer artistic beauty and exact finish. Pygmalion himself was a fine and handsome young man; He was loved by many men and women. Many women loved him for his great skill and looks. Nevertheless, Pygmalion never paid attention to any of these women. He saw so much to blame in women that he came at last to abhor the sex, and resolved to live unmarried. He was a sculptor, and with his wonderful skill he sculpted a beautiful ivory statue which was so lifelike that it was difficult to believe that it was lifeless at the first glance. The beauty was such that no living woman could compete with it. It was indeed the perfect semblance of a maiden that seemed to be alive, and only prevented from moving by modesty. His art was so perfect that it concealed itself and its product looked like the workmanship of nature. Pygmalion spent hours admiring his creation. By and by Pygmalion's admiration for his own sculpture turned to love. Oftentimes he laid his hand upon it as if to assure himself whether it was living or not, and could not, even then, believe that it was only ivory. He caressed it, and gave it such presents as young girls love - bright shells and polished stones, little birds and flowers of various hues, beads and amber. He adorned his ivory maiden with jewels. He put raiment on its limbs, and jewels on its fingers, and a necklace about its neck. To the ears he hung earrings and strings of pearls upon the breast. Her dress became her, and she looked not less charming than when unattained. He laid her on a couch spread with cloths of Tyrian dye, and called her his wife, and put her head upon a pillow of the softest feathers, as if she could enjoy their softness. He gave the statue a name:

"Galatea", which means, "sleeping love. But what will be the consequence of falling in love with a lifeless ivory maiden? The festival of Aphrodite was at hand - a festival celebrated

with great pomp at Cyprus. Victims were offered, the altars smoked, and the odor of incense filled the air. When the festivities of Aphrodite started,

Pygmalion took part in the ceremonies. He went to the temple of Aphrodite to ask forgiveness for all the years he had shunned her. When Pygmalion had performed his part in the solemnities, he hesitantly prayed for a wife like his ivory virgin statue. He stood before the altar of Aphrodite and timidly said, "Ye gods, who can do all things, give me, I pray you, for my wife" - he dared not utter "my ivory virgin," but said instead - "one like my ivory virgin". But Goddess Aphrodite understood what the poor man was trying to say. She was curious. How can a man love a lifeless thing so much? Was it so beautiful that Pygmalion fell in love with his own creation? So she visited the studio of the sculptor while he was away. What she saw greatly amazed her. For the sculpture had a perfect similarity to her. In fact, it would not have been wrong to say that the sculpture was an image of Aphrodite herself. Goddess Aphrodite was charmed by Pygmalion's creation. She brought the statue to life. When Pygmalion returned to his home, he went before Galatea and knelt down before the woman of his dreams. He looked at her lovingly, with a lover's ardor. It seemed to him that Galatea was looking at her lovingly too. For a moment, it seemed to Pygmalion that it was just a figment of his imagination. He rubbed his eyes and looked again. But there was no mistake this time. Galatea was smiling at him. He laid his hand upon the limbs; the ivory felt soft to his touch and yielded to his fingers like the wax of Hymettus. It seemed to be warm. He stood up; his mind oscillated between doubt and joy. Fearing he may be mistaken, again and again with a lover's ardor he touches the object of his hopes. It was indeed alive! The veins when pressed yielded to the finger and again resumed their roundness. Slowly it dawned on Pygmalion that the animation of his sculpture was the result of his prayer to Goddess Aphrodite who knew his desire. At last, the votary of Aphrodite found words to thank the goddess. Pygmalion humbled himself at the Goddess' feet.

Soon Pygmalion and Galatea were wed, and Pygmalion never forgot to thank Aphrodite for the gift she had given him. Aphrodite blessed the

nuptials she had formed, and this union between Pygmalion and Galatea

produced a son named Paphos, from whom the city Paphos, sacred to

Aphrodite, received its name. He and Galatea brought gifts to her temple throughout their life and Aphrodite blessed them with happiness and love in return. The unusual love that blossomed between Pygmalion and Galatea enthralls all. Falling in love with one's creation and then getting the desired object as wife- perhaps this was destined for Pygmalion. Even to this day, countless people and young lovers are mesmerized by this exceptional love that existed between two persons at a time when .civilization was in its infancy.

1- 2. GEORGE BERNARD SHAW &TAWFIG AL-HAKIM: A short Biography

1-2-1. Shaw's childhood and formative literary years

During his early age, Shaw wrote five unsuccessful novels, then, in 1884, he met William Archer, the prominent journalist and drama critic, who encouraged him to write plays. Through Archer, Shaw became a music critic for a London newspaper. With a strong background in economics and politics, Shaw rose to prominence through the socialist Fabian Society, which he helped organize in 1884. He established himself as a persuasive orator and became well known as a critic of art, music, and literature. In 1895 he became the drama critic for the Saturday Review. Shaw's socialist viewpoint and penetrating wit show through in his journalism, economic and political tracts, and his many plays. An articulate nonconformist, Shaw believed in a spirit he called the Life Force that would help improve and eventually perfect the world. This hope for human and social improvement gave a sense of purpose to much of Shaw 's work and had a broad range of effects across many facets of his life, from his vegetarian diet to his satirizing of social pretensions. It also led to his rebellion against the prevailing idea of "art for art's sake" (that is, works of art that did not also have an explicit social purpose). George Bernard Shaw was born in a poor Protestant family in Dublin, Ireland, on July 26, 1856. Despite the childhood neglect, (his father was an alcoholic), he became one of the most prominent writers of modern Britain. His mother introduced him to music and art at an early age and after

1876, when he moved to London to continue his self education, she supported him for nine more years.

Shaw's plays were frequently banned by censors or refused production (both their themes and their expansive scope made them difficult to stage), so he sought audiences through open readings and publication. He published his first collection, *Plays Pleasant and Unpleasant* in 1898, "unpleasant" works *Widowers' Homes* (his first play), *Mrs. Warren's Profession*, and *The Philanderer*; and the milder, more tongue-in-cheek plays *Arms and the Man*, *Candida*, *The Man of Destiny*, and *You Never Can Tell Also*. In 1898, Shaw married the wealthy Charlotte Payne-Townsend. The year was a turning point in Shaw's life, after which he was centrally associated with the intellectual revival of the English theatre. After the turn of the century, Shaw's plays gradually began to achieve production and, eventually, acceptance in England. Throughout his long life, his work expressed a mischievous delight in outstripping ponderous intellectual institutions. His subsequent plays include *Man and Superman* (written from 1901 to 1903), a complex idea play about human capability; *John Bull's Other Island* (1904), a satire of British opinions concerning his native Ireland; *Major Barbara* (1905), a dazzling investigation of social conscience and reform; *Pygmalion* (1914); *Heartbreak House* (1920), an anguished allegory of Europe before the First World War; *Back to Methuselah* (1922), a legend cycle for Shaw's "religion" of creative evolution; *Saint Joan* (1923), a startling historical tragedy; *The Apple Cart* (1929), one of three later plays Shaw termed "political extravaganzas"; and *Buoyant Billions* (1948), his last full-length play.

Shaw received the Nobel Prize for literature in 1925, which was considered to be the high point of his career (although he was still to write seventeen more plays). In later life, he remained a vigorous symbol of the ageless superman he proclaimed in his works, traveling extensively throughout the world and engaging in intellectual and artistic pursuits. In September 1950, however, he fell from an apple tree he was pruning, and on November 2 of that year died of complications stemming from the injury.

1-2. 2. *Shaw's Literary Techniques in different plays*

G.B Shaw is one of the greatest dramatists of the 20th century, and some critics consider him the real English dramatist after **Shakespeare**. He says, "*I always have to preach, all my plays have purposes*"; **Shaw** was essentially successful a satirist like **Ben Jonson**. The object of his satire includes conventionalized religion and philosophy in **Androcles and the lion**. **Shaw** makes propaganda in favor of certain ideas, which he sought to realize in social life. However, this doesn't apply to all plays of **Shaw**. Action is wanted in many plays of **Shaw**. An extra dramatic dialogue and powerful witty remarks make up the need of action. In addition, the conflict is lacked in **Shaw** s' plays. Instead of dramatic conflict, **Shaw** introduces mental conflict in his plays. His importance lies in the fact that he transferred conflict of modern drama from the physical to the mental plan. **Shaw** has enriched dramatic literature by creating a variety of characters drawn from all classes of people in our society. Some characters' hints are mere mouthpieces of these theories invented to supply a necessary contribution to an argument while others are really projection of his own personality. **Shaw**, in spite of making his characters talking machine, has been able to give some out-standing individual characters, such as **Bluntschli, Father Keegan, Shotover and St.Joan** who can be individual characters in British drama. His Alfred Doolittle in **Pygmalion, Janner in Man and Superman, Magnius in Apple Cart** are memorable additions to the heritage. **Shaw's** dialogue are brilliant and flash. He is a master of dramatic dialogue. **Mr. E. Elbert** says, "He excels in brief, witty exchange and about all, in the handling of extremely long speech when his characters put forward their careful reasoned arguments. He had the art of making the long discourse as interesting and dramatic as action, and this was something new to the stage. His brilliance, in this, has never been surpassed.

1-2. 3. *Pygmalion by George Bernard Shaw*

Pygmalion begins, as it was written by **George Bernard Shaw**, an existing bet among the aristocrat phonological scholar **Henry Higgins** and his friend **Colonel Pickering** on a girl called **Eliza Doolittle**. They have met her once and been attracted by her vulgar dialect and lively style in behaving to act. **Higgins**, here, says to his friend that he could, within a few months, turn this girl into an aristocratic lady by teaching her a modern elegance of talk and high-end tone secrets. And his friend **Colonel** says that this is not logically possible, so he bets **Higgins** about

this issue. For this reason, **Henry Higgins** approaches the flower vendor **Eliza** and displays a seduced offer if she accepts. The offer is that amount of money will be paid to her and another amount of money will be given to her father on case she allows him to teach her logic; she agrees and comes the next day to his home and begins to learn and take exercises. Accordingly, **Eliza** has expressed great readiness and response during taking exercises which makes her teacher stunned. During a short period, **Eliza** succeeded in tests, and improved pronunciation, as well as improved her appearance. That best shows during the visit of **Eliza** to the house of Mrs. **Higgins** in her received day, as well as shows during a noisy party in the ambassador (a Friend of **Higgins**) house garden.

For that party, **Higgins** accompanies his pupil **Eliza** and introduces her to the ceremony on the grounds that she is a Duchess, without revealing her secret to anyone. Similarly, **Eliza** behaves like a real Duchess in spoken, understanding and elegance. She appears to be out of the finest aristocratic families. In this case, **Higgins** earns the bet and then **Eliza** realized that these two men do not take any consideration to her role in the victory. She is more affected by **Higgins** ' situation where they met first , she began to tend to him gradually to the extent that she fell in love with him without any noticing from him or he ignores her completely considering her just as a material held on it a successful test. It is true that she was a natural pliable material in his hands like that material which original **Pygmalion** made his sculpture from, but in the end, she was a human being likes and grieves. She's not just a puppet made, this is the whole thing that **Eliza** feels and thinks about; But **Henry Higgins** lives beyond himself and is just obsessed with his knowledge and the achievements, such things were not to notify his mind. After that **Eliza** gave up from **Higgins** ' ability to understand her, she comes back to his mother's house, **Ms. Higgins** whereupon his mother reproaches her son and blames him for what he had done. Then **Higgins** comes back to **Eliza** asking forgiveness and offers her the chance to live with him and his friend **Colonel** in his trio celibate as a girlfriend so **Eliza** becomes angry with him and refuses to accept his offer since she does not seek to obtain friendship or a luxurious life, but what she is interested in is tenderness and to be seen with love by him. But he is refusing this exactly trying to convince her that this is incompatible with the nature itself.

Looking for his strange behavior, *Eliza* who has become now more confident and able to cope with life, declares that she can no longer tolerate the situation, declaring that she will marry a young friend, Freddie, who was haunted since a long time, as she declares she will not return for the sale of the flowers, but will become a professor of phonetics, like *Higgins* completely, but she will take a strong rivalry with him.

1-2.4 THE LIFE AND WORKS OF TAWFIQ AL-HAKIM

Tawfiq AL-Hakim as a boy lived alone near their country estate. Perhaps this lack of companionship led him to enter an inner world of thought at an early age, since the doors to the outer world were closed to him. His mother introduced him to art, giving him books to read and letting him participate in the back-stage activities of a local troop of dancers and musicians. He went to secondary school in **Damanhur**, a market town near the family estate in the Delta, and then was sent to the **Mohammed Ali School** in Cairo for his secondary education. In Cairo he lived with his father's cousins, who were poor, but whom he liked because of their natural gaiety and openness. In 1919, he and his cousins participated in the revolution in favor of **Saad Zaghloul** against the British. When he was about twenty-one years old, he was put in prison for a time because of his distribution of revolutionary tracts and poems. In 1921 he began studying law at the **Sultaniya Law School**, which had become the principle training ground for Egypt's intellectual leaders of the new generation, as the Azhar had been for the generation before. **Mustapha Kamil** and **Ahmed Lutfy Sayyid** had been graduates. *AL-Hakim* graduated in 1924 in a class with **Yahya Haqqi**, who later became an ambassador and a novelist. *Tawfiq AL-Hakim* was born in Alexandria in 1898. His father was from the so-called wealthy peasant class and had married a Turkish lady. His parents' comparative wealth and bourgeois pride led them to scorn the Egyptian peasantry and to isolate the young *Tawfiq* from any companionships among the poorer. While in law school, he associated with the directors and actors of the active Cairo theaters. He was totally enchanted by the theater, as one can see by reading some of his autobiographical short stories written about his studying days. He wrote some plays during this time but they are mediocre. Though as yet unpublished, they are still performed.

He finished law school in 1924 and persuaded his father to send him to Paris to study for his doctorate in Law. There he stayed about four years studying not only law but French and

Western culture in general. He read French novels, went to plays and concerts and discussed literature with the artists of Paris. With his father's wealth, he was able to live the life of a devoted student of arts in Paris. While there he decided to prepare himself to become one of the national writers of his country in the field of novel and theater. He began writing his famous novel about prerevolutionary Egypt, '**Audet al-Ruh** (Return of the Spirit), while he was in Paris. In fact, he wrote it in French and later transposed to Arabic and published it in 1933. He wrote some of his first short stories in Paris and later published them in **Ahl al-Fann** (The Arty People) in 1934. "Al-Sha'ir"(The Poet) from these early stories has been translated into French: it is reminiscent of the **Parisian** impressions of many other expatriate artists have had in **Montmartre**. He also wrote his first well-known plays in Paris. His humorous "**Devant le Guichet**" was first performed in Paris and later translated into Arabic as **Amam shubbak al-Tathakir**. In 1928 he returned to Egypt and got a job, working in the district courts of the Delta. These six years in the country gave him the opportunity of meeting many people who would later become characters in his social plays and novels, such as **Yomiyat Na'ib fil-Aryaf** (Diary of a Deputy Prosecutor in the Country). The short stories in **al-'Adaleh wa al-Fann** are more incidents like those related in **Yomiyat** which take place in the country. **Yomiyat Na'ib fil Aryaf** has been translated into many languages, including English. Some of the stories in **al-'Adaleh wa al-Fann** have been translated into French.

1-2-5. Al- Hakim's Pygmalion

The choir is trying to persuade Narcissus to accompany them to the festival, which was preoccupied by the city. At the same time, another girl who is Esmene enters the hall while Narcissus is still being seduced by her and she is sending the warmth of love to his heart. She tries to convince him to leave the statue and go with her to the forest where they can spend leisure times between the lap of nature. As Narcissus and Esmene go out, the God of Art Apollo and the Goddess of beauty and love Venus enter to the hall from the window, and their consideration is located on the statue Galatia. Both of them are attracted by the splendor art and beauty of the statue Galatia. Apollo, whom Pygmalion is under his slavery, finds it a favorable opportunity to confirm his victory over Venus. He is proud of this work of art that is created by Pygmalion. This makes Venus feels that she is challenged by one of the short-lived humans. Not so long until Pygmalion, the creator of this timepiece, retunes raising his voice imploring Venus

to grant life and warmth into the ivory statue Galatia his wife which was his passion that totally dominated his heart. Having no other choice, Venus, the goddess of love, responds to Pygmalion. So, she asks blood to take place in the veins, and warmth that applies in her body and then ordered Galatia to remain dormant until her husband Pygmalion comes to wake her by kisses.

AL-Hakim wrote this play as the first Greek myth where we find that the play begins with a dialogue between the choir and the boy Narcissus who is a guard of the statue Galatia that is sculptured by the artist Pygmalion, who closed his heart in love with the statue that he created. Then Pygmalion goes back home worried and sad, a while he contemplates his life and thinking of his past, he feels that the statue moves, and it comes to life. He realizes that Venus has responded to him. Happily, he kisses his wife Galatia who feels as if to wake up from a long dream. When Pygmalion is asked by Galatia about his job, he tells her that he is a statues-maker and it may earn a lot of money to buy these gems and jewelry and clothing luxury for his wife. He also describes its beauty for her, which all his genius art was filed to describe its beauty and splendor and his love towards it. This makes a matter of jealousy in her heart, but she does not know that he is talking about her when she was the statue before Venus blown life to it. All this and the two Gods of art and beauty hearing and watching what is going on between them from behind the window. Pygmalion and Galatia hug each other and the two Gods vanished.

After no long time, Galatia abandoned her husband Pygmalion and flees into the forest with Narcissus. Esmene is trying to convince Pygmalion to be calm and reform what has been destroyed between him and his wife. Pygmalion regrets on all that has happened; Galatia was a wonderful statue and now is a traitor wife and he sees that the goddess of love Venus caused all this when she responded to his call for turning his statue to an uncompleted woman after thrown life into it. Apollo interferes to repair it, so he sings melodies on guitar to make Galatia goes back to her husband, who denies this. Since Galatia returned from the forest, she is trying to appeal to Pygmalion but he feels sad about the rude severely way in their treatment, and feels coolly severe relationship with his wife. He is always thinking in his masterpiece, which made a lasting comparison between his ivory statue which is characterized by immortal beauty and his wife who has mortal beauty. Pygmalion still comparing Galatia the wife and Galatia the statue. With bust-up he narrows himself and his life and his gods. Galatia feels that she, in the eyes of her husband, is only a symbol on the patio and distortion, asks him to separate from each other

before death. Once Pygmalion hears these words, he bears horror in his heart and a sense that his masterpiece art is about to be lost forever, so he goes to the temple to ask Venus to return the statue and take his wife. Gods responds to him and passes Galatia to what it was, a lifeless ivory statue. But Pygmalion regrets, asks the gods to bring his wife and remains so bewildered between art and life, between Galatia the women and Galatia the statue. He even decides to break his statue, which brought him all this suffering and then dies. This is the tragedy of Pygmalion or public tragedy of the artist, as portrayed by Tawfiq AL-Hakim who has been linked by the old framework of the Greek myth, but the victory for art by the end.

Part 2- A THEMATIC STUDY OF GEORGE BERNARD SHAW 'S PYGMALION

This part will focus on the themes of Shaw's Pygmalion, which is important to make a comparative study with AL-Hakim's play.

2.1: Language and Meaning

In an age of growing standardization of what was known as "the Queen's English," *Pygmalion* points to a much wider range of varieties of spoken English. *Shaw* believed characteristics of social identity such as one's refinement of speech were completely subjective ones, as his play suggests. While *Shaw* himself hated poor speech and the varieties of dialect and vocabulary could present obstructions in conveying meaning, nevertheless the play suggests that the real richness of English language is in the variety of individuals who speak it. As for the dialect or vocabulary of any one, English variety, such as Cockney, its social value is determined in *Pygmalion* completely by the context in which it is assessed. While *Liza*'s choice of words as a Cockney flower merchant would be thought as absurd as her accent, they are later perceived by the mannered *Eynsford Hill* family to be the latest trend, when they are thought to emanate from a person of noble breeding. In other words, *Pygmalion* represents *Shaw*'s attempt to not just use words and language to create art and raise questions, but to force readers to examine the power and purpose of language itself. We hear language in all its forms in *Pygmalion*: everything from slang and "small talk," to heartfelt pleas and big talk about soul and poverty. Depending on the situation, and depending on whom you ask, language can separate or connect people, degrade or

elevate, transform or prevent transformation. Language, we learn, doesn't necessarily need to be "true" to be effective; it can deceive just as easily as it can reveal the truth. It is, ultimately, what binds *Pygmalion* together, and it pays to read carefully; even something as small as a single word can define a person. The theme of Language and Meaning is clearly shown in the following extracts from the play. Here are some speeches from some characters from which we can see the message that **George Bernard Shaw** wanted to convey to the reader of his play *Pygmalion*. In act one **Shaw** presents his first message through **Higgins'** speech as in the following extracts:

: *THE NOTE TAKER. Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshire man by his brogue.*

I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets. (1.118) Here, **Higgins** shows that speech can be regarded as a science and used as a tool. And when he says:

He , however, invests speech with spiritual and cultural implications; English should be respected, he argues, is important because it is the language of great artists, and a gift from God.

THE NOTE TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires, and on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines. (1.129)

Again, **Higgins** displays a sort of ambivalence about language. He treats it as a tool for social advancement, a suitable subject for scientific inquiry, and a medium for artistic expression.

THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language

of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon. (1.125). In Act two **Higgins's** understanding of language leads him to treat certain people less as human beings than as test subjects and this is clear from his speech:

HIGGINS [*confidently*] *Oh no: I think not. If there's any trouble he shall have it with me, not I with him. And we are sure to get something interesting out of him.*

PICKERING. *About the girl?*

HIGGINS. *No. I mean his dialect. (2.206-9)*

And in act three, **Shaw** demonstrates how easily language can be misinterpreted. What would seem like normal speech on the corner of Tottenham Court Road becomes novel and humorous in a new context.

[To **Freddy**, who is in convulsions of suppressed laughter] Here! what are you sniggering at?

FREDDY. The new small talk. You do it so awfully well.

LIZA. If I was doing it proper, what was you laughing at? [To **Higgins**] Have I said anything I oughtn't? (3.122)

Throughout **Pygmalion**, "correct" language is portrayed as a unifying force. As in act five, **Liza** demonstrates that it can also be divisive.

LIZA. *I can't. I could have done it once; but now I can't go back to it. Last night, when I was wandering about, a girl spoke to me; and I tried to get back into the old way with her; but it was no use. You told me, you know, that when a child is brought to a foreign country, it picks up the language in a few weeks, and forgets its own. Well, I am a child in your country. I have forgotten my own language, and can speak nothing but yours. That's the real break-off with the corner of To Denham Court Road. Leaving Wimpole Street knishes it. (5.152)*

Finally, *Pygmalion* brings eloquent language, well-crafted dialogue, passionate characters and a riveting plotline to the screen. The orals addressed are incredibly important not only in Victorian society, but in the celebrity obsessed modern day society as well.

2.2: Identity

Every single day we talk about ourselves, saying "I did this," "I did that," "I am," and "I'm not," but we don't usually think about what "I" means. In *Pygmalion*, *Shaw* forces us to think this through some characters who want to change who they are, others don't want to change at all. Things get even more complicated when identities are made up and constructed. The play wants us to ask ourselves what I really means to think about different versions of the self, and whether that self can ever *really* be changed. *Liza's* identity is, from the very beginning, fixed. It is only her circumstances which change. Also, *Higgins's* reluctance to change reflects a deep insecurity in regard to identity, an insecurity fostered by his own life-changing abilities. The theme of identity is clearly shown in the following extracts from the play. Here are some speeches from some characters from which we can see the message that *George Bernard Shaw* wanted to convey to the reader of his play *Pygmalion*.

THE MOTHER. Now tell me how you know that young gentleman's name.

THE FLOWER GIRL. I didn't.

THE MOTHER. I heard you call him by it. Don't try to deceive me.

*THE FLOWER GIRL [protesting] Who's trying to deceive you? I called him **Freddy** or **Charlie** same as you might yourself if you was talking to a stranger and wished to be pleasant. [She sits down beside her basket]. (1.41-44)*

Even the things we do to establish a connection with unfamiliar people and things – like using slang or nicknames – can end up causing confusion and cases of mistaken identity.

In Act two: Judging *Liza* by her slovenly appearance, *Higgins* treats *Liza* like an object instead of a human being. His comment is no doubt sarcastic, but it tells us something about his attitude toward women.

Liza also seems to have grown up without a feminine presence in her life, and she's proud to have turned out all right anyway.

Perhaps this pride is what leads her to keep claiming she's a "good girl." As here:

LIZA. *I ain't got no mother. Her that turned me out was my sixth stepmother. But I done without them. And I'm a good girl, I am.* (2.118)

Higgins stereotypes **Liza** as a poor person and simply assumes that she has a drinking problem.

HIGGINS. *Oh, pay her whatever is necessary: put it down in the housekeeping book. [Impatiently] What on earth will she want with money? She'll have her food and her clothes. She'll only drink if you give her money.*

LIZA [turning on him] *Oh you are a brute. It's a lie: nobody ever saw the sign of liquor on me. [She goes back to her chair and plants herself there defiantly].* (2.121-122)

LIZA. *No: I don't want no gold and no diamonds. I'm a good girl, I am. [She sits down again, with an attempt at dignity].* (2.145)

And **Liza** attempts again to define herself in contrast to stereotypes. She wants to make it clear that she's not simply looking for handouts; still, it's hard for her to look dignified in her dirty clothes.

Not only has **Higgins** come to view his clients as objects rather than human beings, he even seems to have lost something of his own identity in the process. There is another interesting interpretation, however: a block of wood, like a canvas, is a medium for artistic expression. He, of course, is paid to shape his clients, but this suggests that he, himself, could also be subject to the same process as in his speech:

HIGGINS. *What! That thing! Sacred, I assure you. [Rising to explain] You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred. I've taught scores of American millionairesses how to speak English: the best*

*looking women in the world. I'm seasoned. They might as well
be blocks of wood. I might as well be a block of wood. It's—
(2.165)*

To sum up, the indeterminacy of appearance and reality in *Pygmalion* reveals the significant examination of identity in the play. *Shaw* investigates conflicts between differing perceptions of identity and depicts the end result of *Higgins*'s experiment as a crisis of identity for *Liza*. *Liza*'s transformation is glorious but painful, as it leaves her displaced between her former social identity and a new one, which she has no income or other resources to support. Not clearly belonging to a particular class, *Liza* no longer knows who she is.

2.3: Change and Transformation

Transformation, in Bernard *Shaw*'s *Pygmalion*, can be traced in the relationship between *Higgins* and *Liza*. This relationship is indeed complex so it is to be tackled in different levels; the most obvious is that of a man and a woman. But this relationship is not simple and ordinary because *Higgins* wants to transform *Liza*, the flower girl, into a duchess so *Liza* has to undergo a great disparity to be transformed. Initially, *Higgins* and *Liza* are different in age, experience, education, and thought. Thus, there is a confrontation between two entirely different worlds with their respective values and aspirations. *Higgins* is quite skeptical of any prospect of happiness in love or marriage. He thinks that "the woman wants to live her own life; and the man wants to live his, and each tries to drag the other on the wrong track" *Higgins* is an extraordinary young man who lives by his own ideals. For him, love is to mean "a surrender of individuality" and this is what he is not ready for. He is reluctant to sacrifice his individuality and creative freedom for a woman's love. Thus, all what he is concerned with is to transform *Liza* into an ideal woman all the world admires. In other words, *Pygmalion*'s all about turning a poor girl into a duchess, right? Well, sure, and *Liza*'s metamorphosis is stunning. You could even go so far as to call it a *Cinderella* story. But remember: *Cinderella* turned back into a poor girl before she finally found her prince *Pygmalion* is ultimately a story about the transformative, and sometimes problematic, power of education. There is no doubt that *Higgins* regards himself as a creator as far as *Liza* is concerned. Being the "creator", he is proud, powerful, and impersonal. He tries to explain to his mother the unique nature of the transformation experience required to *Liza*:

You have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul. 63-64

What seems like an honest attempt at "looking respectable" to **Liza** seems merely pitiful to **Pickering**. Not all transformations are successful, and sometimes the failure to change can be more affecting than success:

*The flower girl enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches **Pickering**, who has already straightened himself in the presence of **Mrs. Pearce** . (2.21)*

Higgins transforms the old **Liza** into a new one with "the divine gift of articulated speech". The flower girl with the animal-like sounds is transformed into a lady who can express her ideas and emotions coherently and effectively. Interestingly, **Liza** comes to **Higgins** to be educated but she learns from him more than he expects i.e. she initially comes to be instructed in phonetics but she learns about life as a whole. **Higgins**, so used to be in control, is disappointed and frustrated to find himself losing hold of his emotions. He, the transformer, has become the transformed, if only momentarily:

HIGGINS *[with dignity, in his finest professional style] You have caused me to lose my temper: a thing that has hardly ever happened to me before. I prefer to say nothing more tonight. I am going to bed. (4.89)*

Here, once again, **Higgins** is stunned to find that his "creation" is now able to control and change her manner with ease. That said, **Shaw** 's use of the word "exhibition" casts the truth of that change in doubt.

***Liza** enters, sunny, self-possessed, and giving a staggeringly convincing exhibition of ease of manner. She carries a little work-basket, and is very much at home. **Pickering** is too much taken aback to rise.*

LIZA. *How do you do, Professor Higgins? Are you quite well?*

HIGGINS *[choking] Am I— [He can say no more]. (5.115-117)*

Having achieved her goal and won the bet, **Liza** finds that her metamorphosis has left her confused. Having just "become" something new, she is already afraid of what will come next.

LIZA *[pulling herself together in desperation] What am I fit for? What have you left me fit for? Where am I to go? What am I to do? What's to become of me? (4.60)*

Ironically, **Liza** argues that the man who taught her to be a lady will never see her or treat her as one. She also suggests that transformation is subjective, that not all people will acknowledge all changes. In claiming that he can't change his own nature, **Higgins** complicates his own claims about change and transformation; if he can't change his nature, we have to wonder, how can he really understand how to change someone else?

Liza . *You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will. (5.143)*

The transformation of **Liza** is, of course, central to the plot and theme of *Pygmalion*. The importance at first appears to rest in the power **Higgins** expresses by achieving this transformation.

"But you have no idea," he says, "how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul."

As the play unfolds, however, the focus shifts so that the effects of the change upon **Liza** become central. The truly important transformation **Liza** goes through is not the adoption of

refined speech and manners but the learning of independence and a sense of inner self worth that allows her to leave *Higgins*.

2.4: Society and Class

Pygmalion illustrates the difference and tension between the upper and lower class. A basic belief of the period was that a person is born into a class and that no one can move from one class to another. *Shaw*, on the contrary, believed that personality isn't defined by birth. Instead, he thought that you can achieve social change if you really believe in yourself. As to the play, the barriers between classes aren't natural and can be broken down. To be clear, *Pygmalion* is a play which is concerned with *Shaw's* ideas about society and class. *Pygmalion* does not have a useful introduction. The play concentrates on the comedy of the early lessons, and the early attempts to pass *Liza* off into society. *Shaw* makes some effort to avoid sentimentality- the fact that despite the title. Henry and *Liza* don't end up falling in love. However, *Shaw* suffers from a sort of non-romantic sentimentality. *Liza* and *Alfred Doolittle*, originally living in bad conditions, represent the working class. What happens to *Liza* and her father expresses *Shaw's* belief that people are able to improve their lives through their own efforts, but they have to consider that their character might change as well. Thus it doesn't seem astonishing that the difference between a lady and a flower girl lies rather in her treatment than in her behavior. *Shaw's* criticism is obviously in the paradox of *Alfred's* character: He is happy being poor and miserable being rich. In the same way, *Doolittle* shows how difficult it can be to change one's whole personality. Once he becomes wealthy, he adapts to the conventions of the upper class and fears the lower class. Instead of this development, one should develop one's own personal, flexible code of behavior. The upper class regards background and wealth as decisive and is keen to preserve class distinctions. In the play they are represented by the *Eynsford* Hills appearing dishonest towards themselves. They escape from reality and prefer an illusion. This can be explained by the fact that the *Eynsford* Hills are lacking money, but refuse to go earning their own living. At the end, *Clara* can be seen as an exception because she makes up her mind and takes an honest, realistic look at her own life.

In *Pygmalion*, we observe a society divided, separated by language, education, and wealth. *Shaw* gives us a chance to see how that gap can be bridged successfully. As he portrays

it, London society cannot simply be defined by two terms, "rich" and "poor." Within each group there are smaller less obvious distinctions, and it is in the middle, in that gray area between wealth and poverty that many of the most difficult questions arise and from which the most surprising truths emerge. *Shaw* argues that societal change can and must begin on the personal, spiritual level, that change can be affected with words, not weapons. *Pygmalion* allows us to observe a society in flux and understand the problems which crop up in an "age of upstarts."

More than just language separates *Liza* from her fellow women; even here, we see that she would be the better off women's equal (at least as far as appearance is concerned), if only given the money to take care of herself:

THE FLOWER GIRL. *[She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist]. (1.29)*

Higgins suggests that being a maid or a shop assistant requires better English than being an aristocrat. Is he joking? Perhaps a little.

THE NOTE TAKER. *You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines. (1.129)*

Doolittle thinks of himself as a different species of poor person; his comments make it clear that there is more to society than an upper, middle, and lower class. There are, it seems, many different classes within each group. **DOOLITTLE** says:

What is middle class morality?

Just an excuse for never giving me anything.

*Therefore, I ask you, as two gentlemen,
not to play that game on me. I'm playing straight with you.
I ain't pretending to be deserving.
I'm undeserving; and I mean to go on being undeserving.
I like it; and that's the truth.*

Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable? I put it to you; and I leave it to you. (2.273)

It is interesting that we get to see a poor girl experience the comforts of wealth, but we never get to see a wealthier person "see what it's like" for **Liza Doolittle** equates wealth with laziness and wastefulness, and **Liza's** own poverty seems to have instilled in her a sense of modesty. She is not so much as look in the mirror. **LIZA** says. *I had a good mind to break it. I didn't know which way to look. But I hung a towel over it, I did.*

HIGGINS. *Over what?*

MRS. PEARCE . *Over the looking-glass, sir.*

HIGGINS. Doolittle: *you have brought your daughter up too strictly.*

DOOLITTLE. *Me! I never brought her up at all, except to give her a lick of a strap now and again. Don't put it on me, Governor. She ain't accustomed to it, you see: that's all. But she'll soon pick up your free-and-easy ways.*

LIZA. *I'm a good girl, I am; and I won't pick up no free and easy ways. (2.308-313)*

Just as **Doolittle** occupies his own position within the lower class, **Shaw** tells us that the **Eynsford** Hills are part of what might be called the "genteel poor." They are, it would seem, much closer to **Mrs. LIZA**.

I tell you, it's easy to clean up here. Hot and cold water on tap, just as much as you like, there is. Woolly towels, there is; and a towel horse so hot, it burns your fingers. Soft brushes

to scrub yourself, and a wooden bowl of soap smelling like primroses. Now I know why ladies is so clean. Washing's a treat for them. Wish they saw what it is for the like of me!

(2.303)

Higgins's level of wealth than to **Liza** 's, but they are nonetheless in a less than desirable position. **Mrs. and Miss Eynsford Hill** are the mother and daughter who sheltered from the rain in Covent Garden. The mother is well bred, quiet, and has the habitual anxiety of straitened means. The daughter has acquired a gay air of being very much at home in society: the bravado of genteel poverty. (3.43)

Class distinctions are, we see, changeable. **Clara**, raised, we assume, in relative wealth, is apparently unaware of her family's changing fortunes.

MRS. EYNSFORD HILL [to **Mrs. Higgins**] *You mustn't mind Clara. [Pickering, catching from her lowered tone that this is not meant for him to hear, discreetly joins Higgins at the window]. We're so poor! and she gets so few parties, poor child! She doesn't quite know. [Mrs. Higgins, seeing that her eyes are moist, takes her hand sympathetically and goes with her to the door]. But the boy is nice. Don't you think so?* (3.200)

Higgins considers his teaching to be a kind of social work. The inability to communicate, he suggests, is at the bottom of man's social issues. **Liza** 's main reason for going to **Higgins** and **Pickering** is to learn to speak like a lady,

"I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road," (pg.14).

The whole experiment is about social class and the ideas of British society. **Shaw's** original thought behind **Pygmalion** was to show the old-fashioned ways of 20th Century British class system. If a girl was to simple act as if she was a lady she could be passed off in society as a totally different class with no regard to where she had come from. **Liza** had learned the ways of the upper class and was therefore accepted. It is also displayed through the **Eynsford Hill** family. **Freddy** and **Mrs. Eynsford Hill** both cling to their name as their source of stature in society. They were prestigious because of where they had been, not by what they had done. **Clara** is in a

way like the rest of her family, but instead of just trying to keep the societal place she has, *Clara* wants to rise in society and not stay where she is. This causes her try to act in a higher way, and unlike *Liza*, she fails. She tries to speak the “new small talk” and she tries to achieve the same level of society that her mother’s name carries. Instead of succeeding *Clara* instead is considered a snob of society. *Pygmalion* is a book about society and the ways that society viewed people. Finally, it shows the successful side of society, when *Liza* moves up in stature, and the other side, with the *Eynsford* Hill family.

2.5: Manipulation

In *Pygmalion*, we see different types of influence and control, sometimes literal and other times metaphorical: the teacher training his student, the artist shaping his creation, the con artist fleecing his mark, the child playing with his toy. That said, these roles aren't always well-defined; they can change easily, without warning. Sometimes the master becomes the slave and the slave the master, in the blink of the eye, while other times the two simply become equals. *Shaw* wants us to observe the consequences of control, to see how these changes occur. *Shaw* asserts that manipulation and coercion are presented as natural, necessary modes of action. Without them, real change – personal and societal – would not be possible. In recognizing *Liza* as his equal at play's end, *Higgins* is really recognizing the extent to which he has manipulated his subject. *Liza* has changed, yes, but *Higgins*'s perceptions have changed even more. *Higgins*'s motives for helping *Liza* do not seem to spring from compassion, but the skills he agrees to teach her are certainly intended to help her prosper.

PICKERING. Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons.

LIZA. Oh, you are real good. Thank you, Captain.

HIGGINS [tempted, looking at her] It's almost irresistible. She's so deliciously low—so horribly dirty—

LIZA [protesting extremely] Ah—ah—ah—ah—ow—ow—

oooo!!!

I ain't dirty: I washed my face and hands afore I come, I did.

(2.76-9)

Higgins is so quickly wrapped up (pun not intended) in his project that he immediately starts to treat her as an object, raw material for his designs.

HIGGINS [storming on] *Take all her clothes off and burn them. Ring up*

Whiteley or somebody for new ones. Wrap her up in brown paper till

they come. (2.86)

Higgins takes a strange pleasure in tempting **Liza**, as if he is scared she will run away. It seems as though he may be attached to her long before he pleads for her to stay at Wimpole Street:

HIGGINS. *Listen, Liza. I think you said you came in a taxi.*

LIZA. *Well, what if I did? I've as good a right to take a taxi as anyone else.*

HIGGINS. *You have, Liza ; and in future you shall have as many taxis as you want. You shall go up and down and round the town in a taxi every day. Think of that, Liza.* (2.140-142)

On the other hand, **Mrs. Pearce** suggests that, under certain circumstances, **Higgins's** manipulation is inadvertent, and that he is even capable of losing control, of manipulating himself.

MRS. PEARCE [patiently] *I think you'd better let me speak to the girl properly in private. I don't know that I can take charge of her or consent to the arrangement at all. Of course I know you don't mean her any harm; but when you get what you call interested in people's accents, you never think or care what may happen to them or you. Come with me, Liza .* (2.152)

Higgins, himself an expert in language, acknowledges the (sometimes dangerous) power of language and rhetoric.

HIGGINS. [After listening to **Doolittle**] **Pickering:** *if we listen to this man another minute, we shall have no convictions .* (2.284)

Mrs. Higgins, like *Mrs. Pearce*, seems to agree that *Higgins* can get carried where his "art" is concerned. He seems unable to acknowledge how artificial *Liza's* behavior is.

MRS. HIGGINS. *You silly boy, of course she's not presentable.*

She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her. (3.203)

Often, *Higgins* and *Pickering* do not seem to treat her like a human being. Her remarkable abilities are simply a source of entertainment for them.

HIGGINS *[to Pickering as they go out together] Let's take her to the Shakespeare exhibition at Earls Court.*

PICKERING. *Yes: let's. Her remarks will be delicious.*

HIGGINS. *She'll mimic all the people for us when we get home. (3.262-264)*

Trick, indeed. *Higgins* and *Pickering* talk about *Liza* as if she were a pet, a performing animal.

PICKERING *[stretching himself] Well, I feel a bit tired. It's been a long day. The garden party, a dinner party, and the opera! Rather too much of a good thing. But you've won your bet, Higgins. Liza did the trick, and something to spare, eh? (5.8)*

Liza is not, of course, literally enslaved. And *Higgins* has no intention of chaining her up. Her training, however, makes her unable to go back to her old ways. She is no longer being manipulated actively; rather, the effects of the manipulation are unshakeable.

2.6: Appearance and Reality

Pygmalion examines this theme primarily through the character of *Liza*, and the issue of personal identity (as perceived by oneself or by others). Social roles in the Victorian era were viewed as natural and largely fixed: there was perceived to be something inherently, fundamentally unique about a noble versus an unskilled laborer and vice versa. *Liza's* ability to fool society about her "real" identity raises questions about appearances. The importance of

appearance and reality to the theme of *Pygmalion* is suggested by *Liza*'s famous observation: "You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated." Is beauty only skin deep? Is it in the eye of the beholder? Or is it the consequence of social circumstances? *Shaw* is more interested in dealing with the big questions – like that last one – than with old saws. In *Pygmalion*, anything from a pair of boots to a bath to an expensive dress can tell us important stuff about a character, like their place in the world or their state of mind. They can reveal what might normally be hidden from view, or hide that which might normally be obvious. Hence, appearance can be deceiving, and the trick is learning how to judge what is true and what is false. The thing is, it is not an easy skill to pick up. In *Pygmalion*, we learn that even the smallest changes in appearance can have a great effect on how a person or thing is perceived. In constructing *Pygmalion* around the classic rags-to-riches plot, *Shaw* fools us in the same way *Liza* fools the upper classes. We expect the plot to resolve itself in the conventional way until, suddenly, we realize that the play we are watching will not resolve itself at all. *Shaw* tells us that she "is not at all an attractive person," but he contradicts himself in the next act. In this case, mere physical appearance, dirtiness, and neglect destroy any kind of physical appeal.

[[Liza] is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be; but compared to the ladies she is very dirty. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist]. (1.29)

Even before she is taught to speak and talk correctly, **Liza** has some ideas about cleanliness, self-image, and respectability. She is simply unable to meet any of the usual standards:

*The flower girl enters in state. She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches **Pickering**, who has already straightened himself in the presence of **Mrs. Pearce** . (2.21)*

Mrs. Pearce has strong views on the potential harmfulness of what might be called bad behavior.

As she sees it, **Higgins** must look and act respectable if he expects **Liza** to change for the better.

MRS. PEARCE. *Yes, sir. Then might I ask you not to come down to breakfast in your dressing-gown, or at any rate not to use it as a napkin to the extent you do, sir. And if you would be so good as not to eat everything off the same plate, and to remember not to put the porridge saucepan out of your hand on the clean tablecloth, it would be a better example to the girl. You know you nearly choked yourself with a fishbone in the jam only last week. (2.188)*

Doolittle's clothing clashes with his other attributes: his facial features, his demeanor, and his voice. He is dressed like a dustman, but **Shaw** tells us that he is not the kind of person we might expect:

***Alfred Doolittle** is an elderly but vigorous dustman, clad in the costume of his profession, including a hat with a back brim covering his neck and shoulders. He has well marked and rather interesting features, and seems equally free from fear and conscience. He has a remarkably expressive voice, the result of a habit of giving vent to his feelings without reserve. His present pose is that of wounded honor and stern resolution. (2.211)*

Just as with the upstarts **Higgins** mentions, all it takes is a single word to disrupt an extremely powerful illusion.

[[Doolittle] hurries to the door, anxious to get away with his booty.

When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms. Mrs. Pearce is with her. He gets out of her way deferentially and apologizes]. Beg pardon, Miss .

*THE JAPANESE LADY. Garn! Don't you know your own daughter?
(2.289-290)*

Mrs. Higgins's graceful beauty and her ability to define herself against fashion suggest that she is very comfortable with herself, that she knows, deep down, who she is;

There is a portrait of Mrs. Higgins as she was when she defied fashion in her youth in one of the beautiful Rossettian costumes which, when caricatured by people who did not understand, led to the absurdities of popular estheticism in the eighteen-seventies.

In the corner diagonally opposite the door Mrs. Higgins, now over sixty and long past taking the trouble to dress out of the fashion, sits writing at an elegantly simple writing-table with a bell button within reach of her hand. (3.3-4)

Though *Mrs.* and *Miss Eynsford Hill* are both subject to the same kind of "genteel poverty," each expresses their condition in a different way, perhaps because of the difference in age.

Liza, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite flustered. Guided by Higgins's signals, she comes to Mrs.

Higgins with studied grace. (3.91)

Liza, first described as "not at all attractive," has become incredibly desirable thanks to some nice clothing, jewelry, and a few months of training. Appearance is a changeable, and powerful, thing.

2.7: Sex Roles

Sex and gender have a great deal to do with the dynamics between *Liza* and *Higgins*, including the sexual tension between them that many audience members would have liked to see fulfilled through a romantic union between them. In *Liza*'s difficult case, what are defined as her options are clearly a limited subset of options available to a woman. As *Mrs. Higgins* observes, after the conclusion of the experiment *Liza* will have no income, only:

"the manners and habits that disqualify a fine lady from earning her own living."

To this problem *Higgins* can only awkwardly suggest marriage to a rich man as a solution. *Liza* makes an astute observation about *Higgins*'s suggestion, focusing on the limited options available to a woman:

"I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else."

"*Pygmalion* is a serious analysis of class and gender conflict." Bernard *Shaw*'s play transcends the nature of drama as a medium to be utilized for sheer entertainment value. *Shaw*'s play powerfully comments on the capacity for the individual to overcome the boundaries established by systems of class and gender. Dominant assumptions and expectations, may essentially prevent an individual from becoming socially mobile within a seemingly rigid hierarchical social structure. However, *Liza*, the protagonist utilizes language as the tool which enables her to escape the confines of the lower class and to be regarded as a human of a certain degree of worth within society. As *Liza* transformed from a flower girl to a duchess, the audience witnesses many ways that an individual can be dehumanized through the socialization process. Issues of both class and gender arise from the tensions within the play that surround the interactions between *Higgins* and *Liza*.

2.8: Women and Femininity.

Liza as a Strong, Assertive Woman in *Pygmalion*, Bernard *Shaw*'s comedy *Pygmalion* presents the journey of an impoverished lower girl into London's society of the early 20th century. Professor *Higgins* proposes a wager to his friend *Colonel Pickering* that he can take a

common peddler and transform her into royalty. *Liza Doolittle* is the pawn in the wager. But little does *Higgins* know the change will go far beyond his expectations: *Liza* transforms herself from a defensive insecure girl into a fully confident, strong, and independent woman. When the audience first meets *Liza Doolittle*, she is a lower girl peddling at 11 PM in front of St. Paul's Church. The audience's first impression is one of sympathy because she is dressed in rags and pedestrians are unkind to her. *Higgins* calls *Liza*:

"you squashed cabbage leaf, you disgrace to the noble architecture of these columns, you incarnate insult to the English language." (p.

21)

A lot, as you've probably guessed, has changed in the last century. Back when *Shaw* wrote *Pygmalion*, women could not vote in the United Kingdom; in 1918 women over the age of 30 were given the right, and it took another ten years for all women to be given a voice. *Shaw's* depiction of women and attitudes toward them is impressively and sometimes confusingly varied. They are shown in conventional roles – as mothers and housekeepers – and as strong willed and independent. The play pays special attention to the problem of women's "place" in society (or lack thereof), and *Shaw* offers no easy answers to the tough questions that arise.

In *Pygmalion*, *Shaw* portrays a society in transition, in which progressive notions of femininity clash with more established, traditional ideas about gender roles.

In asserting her independence from *Higgins* and the usual conventions regarding marriage, *Liza* nonetheless ends up confirming established gender stereotypes. Even at this point in history when women had gained a lot of respect they were still treated as property. This is displayed through *Liza*. In the beginning of the tale, Mr. *Doolittle* enters the story coming to ask money for his daughter who has been taken in by these gentlemen. He says:

"Well, what's a five pound note to you? And what's Liza to me?"

(pg.27).

Doolittle compares five pounds of *Higgins* wealth to *Liza*. Its *Doolittle* saying he can part with *Liza* as easily as *Higgins* can part with five pounds. The money will be *missed*, just as *Liza* will, but it can be replaced. Also the paying of money for *Liza* is much like trading a slave. *Higgins* again brings this up towards the end of the story when it is discovered that *Doolittle* has more wealth than before, yelling at him that;

"She doesn't belong to him. I paid him twelve pounds for her," (pg.59).

The way that **Higgins** treats **Liza** and **Mrs. Pearce** is another reflection of the way women were seen. Women were to do as the man said and any deviation from this idea was seen as strange and troublesome.

3: A THEMATIC STUDY OF TAWFIQ AL-HAKIM 'S *Pygmalion*

This part will focus on the themes of Al-Hakim's *Pygmalion* to make a comparative study with Shaw's *Pygmalion* in the next part.

3.1: Conflict between Art and Life

AL-HAKIM has expressed his internal conflict which forms the desire for remaining art far away from life and attaching it to life. It is a kind of conflict that dominated majority of innovative writers who intended to present it as an art symbolizing eternity that carries man's anxieties based on the condition that it is not controversial, for is considered everlasting one cast by a real artist.

This kind of conflict was at the top in forties (the time of issuing this play). In this regard **AL-HAKIM** makes a comparison between the artist and the gods (**Venus** and **Apollo**) to declare that an artist creates perfection, in contrast, Gods create imperfect human subject to diseases, old age, and death as in this play. He seems enthusiastic to champion the importance of a theory known as "art for art's sake". He doesn't want to use the art for life. But this romantic attitude doesn't drive us home because **AL-HAKIM** is found to be in a fix. This confusion leads him to be indecisive in this regard. This hesitation can be seen clearly by the end of the play when **Pygmalion** prays for Gods again to grant life for his statue. Since the goddess doesn't answer him, he destroys this statue to show the impossibility of making art far away from life. Conflict between art, embodied by the god of art **Apollo**, and life, embodied by the goddess of love and life **Venus**. **Pygmalion**, the creative artist, sometimes feels that everything in life is restricted and everything in art is unrestricted. **Pygmalion** insists that his creative genius is even superior to the creative powers of the Olympic gods:

Pygmalion: " Oh, gods . . . leave me alone . . . for myself and my creatures! . . . I am but your equal; I have even excelled and exceeded your power".(61)

Ironically, *Pygmalion*, the mortal being has created an immortal, ideal statue whereas the immortal gods have transformed it into a mortal, foolish being. This is an indicator of the supreme power of an artist. This is why *Pygmalion* is very proud of his art when he says:

"Art is my power . . . My miracle . . . My weapon . . . Your weapon is life . . . My weapon is art".(123)

Sometimes he discovers that life grants affection, mercy and love, and these things can't be given by art but he didn't find an end for this struggle. By the time, *Narcissus* (his apprentice) tries to close the window fearing that *Pygmalion* who is sick might get worse, *Pygmalion* rejects saying (*no. . . don't close it now. . . it is so early*) then he shouts (*which is more beautiful and noble? Life or Art?*). In fact, *Pygmalion's* conflict is imponderable and internal. Neither the beauty of life fulfils his desire, nor is the beauty of art sufficient for him. *Pygmalion's* conflict is philosophical and internal one between the value or beauty of life and the value or beauty of art. Here, *Pygmalion's* conflict oscillates between the value of life and that of art.

3.2: Woman's Relation to the Artist's life

Tawfiq *AL-HAKIM*, interestingly, this influential Arab playwright and writer is known to be a misogynist in his early years remaining a bachelor for an unusually long period. He is given the epithet "*Enemy of Woman*". This is probably one of the primary causes that attract his attention to the myth but his play *Pygmalion* (1942), unlike Shaw's *Pygmalion* which has a realistic approach, deals with the myth from philosophical, psychological, and metaphysical points of view. The play *Pygmalion's* embodies *AL-HAKIM's* desire and the kind of conflict he has towards women. *AL-HAKIM's* play raises various philosophical questions about the artist's relationship to life and in particular to the woman who is, according to *AL-HAKIM*, life's greatest temptation. Does establishing a relationship with her forms a danger to the artist and contrary to art?. Therefore, the reader feels that the author sees a woman as a silly creature, her interest in life is restricted for what is materialistic (*Wealth, Power and Beauty*). *AL-HAKIM* has portrayed a woman as treacherous where he puts her in a position surrounded by doubts and treason and makes her a bugbear for the artist *Pygmalion*. Throughout the play, it is clear that *AL-HAKIM* suggests that the artist should live like a priest who is not to be transformed into an ordinary man chasing his desires. His faith in art should be unwavering and absolute. Once he

falls into the trap of life, he can never get rid of it. To confirm the idea that the woman plays a negative role in the artist's life, *AL-HAKIM* portrays *Galatea* as a subsidiary character. She is no match to her arrogant husband. Her intellect does not cope with him so she appears meek when he orders her, "*Silence, woman!*". Her only reply is:

"Have I said anything wrong, dear *Pygmalion*"(115).

Galatea, a marvelous masterpiece, symbolizes the triumph of art over life. As an ivory statue, she is enchantingly beautiful and inspiring. But as a woman she loses her mysterious charm. For instance, she shocks *Pygmalion* when she carries a broom; a symbol of the indignity of domestic life. *Pygmalion* thoroughly contemplates *Galatea* while sweeping and says to himself:

"*Oh . . . and a broom . . . in her hand!*".(108)

He realizes that the living woman is, physically and morally, inferior to his artistic creation. Thus, he rejects her and demands his statue again. *AL-HAKIM* succeeded in expressing his negative points of view towards a woman with the help of using the myth so as to clarify that perfection and idealism in a woman is a worthless thing, something is impossible to be achieved in reality and thus, it should be avoided.

3.3: Artist's Crisis with Reality

Pygmalion has found himself living a tragic crisis because he wanted to incarnate the majesty of art and its perfection and idealism on the basis of reality. He wanted to make an angelic wife whom he has cared out of imagination and the science of good dreams. But when she has been transformed into a real woman, she disagrees with the idealistic picture that *Pygmalion* has hoped for, because *Galatea* elopes with *Narcissus* preferring the falsified and current beauty and reality rather than the eternal art. *Galatea* represents the artist *Pygmalion*'s painful truth that reality can't contain the idealistic thoughts and miraculous dreams. Then *Pygmalion* is satisfied with the truth that art is still forever to be a strange dream in comparison to the art based on reality. In other words, art is an infinite world that is boundless, out of time and space. In fact, art is infinite, beyond the control of any earthly authority. It can go deep down the deepest sea and far above the zenith. *Pygmalion* quarreled with his art which led him to a destructive case and accordingly with goddess. Thus, he had to be responsible for his own fate

lonely with no help from any one. If *Galatea* were no longer *Galatea*, *Narcissus* is also no longer *Narcissus* after his treason for *Pygmalion*. He has lost his *Narcissus* which resulted him in folly and overconfidence of himself so he is no more loved or admired by any woman. He comes into force appealing to *Esmene* for regaining his lost balance

Narcissus: " Do you think that I have forgotten your sweet words? I had never forsaken any word. You , *Esmene* , know very wisely why did I sleeked everywhere you go?

Esmene:" sh ... don't say anything more ... that is enough ... that is enough ... no more .. no more"(17)

What all these characters achieved by the end just emptiness that equalizes nothingness. *Pygmalion* has lost *Galatea* for good and then selfsame. Similarly, *Narcissus* has lost his paramour, *Esmene*, whom he devoted his time persuading for with no use and then lost selfsame. In the course of the god of art *Apollo's* lose when he yields to *Venus's* fantasy. In addition, in the course of *Venus's* irreparable loss for the world of life that she had created and left it subjected to defacement.

3.4: Transformation

AL-HAKIM 's play portrays how *Pygmalion*, the great artist, who has so far led a celibate life, falls in love with a beautiful, female statue which he has made. Because he is dissatisfied with the ivory, unresponsive statue, called *Galatea*, *Pygmalion* yearns for transforming it into a lively woman. Hence, he prays to *Venus*, the goddess of love, to breathe life into the ivory *Galatea*. But when *Venus* grants his wishes, the mortal *Galatea* disappoints *Pygmalion* with her foolish conduct. Then, she runs away with *Narcissus*, *Pygmalion's* foster son. *Pygmalion* realizes that she is, as he describes her:

"a trivial creature . . . a foolish woman running away with a foolish youth".(21)

Apollo intervenes to save *Pygmalion's* marriage by transforming the foolish *Galatea* into a noble and devoted wife. Yet, *Pygmalion* gets tired of his mortal wife because he finds her neither interesting nor inspiring.

Thus, he asks the gods to transform her again into an ivory statue:

"Give me back my work and take yours! . . . give me back my art . . .

I want her an ivory statue again".(129)

Even when this request is granted by the gods, the artist develops a strange aversion to the statue. It torments him with the memory of his "dead" wife. In a moment of despair, *Pygmalion* destroys the statue so he destroys it as a bereaved husband and a ruined artist. It is noteworthy that transformation is also a keynote in *Al-Hakeem's*

Pygmalion. This is evident in the relationship of *Pygmalion* as a creator and *Galatea* as his creature. *Pygmalion* undoubtedly considers himself a creator. He is able to transform the abstract beauty in his mind into an actual statue. *Apollo* and *Venus* who witness the miraculous beauty of the ivory *Galatea* recognize *Pygmalion's* supreme power of creation. At the beginning, the divine part of his soul wins so *Pygmalion's* whole existence is governed by an ambitious goal that is to create an ideal beauty. In pursuit of this goal, he has chosen a hard life and turned his back to the joy and ease of the ordinary man. Then, *Pygmalion's* arduous effort to reach his aim is rewarded by a superb victory. This is embodied by *Pygmalion's* ability to transform his abstract beauty into a real, peerless statue. Once this miracle of beauty is actualized in front of *Pygmalion's* eyes, his urge for perfection is satisfied.

Now the human part begins to work on *Pygmalion* because he develops a strange uncontrollable passion for the statue. Thus, he falls in the greatest temptation of the human life. He probably forgets or deliberately ignores his old fears and doubts about women and love. *Pygmalion*, the man, abandons himself to passion and humbly begs *Venus* to transform the statue into a woman. Thus, a masterpiece of art is transformed into a mortal wife who shatters, by her foolish, earthly behavior and her romantic image in *Pygmalion's* mind. *Galatea* is marvelous as long as she is an ivory figure or a dream; but once she acquires a human life, the dream vanishes.

Thus, he rejects her and demands his statue again. Even when *Pygmalion* regains his statue, he cannot recapture his old pride in it. The new statue seems to *Pygmalion* an irritating mockery of first fabulous one; besides, it is a reminder of the woman he has lost. *Pygmalion's* resentment culminates into destroying the statue so he loses both the divine and the human parts. This is because *Pygmalion* has neither been satisfied with his lonely life as a creative artist, nor is he content with the human earthly love.

3.5: Intellectual Distinction

AL-HAKIM intentionally functions the mythical symbols to absorb the different sides in meaning at the same time; a side is related to the downright mythical indication etc. *Pygmalion's* revulsion towards *Galatea* after becoming a real woman represents semantically an essential value according to *AL-HAKIM*'s symbolic point of view which is these unintelligible secrets arouse souls to run after them hopping to recognize their recesses. In his preface to *Pygmalion*, *AL-HAKIM* makes a statement throws an interesting light on his own conception of his development as a playwright "About twenty years ago" , he says, "I used to write for the stage in the true sense of those words", and the true sense of 'writing for the stage' is ignorance of the existence of the printing-press." As for now he continues, " I set up my theater inside my mind , and I make the actors thoughts moving freely amidst ideas, wearing the costumes of symbols ' the dramatic surprises are no longer in the plot so much as in the thought". This , he concludes, to bridge the gap between himself and the stage.

AL-HAKIM's play is intellectual. Thus, at the top of the hierarchy, the artist is crowned with success, whereas everything is crawling at his feet. He is the genius and the superman who is entitled to enjoy the spiritual ecstasy of art. However, he is not to be transformed into a fallen being. He is completely denied any sensual pleasure, which is the share of the common mortals. *Pygmalion's* fall from his height is the outcome of his transformation when he tries to enjoy the earthly pleasure. *Al Hakim's* play seems to draw a distinction between the intellectual activity and the physical work. In other words, the play explores the relationship between art and life, clearly giving priority to art because it is immortal and immutable.

3.6: The Power of Art

In *AL-HAKIM's Pygmalion*, there is an emphasis on the powerful creativity for the artist to create the eternal art. *Pygmalion* is an artist whose work, for him is superior to *Apollo's*. This theme is shown by *Apollo's* confession to *Venus Apollo*:

*The power of art and the creation faculty
of these people are sometimes able to create
beautiful creatures that we, gods, cannot*

*compete to do the same for these people are free
in sublimity whereas we are prisoners of the system.*(27)

It is true that **Pygmalion** does not possess the absolute powers of the gods, yet his ability to actualize and transform the ideal beauty into a statute is unmatched. Ironically, **Pygmalion**, the mortal being has created an immortal, ideal statue whereas the immortal gods have transformed it into a mortal, foolish being. This is an indicator of the supreme power of the artist.(22) This is why **Pygmalion** is very proud of his art when he says:

"Art is my power . . . My miracle . . . My weapon".(123)

But **Pygmalion**, the artist, has been suffering because of his creative power, for he must live alone without the joy of the social interaction of the natural being. Leading a god-like life, he gets fed up; "For the first time" **Pygmalion** says," I feel the burden of creation and its coldness, loneliness, and cruelty".(38) The dilemma of **Pygmalion** is that he is a blend of divine, being a nonesuch artist, and human, being a natural man. Because of this double nature, **Pygmalion** wavers between his divine sublimity and human needs.

4- A Comparative Study of Shaw and AL-Hakim's Pygmalion

This part will point out the points of similarities and differences between the two plays of Shaw and AL-Hakim.

4.1: Points of Similarities

There are lucid-shared elements between the two plays, represented mostly by the idea of transforming a woman. Either transforming a statue to a woman as in Al-Hakim's **Pygmalion**, or transforming a poor woman to an aristocratic one. This idea is related to the original ancient Greek myth so they share the same source. It is clear and natural the latter is affected by the former especially both the writers wrote in the same literary genre (drama).

4.1.1: Transformation Theme

In **Bernard Shaw's Pygmalion**, transformation can be traced in the relationship between **Higgins** and **Eliza**. This relationship is indeed complex so it is to be tackled in different levels; the most obvious is that of a man and a woman. But this relationship is not simple and ordinary because **Higgins** wants to transform **Eliza**, the flower girl, into a duchess so **Eliza** has to undergo

a great disparity to be transformed. Initially, **Higgins** and **Eliza** are different in age, experience, education, and thought. Thus, there is a confrontation between two entirely different worlds with their respective values and aspirations. **Higgins** is quite skeptical of any prospect of happiness in love or marriage. He thinks that: *"the woman wants to live her own life; and the man wants to live his, and each tries to drag the other on the wrong track"*. (3)

Higgins is an extraordinary young man who lives by his own ideals. For him, love is to mean *"a surrender of individuality"* and this is what he is not ready for. He is reluctant to sacrifice his individuality and creative freedom for a woman's love. Thus, all what he is concerned with is to transform **Eliza** into an ideal woman all the world admires. There is no doubt that **Higgins** regards himself as a creator as far as **Eliza** is concerned. Being the "creator", he is proud, powerful, and impersonal. He tries to explain to his mother the unique nature of the transformation experience required to **Eliza**:

"You have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul". 63-64

This is why **Higgins** gets furious when **Eliza** treats him as an equal and trespasses his superior position as her "creator". He finds it essential to confirm his ability of her transformation so he says:

"I tell you I have created this thing out of the squashed cabbage leaves of Covent Garden; and now she pretends to play the fine lady with me".

He even goes so far as to justify to **Eliza** the trouble he causes to her because of her new life for "making life", he says, *"means making trouble"*. **Higgins** transforms the old **Eliza** into a new one with *"the divine gift of articulated speech"*.

The flower girl with the animal-like sounds is transformed into a lady who can express her ideas and emotions coherently and effectively. **Eliza's** remarkable transformation achieved by an extraordinary education leads some critics to believe that **Higgins** has a "Socratic" character with great intellectual skills. Interestingly, **Eliza** comes to **Higgins** to be educated but she learns from

him more than he expects i.e. she initially comes to be instructed in phonetics but she learns about life as a whole.

Unlike the realistic approach employed by *Shaw*, *Tawfiq AL-Hakim* follows an allegorical and metaphysical approach which has a remarkable similarity to the original myth. But *AL-Hakim* has made some modifications to the myth to suit his dramatic intentions. *AL-Hakim*'s play portrays how *Pygmalion*, the great artist, who has so far led a celibate life, falls in love with a beautiful, female statue which he has made. Because he is dissatisfied with the ivory, unresponsive statue, called *Galatea*, *Pygmalion* yearns for transforming it into a lively woman. Hence, he prays to Venus, the goddess of love, to breathe life into the ivory *Galatea* and the Goddess answers him. Nevertheless, *AL-Hakim's* play suggests that the statue's transformation to a mortal woman is a fall. Now *Galatea* is a woman possessed by a "cat spirit" having no loyalty and following her own desire. Because she is irresponsible, *Galatea* runs off with *Narcissus*. To cope with the artist's mysterious, dazzling life, *AL-Hakim* has given his play a mythical atmosphere with its timeless past. The gods are believed to descend on earth and interfere in human affairs. The divine miracle which transforms the ivory statue into a flesh-and-blood woman is made acceptable within the context of the play. Doing so, *AL-Hakim* is forcing even the spectator to be an artist because he has to get into the dreamy world of the play if he wants to believe and comprehend the events and their down-to-earth purposes. It is noteworthy that transformation is also a keynote in *AL-Hakim's Pygmalion*; this is evident in the relationship of *Pygmalion* as a creator and *Galatea* as his creature. *Pygmalion* undoubtedly considers himself a creator. He is able to transform the abstract beauty in his mind into an actual statue. But although the motif "transformation" is evident in both plays, yet *Shaw* and *AL-Hakim* have employed it differently to reach certain dramatic intentions. It is undeniable that both heroes are similar in some aspects. For instance, both *Higgins* and *Pygmalion* are egocentric. They are occupied with their ambitions, gains, and losses. They consider others as much as they serve their ego and fulfill their purposes. Yet, in *AL-Hakim's* play, *Pygmalion* suffers because of the conflict between art and life whereas *Shaw's Higgins* is never torn between his human needs and his professional zeal.

4.1.2: Women's Relation to the Artist's Life

These critics envision the relationship between *Eliza* and *Higgins* in a different level. They claim that *Eliza*'s transformation is undertaken by *Higgins* as a scientific experiment. For *Higgins*, the scientist, the Cockney flower girl is no more than a "guinea pig". She is only an instrument to prove a scientific hypothesis that is the power of phonetics to transform the human character. In this respect, *Higgins* tells his mother: "*It's the most absorbing experiment I ever tackled*". *Eliza* herself remarks to *Higgins* that Pickering might need clothes for:

"the next girl you pick up to experiment on."

At the end, she gets fed up so she asks Pickering:

"Will you drop me altogether now, the experiment is over".

It is also noticeable that *Higgins*' transformation of *Eliza* even implies a master-slave relationship. *Higgins* considers *Eliza* a: "*property*", for he says "*The girl doesn't belong to anybody – is no use to anybody but me*".

He talks of *Eliza* as a "*slave*" whom he has bought for five pounds. He is the only one authorized to transform her into another form. When *Higgins*' mother suggests that *Eliza* should live with her father, he protests that:

"she doesn't belong to him. I paid him five pounds for her".

He even explicitly expresses his opinion to *Eliza*:

"No use slaving for me and then saying you want to be cared for: who cares for a slave".

With all his experience and knowledge, *Higgins* can neither perceive nor respect the human being behind the flower girl even after her transformation. This is why *Eliza* is embittered when she tells *Higgins* that she just wants a little kindness, and since he is rude and never willing to stoop to show her some, she will depart his house and marry the poor *Freddy*. Some other critics see that *Eliza-Higgins*' relationship is like an artist and his masterpiece. In this respect, *Higgins*' role as an artist is parallel to *Pygmalion*, the mythical artist. *Higgins*' pursuit of phonetics is artistic in the sense that it seeks to create harmony and beauty in the human speech. He transforms the "detestable" and "disgusting" sounds of the flower girl into the musical and beautiful expressions used in "the language of Shakespeare and Milton and the Bible".

AL-Hakim 's play portrays how *Pygmalion*, the great artist, who has so far led a celibate life, falls in love with a beautiful, female statue which he has made. Because he is dissatisfied with the ivory, unresponsive statue, called *Galatea*, *Pygmalion* yearns for transforming it into a lively woman. Hence, he prays to Venus, the goddess of love, to breathe life into the ivory *Galatea*. But when Venus grants his wish, the mortal *Galatea* disappoints *Pygmalion* with her foolish conduct. Then, she runs off with *Narcissus*, *Pygmalion*'s foster son. *Pygmalion* realizes that she is:

"a trivial creature . . . a foolish woman running away with a foolish youth".

Apollo intervenes to save *Pygmalion*'s marriage by transforming the foolish *Galatea* into a noble and devoted wife. Yet, *Pygmalion* gets tired of his mortal wife because he finds her neither interesting nor inspiring. Thus, he asks the gods to transform her again into an ivory statue;

"Give me back my work and take yours! . . . give me back my art . . . I want her an ivory statue again".

Even when this request is granted by the gods, the artist develops a strange aversion to the statue. It torments him with the memory of his "dead" wife. In a moment of despair, *Pygmalion* destroys the statue so he ends as a bereaved husband and a ruined artist. *Pygmalion*'s suspicion of the female sex is confirmed by his wife's thoughtlessness. Although *Apollo* performs a miracle and improves the mortal *Galatea* morally, she cannot live up to *Pygmalion* intellectually. Besides, *Pygmalion* is alarmed to think that *Galatea* is destined to grow old and die. Faced with the dilemma of choosing between a woman and a statue, *Pygmalion* determines to save his work of art. He addresses the gods referring to *Galatea*'s transformation;

"You have turned this glorious work . . . into a trivial creature". Some other critics see that *Galatea- Pygmalion*'s relationship is like an artist and his masterpiece. In this respect, *Pygmalion* ' role as an artist is parallel to *Pygmalion*, the Greek mythical artist. The artist's relationship to life and in particular to the woman who is, according to *AL-Hakim*, life's greatest temptation. Throughout the play, it is clear that *AL-Hakim* suggests that the artist should live like a priest who is not to be transformed into an ordinary man chasing his desires. His faith in art should be unwavering and absolute. Once he falls into the trap of life, he can never rise again. To confirm the idea that the woman plays a negative role in the artist's life, *AL-Hakim* portrays *Galatea* as a subsidiary character. She is no match to her arrogant husband. Her intellect does not

cope with him so she appears meek when he orders her, "Silence, woman!". Her only reply is "Have I said anything wrong, dear *Pygmalion*".

In *Al-Hakim's Pygmalion*, there is an emphasis on the relationship connecting the artist to his artistic product. This is apparent in *Pygmalion's* second wish; to transform the woman again into a statue. He prefers the statue to, his creation, to the real woman.

4.1.3: The Life Force

Drawing on a power, *Shaw* called the Life Force, human beings could both evolve to the full extent of their capabilities and collectively turn to the task of transforming society. This theme is expressed clearly by the transforming process for *Eliza* from a poor girl to an aristocratic one. It is a matter of science as expressed by *Higgins* in act one. *Shaw* believed in a spirit he called the Life Force that would help improve and eventually perfect the world. This hope for human and social improvement gave a sense of purpose to much of *Shaw's* work and had a broad range of effects across many facets of his life. It also led to his rebellion against the prevailing idea of "*art for art's sake*". At the beginning of the play, *Eliza's* voice is like a goat's voice, her body is dirty, her hair is neglected, her behavior is silly and intolerable and her look is disgusting. However, when she agrees to join *Higgins'* phonetic classes, she climbs the social ladder. By the passage of time, *Eliza's* voice is changed to be as a member of a high class, her body is now shining and more beautiful, her language is eloquent at speech, and her behavior is mostly welcomed. It is the power of science that makes a person raises upon his class. Regarding *Al-Hakeem's Pygmalion*, it sheds light on this theme also under the title of the power of art as expressed by the God *Apollo*:

"The power of art and the creation faculty of these people are sometimes able to create beautiful creatures that we, gods, cannot compete to do the same for these people are free in sublimity whereas we are prisoners of the system".

It is true that *Pygmalion* does not possess the absolute powers of Gods, yet his ability to actualize and transform the ideal beauty into a statute is unmatched. Ironically, *Pygmalion*, the mortal being has created an immortal, ideal statue whereas the immortal Gods have transformed

it into a mortal, foolish being. This is an indicator of the supreme power of the artist. This is why *Pygmalion* is very proud of his art when he says;

"Art is my power . . . my miracle . . . my weapon".

Yet, *Pygmalion*, the artist, has been suffering because of his creative power, for he must live alone without the joy of the social interaction of the natural being. Leading a god-like life, he gets fed up; "For the first time" *Pygmalion* says:

"I feel the burden of creation and its coldness, loneliness, and cruelty".

The dilemma of *Pygmalion* is that he is a blend of divine, being a nonesuch artist, and human, being a natural man. Because of this double nature, *Pygmalion* wavers between his divine sublimity and human needs.

4.2: DIFFERENCES

4.2.1: General Differences:

G. B. Shaw and *Tawfiq AL-Hakim* introduce the original myth of *Pygmalion* in two different ways. Whereas *AL-Hakim's Pygmalion* carved something beautiful out of raw stone and give it life, *Shaw's Higgins* takes a "guttersnipe," a "squashed cabbage leaf" up out of the slums and makes her into an exquisite work of art.

To confirm this idea, the difference between the two plays is formal where we find *G.B Shaw* has added the realistic approach to his play represented by the character of *Higgins* who is a modern scholar uses linguistics to reach his creature *Eliza* to the highest levels of social positions, while *AL-Hakim* uses the character of *Pygmalion*, who is an artist, preserved by his mythical features to reach his creature *Galatea* into perfection. We notice an essential difference between the two plays lies in intellectual dimension which reflects on creativity because *AL-Hakim* believes in "art for art's sake", however he is found to be in a fix or hesitated. On the other hand, the socialistic writer *Shaw* believes in "art for life's sake" so he tries to introduce the power of science represented by Phonetics which is devoted for a man's purposes. It is clear that *Shaw* intended to integrate *science with art* to be devoted for serving a man so as to ascend him spiritually and intellectually. Regarding *AL-Hakim*, he was very faithful to the original Greek myth, affected by its numerous details so the points of similarities appear to be more than the points of differences. The character which the events of the play revolve around is a character

having approximately the same features. The artist (*Pygmalion*) dovetails his art to the extent of banding together and wishing to grant life to his piece of art and the goddess achieve his wish by granting life to his statue and transforming it to a human being both in the myth and the play. *AL-Hakim*'s faithfulness to the original myth can be noticed through the names. One of the differences that *G.B Shaw* gives his characters freedom (self-determination) to express what is going around their minds trying to be neutral so as to offer a chance for those who oppose him in his opinion (*Shaw* was socialistic and *Higgins* is aristocratic) as well as his supporters regardless of his sympathy with the poor character (*Eliza*) and his irony of the aristocratic character. *AL-Hakim*'s *Pygmalion* expresses in this play his internal conflict between "isolating art from life" or "attaching art to life" hence by the end of the play *Pygmalion* is double-minded between art and life. *Pygmalion* prays again for the goddess to grant life to his ivory statue but he is tormented mentally and psychologically to reach a critical moment. When the goddess doesn't response to him, he realizes a painful truth that is the impossibility of making *art setting apart from life*" *Pygmalion* shouting destroying the head of the statue:

"no... no... you are no longer an example for what I should make"

We can say the difference between the two plays lies in their remoteness or proximity to the original myth.

4.2.2: Symbolism

G.B Shaw has succeeded in constructing his play according to two harmonious dimensions: the first is a realistic approach contains vital characters move in realistic atmosphere, appear far away from the myth, and lose in the details of daily life, the second is a mythical approach we sense an artist's relation to what he creates or particularly a scholar's relation to what he products. *Higgins*' relation to *Eliza* appeared at beginning a negative one characterized by *Higgins*' refusal to the marriage by *Eliza*. There is no doubt that *G.B Shaw* adopts a social situation arises from his socialistic belief and his situation to social discrimination which was at the top in his days. But *Tawfiq AL-Hakim*'s play based on the myth which enables him to construct a symbolic frame to his play achieving the contemporary principle in using a myth as a form for expressing a contemporary human experiment also the character is functioned

symbolically. *Pygmalion* represents the human being who looks for truth so his running after art is just a kind of looking for the truth.

AL-Hakim intentionally functions the mythical symbols to absorb the different sides in meaning at the same time; a side is related to the downright mythical indication etc. *Pygmalion's* revulsion towards *Galatea* after becoming a real woman represents semantically an essential value according to *AL-Hakim's* symbolic point of view which is these unintelligible secrets arouse souls to run after them hopping to recognize their recesses. In his preface to *Pygmalion*, *AL-Hakim* makes a statement throws an interesting light on his own conception of his development as a playwright. "About twenty years ago" he says: "I used to write for the stage in the true sense of those words', and the true sense of 'writing for the stage' is ignorance of the existence of the printing-press." As for now he continues, " I set up my theater inside my mind , and I make the actors thoughts moving freely amidst ideas, wearing the costumes of symbols ' the dramatic surprises are no longer in the plot so much as in the thought". This, he concludes, to bridge the gap between himself and the stage.

4.2.3: Artist's Attitude towards His Creation (Art)

The two playwrights have dealt with this theme differently. Looking deeply to the way in which *G.B Shaw* posed this idea presented by the character of *Higgins* who refuses getting married from *Eliza* because she is still having the portray –in his mind- as his apprentice so she can't reach the social class to which he belongs.

Whatever she greatly achieves in her life regarding manners, speech, conduct, and appearance, she is an uneducated poor rural lady. He deprives her from her humanity by treating her like a toy or as a means for his scientific experiments or neglects her emotional feelings after she has lost in his love in the course of the cool reaction he had shown, therefore his attitude towards her is similar to a scholar's attitude, who is out of his feelings and emotions, towards his pupil. In addition, he takes the position of a discriminated man who rejects seeing the poor classes' people are rising socially to be his peers. *G.B Shaw* may think that artist's admiration of his own art (creation) to the extent of integration or having the desire for everlasting communication with it (art) only expresses a romantic situation as it happens in the myth. To *Shaw's* view, a writer should elevate his own feelings of his characters so as to allow them move

freely and express their feelings and thoughts as well. *Shaw's* creativity lies in his neutrality towards his characters by offering them extraordinary freedom to express what is going around their minds and hearts. This is the reason makes him to be neutral so as to give the chance for who disagrees with him (*Higgins*) as well as providing the opportunity for those who agree with him completely. In contrast to *Shaw*, *Tawfiq AL-Hakim's Pygmalion* carries in its totality a different point of view represented by the character of *Pygmalion* who has engraved a beautifully good-looking made statue ,called *Galatea* ,through his creative power of art and inscription. Having succeeded in making *Galatea* a unique one in a world dominated by thousands of statues, *Pygmalion's* earthly human nature began arousing the soul of love, affections, senses, feelings and emotion in him towards his creation (*Galatea*). He asks the goddess of life and love (Venus) to grant life to his piece of art in order to marry her, which in turn, resulted in Venus's response to his prayer. *Tawfiq AL-Hakim* may think that artist's admiration of his own art (creation) to the extent of integration or having the desire for everlasting communication with it (art) expresses a realistic situation as it happens in the myth. But this romanticized idealistic point of view has been totally destroyed by the end of the play when we see *Pygmalion* prays again for the goddess (Venus) to return back his everlasting old statue instead of the mortal being *Galatea*.

By this brief shadowing to this theme , it is clear that *G.B Shaw's* play has a realistic approach since it deals with issues taken from the daily life while *AL-Hakim's* Play has a romantic approach since it deals with mythical issue from the world of imagination. In this sense, one sees how both *G.B Shaw* and *AL-Hakim* make use of the original myth of *Pygmalion* for the sake of each one's purposes.

4.2.4: The Motif of Transformation

Although the motif "*transformation*" is evident in both plays, yet *Shaw* and *AL-Hakim* have employed it differently to reach certain dramatic intentions. It is undeniable that both heroes are similar in some aspects. For instance, both *Higgins* and *Pygmalion* are egocentric. They are occupied with their ambitions, gains, and losses. They consider others as much as they serve their ego and fulfill their purposes. Yet, in *AL-Hakim's* play, *Pygmalion* suffers because of the conflict between art and life whereas *Shaw's Higgins* is never torn between his human needs

and his professional zeal. To the end, *Higgins* is not transformed into a new condition; contrarily, he clings to his "*intellectual life*". Thus, all what he invites *Eliza* to is to join him in an intellectual fellowship.

The CONCLUSION

This research compared the myth of *Pygmalion* between Irish writer Bernard *Shaw*, and Arabic one, *Tawfiq AL-Hakim*. At the beginning of this research, an introduction and a summary of the ancient Greek *Pygmalion* and a summary of the two plays are given to compare and contrast the two plays of these two famous English and Arabic playwrights. It has offered views of some critics and then addressed the juxtaposition between the themes in the two plays as well as the juxtaposition of events, also talked about the difference between the original play and each of the authors to the symbol in this play, and also showed the success of the two senior authors.

The myth *Pygmalion*, in its totality, has contributed to form the atmosphere of deferent genres of the modern literature including (drama- poetry- novel). This can be noticed clearly in this research, which dealt with *Pygmalion* of *AL-Hakim*'s and *Shaw*'s plays. It is clear that G.B *Shaw* has been affected by the original ancient myth, as well as *Tawfiq AL-Hakim*, whose play is irrespective according to the apparent difference between them. It is natural that the former affects the latter, especially both the two writers wrote in one literary genre (drama). With no doubt, *AL-Hakim* got benefit from the dramatic construction for Bernard *Shaw*. *AL-Hakim* has confessed himself of the merit of *Shaw*. This is obvious from the comparative study between the two plays which reveals parallels between the characters, events and themes especially *transformation*; this is related to two reasons, the first, is that the two playwrights extract from the same source which is the ancient Greek myth, the other is that *AL-Hakim* has been influenced by *G.B. Shaw*. From the comparative study which sheds light on the similarities and differences between *AL-Hakim*'s intellectual world-famed play and *Shaw*'s worldcelebrated social satire, the two plays entitled *Pygmalion*, it is obvious that *AL-Hakim* has been affected by *G.B Shaw* in the idea of transformation but the latter has functioned the myth to reach realistic ideas. *AL-Hakim* has adopted the original myth by the way of *paste and copy* so he was criticized by many critics for this behavior and this is the reason his play did not get the expected success.

G.B Shaw's success is related to his extraordinary versatile ability to adopt the Greek myth and makes modifications to suit social demands.

G.B Shaw has succeeded in constructing his play according to two harmonious dimensions: the first is, a realistic approach contains vital characters move in realistic atmosphere, appear far away from the myth, and lose in the details of daily life; the second is a mythical approach we sense an artist's relation to what he creates or particularly a scholar's relation to what he products. However, *Tawfiq AL-Hakim's* play based on one dimension which is the mythical construction and has been faithful to that. Though AL-Hakim's *Pygmalion* is closer to the original Greek myth, *G.B Shaw's Pygmalion* is more beneficial than *ALHakim's to Pygmalion* 's myth and using the idiom *mythical construction* is figuratively utilized here because the majority of relations, struggles and conflicts are not controlled by extraordinary powers but controlled by the science which makes miracles in our temporary world.

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