Sudan University of Science and Technology

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Investigating The Social Conflict Between Upper Class And Lower Class In Pygmalion Play By G B. Shaw

الصراع الاجتماعي بين الطبقات العليا والطبقات السفلي في مسرحية بيجماليون للكاتب جورج برنارد شو

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of MA in Literature

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Thesis title: Investigating the Social conflict between Upper Class and Lower class in Pygmalion Play by G. B. Shaw

التحقيق في الصراع الاجتماعي بين الطبقة العليا والطبقة الدنيا في مسرحية بجماليون لجورج برناردشو

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بِسْمِ اللهِ الرَّحْمنِ الرَّحِيمِ

قال تعالي :

الايــــــــــــــــــــــــة

﴿ ٨ ﴾ أَمَّنْ هُوَ قَانِتٌ ءَانَآءَ ٱلَّيْلِ سَاجِدًا وَقَآئِمًا يَحْذَرُ ٱلْأَخِرَةَ وَيَرْجُواْ رَحْمَةَ رَبِّهِ ۗ قُلْ هَلْ يَسْتَوِى ٱلَّذِينَ يَعْلَمُونَ وَٱلَّذِينَ لَا يَعْلَمُونَ ۗ إِنَّمَا يَتَذَكَّرُ أُوْلُواْ ٱلْأَلْبَبِ ﴿ ٩ ﴾

صدق الله العظيم

سورة الزمر الاية (٩)

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Dedication:

This thesis is dedicated to my parents who have presented me the opportunity of an education from the best schools and help me throughout my life.

I dedicated this study to my Dr.Tagelsir Hassan Bashoum who has been my friend Guide and good advisor.

This study is dedicated to all my family who have always stood by me.

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Firstly I do thank Allah, the most high, the most able, who gave me Health and help me to do this study.

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Abstract

This study has two purposes:

Showing the way of upper class and middle class in interact Reveal the action of Eliza to change lower class people. her Social class status.

The researcher applies The Qualitative Method because it is a type of scientific research which seeks answer to a question systematically, uses a predefined set of procedures to answer question, collect evidence.

It involves describing situations opinion, and motivations.

The study come out with some results. The outcome of good training Eliza let her to be able to changes her appearance and speech and gets her moral reforms. She gets her independent and emancipated herself and feels she is equals with Prof Higgins himself.

The study offered some recommendation: In teaching literature the focus should be on the most important of which are recommends any educated persons to respect their Languages specially students and teachers they must learn phonetics and all other aspects of Language. Upper class must help lower class people to have good education and good jobs.

المستخلص

اجري الباحث هذه الدراسة لغرضين: ليظهر طريقة الطبقات العليا والطبقات الوسطي في تعاملها مع الناس المصنفة في الطبقات السفلي وليكشف العمل والمجهود الضخم الذي قامت به اليزا في دراستها وتمارينها حتي استطاعت ان تتحول الي سيدة راقية مثل سيدات الطبقات العليا .

طبق الباحث الطريقة النوعية (الكيف) لانها تتبع البحث العلمي ولانها تبحث عن الاجابات بصورة منظمة وتستعمل المعارف السابقة ووضعها لاجراء رد منطقي للسؤال وتجمع الادلة وتشمل وصف الاوضاع والاراء والدوافع.

خلصت الدراسة إلي نتائج من أهمها نتيجة التدريب الجيد والدراسة لعدة اشهر جعل اليزا تكون قادرة علي تغيير مظهرها وطريقة تحدثها واصلاحها اخلاقيا تحصل علي شخصية استقلالية وتحرر نفسها لدرجة انها تحس بانها أصبحت مساوية للبروفسور هيجينز نفسه.

إضافة إلي ذلك يجب أن يكون التركيز في دراسة الادب علي الاتي اي شخص متعلم أن يحترم لغته و خاصة الطلاب و المعلمون و عليهم أن يدرسوا النحو و علم الاصوات حتى ينال التلاميذ ملكة النطق الصحيح للكلمات و ينشأوا علي ذلك يوصي الباحث الناس في الطبقات الاجتماعية العليا أن يعاملوا الناس في الطبقات السفلي احسن معاملة و مساعدتهم ليحصلوا علي تعليم جيد ليؤهلهم أن يجدوا عمل جيد ليحصلوا علي العيش الكريم.

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Chapter One

Chapter One

Introduction

1.1 Background of the study

There are many conflict in society, one of them is social class problem. This phenomenon happens in every society around the world. It becomes the great problem which has to be faced by all the countries. In every country, social class has different structure, it is based on the society life background. The phenomenon of social class is always interesting to be discussed because it has different cases in every society. Social class is also one of the important problems which have a great impact to the social life. Social class implies that money separates people into different groupings. It means that social class make different level of class in society based on money. Class is a group of people in the same social class and economical factories one of dimensions that determine the social class of people in the society. From the explanation above the writer can conclude that social class happens when a society classifies people into a poor and the rich. It can create a big gap in both. The big gap itself is about economic aspect. It shows that the economic system in the real process that created human's effort and behavior that structure human society.

There are many aspects in the society which are influenced by social class such as the way of speaking, dressing, and thinking. The people which are known as upper class people wear beautiful and branded clothes. In the other hand, the

people who are known as lower class people wear standard clothes or even worse. The social class also reflects someone's behavior and attitude. The variations of their behaviors are caused by some cases such as family, environment, and education. The way they behave in the society shows the way of their life in their environment. By looking at their behavior, someone can conclude whether they have high education or not. Not only that, the other life's aspect that also influenced by social class are education, law and also workplace In education, the people which are known as upper class people send their children to the good school such as international school. They get good education with the good facilities. It make them will be admitted in a good university. It is different with people which is known as lower class, they just can send their children in a standard school or sometimes they cannot send their children to the school because they do not have enough money. Those conditions will give impact to the work place. For those which is graduated from the good university they will be easy to get a good job with the high salary. But for those whom have not gotten good education, they will difficult to get a good job.

Such kind of this topic can be found in literary works. According to Van Doren that literature is a highly valued writing. It is considered as an imitation of the world (p.587). From those opinions, it can be said that all the things that are happened in the world can be seen in literary work. There are many literary works such as novel, drama, poem and many others. One of the literary works that contains this topic is drama *Pygmalion* by George Bernard Shaw. The

drama *Pygmalion* tells about the struggle of flower girl, named Eliza that is known as lower class people. She struggles to change her social class status by learning to speak as a lady to Mr. Henry Higgins. Eliza wants to prove that she can change her social class status if she speaks as a lady. So that everybody around her will recognize her and not underestimate her anymore.

In their life, people try to do anything to reach their goals. No matter how he or she is, they can become success in their life if they want to hard work. It can be seen in Eliza's struggle to get the higher social class status. Even from other people it seems impossible, but Eliza believes that she also has the same right with another lady from upper class people. No matter how another people try to underestimate her because of her social class status, she does not want to give up until she can be looked as any lady.

Based on the explanation above, the writer intends to make study about the class struggle in the society where the social class becomes a measure to determine whether people are in the upper or lower class. The writer is interested in discussing this topic because the writer wants to know how people in different class status interact. The struggle of Eliza as the lower class people to get the equality with any other ladies from upper class people is also interested to be discussed.

Statement of the Problems

The writer formulates the Statement of the problems as follows:
1. How do the characters from different classes in the selected text interact?
2. How is the struggle of Eliza to change her social class status?

1.2 Research questions

The study will provide answers to the following questions:
1. How do the characters from different classes in the selected text interact?
2. How is the struggle of Eliza to change her social class status?

1.3 Objective of the study
The writer conducts this study with two purposes:
1. showing the way of upper class and middle class people in interact lower class people.
2. Reveal the action of Eliza to change her social class status.

1.4 Significance of conducting the study
There must be such important thing in every analysis. It contains purpose which gives benefit things to the writer and also to the reader. In this study, the writer intends to give spirit to people which is included in lower class especially to never give up to reach their dreams. This study is also expected to make people more care with the other even they are in different level of social class status.

1.5 Scope and Limits

Drama *Pygmalion* by George Bernard Shaw is a drama rich in themes to explore. To avoid a broader analysis, this study is focused on the depiction of Eliza's struggle to get the higher social class status that also supported by other characters whom has direct relation to the main character in Pygmalion. How people from different class interact is also analyzed through main character.

H. Definition of key terms
Class
Class is a group of people in the same social class and economical factor is one of dimensions that determine the social class of people in the society (Dwipayana30)
Upper class
Upper class people is group of people that have good job with big salary, high in property ownership with high authority flowing from such ownership (Kerbo13).

Middle class
It consists of group of people with relative little poverty, but high to middle position in occupation (non-manual labor) and authority (Kerbo13).

Lower class people
This class is class where the group of people that have no property, who are often unemployed and have no authority (Kerbo14).
Cockney

The cockney dialect is an English dialect spoken in the East End of London. It is typically associated with working class citizens of London, who were called cockneys (Wright18).

Squashed cabbage leaf

An insult back in old English with the equivalence to what we call a bitch (in an English accent) you stupid ("Urban Dictionary")

Chapter Two

Chapter Two

Literature Review and previous Studies

2.1 Introduction

This chapter will provide information about the following points:

- Background of the paly itself.
- Literary elements
- Previous studies.

2.2 Background of the play

2.2.1 Origin of the play's title

Shaw wrote Pygmalion in 1912, but he took its name from an Ancient Greek myth. The most famous of its many versions can be found in the Roman poet Ovid's Metamorphoses.

Shaw was a prolific writer. He was a playwright, a novelist, a critic and a publicist. He made success in the field of realistic drama. He criticized bourgeois moral, robbery, appropriation of the fruits of other common people's labor, showed injustice of the society.

In Pygmalion Shaw masterfully connected two themes equally exciting for him: the problem of social inequality and the problem of the classical English language. Act by act, word by word we understand that the set of behavior,

that is the form and the speech maintenance, manner of judgment and thoughts, habitual acts and typical reactions of people are adapted for the conditions of their environment. The subjective being and the objective world correspond each other and mutually penetrate into each other.

Pygmalion is one of Shaw's masterwork and reveals the mastership of the playwright. It was written when the author reached the peak of his creative activity. In this work Shaw touched upon social and economic problems of the British people in the beginning of the industrial 20th century. Shaw wants to say in this work that education and proper upbringing of people may lead the world to harmony in spiritual and material lives of human beings. That is why one of the main heroes of the work Higgins, the professor of phonetics, says, "The great secret is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as in the myth, Pygmalion, a sculptor from Cyprus, hates women, and especially hates the idea of getting married. With wondrous art, he creates a beautiful statue more perfect than any living woman. The more he looks upon her, the more deeply he falls in love with her, until he wishes that she were more than a statue. This statue is Galatea. Lovesick, Pygmalion goes to the temple of the goddess Venus and prays that she give him a lover like his statue; Venus is touched by his love and brings Galatea to life. When Pygmalion returns from Venus' temple and kisses his statue, he is delighted to find that she is warm and soft to the touch. Pygmalion marries the ivory sculpture

changed to a woman under Venus' blessing. They had a son, Paphos, which he took from his home.

Myths such as this are fine enough when studied through the lens of centuries and the buffer of translations and editions, but what happens when one tries to translate such an allegory into Victorian England? That is just what George Bernard Shaw does in his version of the Pygmalion myth. In doing so, he exposes the inadequacy of myth and of romance in several ways. For one, he deliberately twists the myth so that the play does not conclude as euphorically or conveniently, hanging instead in unconventional ambiguity. Next, he mires the story in the sordid and mundane whenever he gets a chance. Wherever he can, the characters are seen to be belabored by the trivial details of life like napkins and neckties, and of how one is going to find a taxi on a rainy night. These noisome details keep the story grounded and decidedly less romantic. Finally, and most significantly, Shaw challenges the possibly insidious assumptions that come with the Pygmalion myth, forcing us to ask the following: Is the male artist the absolute and perfect being who has the power to create woman in the image of his desires? Is the woman necessarily the inferior subject who sees her lover as her sky? Can there only ever be sexual/romantic relations between a man and a woman? Does beauty reflect virtue? Does the artist love his creation, or merely the art that brought that creation into being Famous for writing "talky" plays in which barely anything other than witty repartee takes center stage (plays that the most prominent critics of his day called non-plays), Shaw finds in Pygmalion a way to turn the talk into action, by hinging the fairy tale outcome of the flower girl on precisely

how she talks. In this way, he draws our attention to his own art, and to his ability to create, through the medium of speech, not only Pygmalion's Galatea, but Pygmalion himself. More powerful than Pygmalion, on top of building up his creations, Shaw can take them down as well by showing their faults and foibles. In this way, it is the playwright alone, and not some divine will, who breathes life into his characters. While Ovid's Pygmalion may be said to have idolized his Galatea, Shaw's relentless and humorous honesty humanizes these archetypes, and in the process brings drama and art itself to a more contemporarily relevant and human level.

2.2.2 Plot of the play

(a) Act One

Portico of Saint Paul's Church (not Wren's Cathedral but Inigo Jones Church in Covent Garden vegetable market) - 11.15p.m. A group of people are sheltering from the rain. Amongst them are the Eynsford-Hills, superficial social climbers eking out a living in "genteel poverty", consisting initially of Mrs. Eynsford-Hill and her daughter Clara. Clara's brother Freddy enters having earlier been dispatched to secure them a cab (which they can ill afford), but being rather timid and faint-hearted he has failed to do so. As he goes off once again to find a cab, he bumps into a flower girl, Eliza. Her flowers drop into the mud of Covent Garden, the flowers she needs to survive in her poverty-stricken world. Shortly they are joined by a gentleman, Colonel Pickering. While Eliza tries to sell flowers to the Colonel, a bystander

informs her that a man is writing down everything she says. The man is Henry Higgins, a professor of phonetics. Eliza worries that Higgins is a police officer and will not calm down until Higgins introduces himself. It soon becomes apparent that he and Colonel Pickering have a shared interest in phonetics; indeed, Pickering has come from India to meet Higgins, and Higgins was planning to go to India to meet Pickering. Higgins tells Pickering that he could pass off the flower girl as a duchess merely by teaching her to speak properly. These words of bravado spark an interest in Eliza, who would love to make changes in her life and become more mannerly, even though, to her, it only means working in a flower shop. At the end of the act, Freddy returns after finding a taxi, only to find that his mother and sister have gone and left him with the cab. The streetwise Eliza takes the cab from him, using the money that Higgins tossed to her, leaving him on his own. When she reaches home she does not pay the taxi fare because she thinks that a shilling for two minutes is very much.

(b) Act Two

Higgins' - Next Day. As Higgins demonstrates his phonetics to Pickering, the housekeeper, Mrs. Pearce, tells him that a young girl wants to see him. Eliza has shown up, and she tells Higgins that she will pay for lessons. He shows no interest in her, but she reminds him of his boast the previous day, so she can talk like a lady in a flower shop. Higgins claimed that he could pass her for a duchess. Pickering makes a bet with him on his claim, and says that

he will pay for her lessons if Higgins succeeds. She is sent off to have a bath. Mrs. Pearce tells Higgins that he must behave himself in the young girl's presence. He must stop swearing, and improve his table manners. He is at a loss to understand why she should find fault with him. Then Alfred Doolittle, Eliza's father, appears with the sole purpose of getting money out of Higgins. He has no interest in his daughter in a paternal way. He sees himself as member of the undeserving poor, and means to go on being undeserving. He has an eccentric view of life, brought about by a lack of education and an intelligent brain. He is also aggressive, and when Eliza, on her return, sticks her tongue out at him, he goes to hit her, but is prevented by Pickering. The scene ends with Higgins telling Pickering that they really have got a difficult job on their hands.

(c) Act Three

Mrs. Higgins' drawing room. Higgins bursts in and tells his mother he has picked up a "common flower girl" whom he has been teaching. Mrs. Higgins is not very impressed with her son's attempts to win her approval because it is her 'at home' day and she is entertaining visitors. The visitors are the Eynsford-Hills. Higgins is rude to them on their arrival. Eliza enters and soon falls into talking about the weather and her family. Whilst she is now able to speak in beautifully modulated tones, the substance of what she says remains unchanged from the gutter. She confides her suspicions that aunt was killed by relatives, and mentions that gin had been "mother's milk" to this aunt, and that Eliza's own father was always more cheerful after a good amount of gin. Higgins

passes off her remarks as "the new small talk", and Freddy is enraptured. When she is leaving, he asks her if she is going to walk across the park, to which she replies, "Walk? Not bloody likely!" (This is the most famous line from the play, and, for many years after the play's debut, use of the word 'bloody' was known, as a Pygmalion; Mrs. Campbell was considered to have risked her career by speaking the line on stage.) After she and the Eynsford-Hills leave, Henry asks for his mother's opinion. She says the girl is not presentable and is very concerned about what will happen to her, but neither Higgins nor Pickering understand her thoughts of Eliza's future, and leave feeling confident and excited about how Eliza will get on. This leaves Mrs. Higgins feeling exasperated, and exclaiming, "Men! Men!! Men!!!"

However, the six months are not yet up, and just in time for the Embassy Ball Eliza learns to behave properly as well as to speak properly. The challenge she faces is increased, however, by the presence at the Ball of Nepommuck, a former pupil of Higgins' who speaks 32 languages and is acting as an interpreter for a "Greek diplomatist" who was in fact born the son of a Clerkenwell watchmaker and "speaks English so villainously that he dare not utter a word of it lest he betray his origin." Nepommuck charges him handsomely for helping keep up the presence. Pickering worries that Nepommuck will see through Eliza's disguise; nonetheless, Eliza is presented to the Ball's hosts, who, impressed by this vision of whom they know nothing, dispatch Nepommuck to find out about her. Meanwhile Higgins, the interesting work done, rapidly loses interest in proceedings as he sees that no-one will see through Eliza. Indeed, Nepommuck returns to his hosts to report that he has detected that Eliza is not

English, as she speaks it too perfectly ("only those who have been taught to speak it speak it well"), and that she is, in fact, Hungarian, and of Royal blood. When asked, Higgins responds with the truth - and no-one believes him.

(d) Act Four

Higgins' home - The time is midnight, and Higgins, Pickering, and Eliza have returned from the ball. A tired Eliza sits unnoticed, brooding and silent, while Pickering congratulates Higgins on winning the bet. Higgins scoffs and declares the evening a "silly tomfoolery", thanking God it's over and saying that he had been sick of the whole thing for the last two months. Still barely acknowledging Eliza beyond asking her to leave a note for Mrs. Pearce regarding coffee, the two retire to bed. Higgins returns to the room, looking for his slippers, and Eliza throws them at him. Higgins is taken aback, and is at first completely unable to understand Eliza's preoccupation, which aside from being ignored after her triumph is the question of what she is to do now. When Higgins does understand he makes light of it, saying she could get married, but Eliza interprets this as selling herself like a prostitute. "We were above that at the corner of Tottenham Court Road." Finally she returns her jewelry to Higgins, including the ring he had given her, which he throws into the fireplace with a violence that scares Eliza. Furious with himself for losing his temper, he damns Mrs. Pearce, the coffee and then Eliza, and finally himself, for "lavishing" his knowledge and his "regard and intimacy" on a "heartless guttersnipe", and retires in great dudgeon.

(e) **Act Five**

Mrs. Higgins' drawing room, the next morning. Higgins and Pickering, perturbed by the discovery that Eliza has walked out on them, call on Mrs. Higgins to phone the police. Higgins is particularly distracted, since Eliza had assumed the responsibility of maintaining his diary and keeping track of his possessions, which causes Mrs. Higgins to decry their calling the police as though Eliza were "a lost umbrella". Doolittle is announced; he emerges dressed in splendid wedding attire and is furious with Higgins, who after their previous encounter had been so taken with Doolittle's unorthodox ethics that he had recommended him as the "most original moralist in England" to a rich American founding Moral Reform Societies; the American had subsequently left Doolittle a pension worth three thousand pounds a year, as a consequence of which Doolittle feels intimidated into joining the middle class and marrying his missus. Mrs. Higgins observes that this at least settles the problem of who shall provide for Eliza, to which Higgins objects — after all, he paid Doolittle five pounds for her. Mrs. Higgins informs her son that Eliza is upstairs, and explains the circumstances of her arrival, alluding to how marginalized and overlooked Eliza felt the previous night. Higgins is unable to appreciate this, and sulks when told that he must behave if Eliza is to join them. Doolittle is asked to wait outside.

Eliza enters, at ease and self-possessed. Higgins blusters but Eliza isn't shaken and speaks exclusively to Pickering. Throwing Higgins' previous insults back at him ("Oh, I'm only a squashed cabbage leaf"), Eliza remarks that it was

only by Pickering's example that she learned to be a lady, which renders Higgins speechless. Eliza goes on to say that she has completely left behind the flower girl she was, and that she couldn't utter any of her old sounds if she tried — at which point Doolittle emerges from the balcony, causing Eliza to relapse totally into her gutter speech. Higgins is jubilant, jumping up and crowing over her. Doolittle explains his predicament and asks if Eliza will come to his wedding. Pickering and Mrs. Higgins also agree to go, and leave with Doolittle with Eliza to follow.

The scene ends with another confrontation between Higgins and Eliza. Higgins asks if Eliza is satisfied with the revenge she has wrought thus far and if she will now come back, but she refuses. Higgins defends himself from Eliza's earlier accusation by arguing that he treats everyone the same, so she shouldn't feel singled out. Eliza replies that she just wants a little kindness, and that since he will never stoop to show her this, she will not come back, but will marry Freddy. Higgins scolds her for such low ambitions: he has made her "a consort for a king." When she threatens to teach phonetics and offer herself as an assistant to Nepommuck, Higgins again loses his temper and promises to wring her neck if she does so. Eliza realizes that this last threat strikes Higgins at the very core and that it gives her power over him; Higgins, for his part, is delighted to see a spark of fight in Eliza rather than her erstwhile fretting and worrying. He remarks "I like you like this", and calls her a "pillar of strength". Mrs. Higgins returns and she and Eliza depart for the wedding. As they leave Higgins incorrigibly gives Eliza a number of errands to run, as though their recent conversation had not taken place. Eliza disdainfully explains

why they are unnecessary, and wonders what Higgins is going do without her. Higgins laughs to himself at the idea of Eliza marrying Freddy as the play ends.

(f) Ending

Pygmalion was the most broadly appealing of all Shaw's plays. But popular audiences, looking for pleasant entertainment with big stars in a West End avenue, wanted a "happy ending" for the characters they liked so well, as did some critics. During the 1914 run, to Shaw's exasperation but not to his surprise, Tree sought to sweeten Shaw's ending to please himself and his record houses. Shaw returned for the 100th performance and watched Higgins, standing at the window, toss a bouquet down to Eliza. "My ending makes money, you ought to be grateful," protested Tree. "Your ending is damnable; you ought to be shot." Shaw remained sufficiently irritated to add a postscript essay, "'What Happened Afterwards," to the 1916 print edition for inclusion with subsequent editions, in which he explained precisely why it was impossible for the story to end with Higgins and Eliza getting married.

He continued to protect the play's and Eliza's integrity by protecting the last scene. For at least some performances during the 1920 revival, Shaw adjusted the ending in a way that underscored the Shavian message.

When Eliza emancipates herself — when Galatea comes to life — she must not relapse. She must retain her pride and triumph to the end. When Higgins takes your arm on 'consort battleship' you must instantly throw him off with implacable

pride; and this is the note until the final 'Buy them yourself.' He will go out on the balcony to watch your departure; come back triumphantly into the room; exclaim 'Galatea!' (Meaning that the statue has come to life at last); and — curtain. This ending is not included in any print version of the play.

Shaw fought uphill against such a reversal of fortune for Eliza all the way to 1938. He sent the film's harried producer, Gabriel Pascal, a concluding sequence which he felt offered a fair compromise: a romantically-set farewell scene between Higgins and Eliza, then Freddy and Eliza happy in their greengrocery/flower shop. Only at the sneak preview did he learn that Pascal had shot the "I washed my face and hands" conclusion, to reassure audiences that Shaw's Galatea wouldn't really come to life, after all.

2.3 Elements of Literary work

A "Literary Element" is a constituent of all works of [narrative] [fiction]—a necessary feature of verbal storytelling that can be found in any written or spoken narrative. This distinguishes them from literary techniques, or non-universal features of literature that accompany the construction of a particular work rather than forming the essential characteristics of all narrative. For example, plot, theme, character and tone are literary elements, whereas figurative, irony, or foreshadowing would be considered literary techniques.

Literary elements aid in the discussion of and understanding of a work of literature as basic categories of critical analysis; literary elements could be said to be produced by the readers

of a work just as much as they are produced by its author. For the most part, they are popular concepts that are not limited to any particular branch of literary criticism, although they are most closely associated with the formalist method of professional literary criticism. There is no official definition or fixed list of terms of literary elements; however, they are a common feature of literary education at the primary and secondary level, and a set of terms similar to the one below often appears in institutional student evaluation.

2.3.1 Plot

Plot refers to the sequence of events inside a story which affect other events through the principle of cause and effect. The causal events of a plot can be thought of as a series of sentences linked by "and so." Plots can vary from simple structures such as in a traditional ballad to complex interwoven structures sometimes referred to as an imbroglio. The term plot can serve as a verb and refer to a character planning future actions in the story.

In the narrative sense, the term highlights the important points which have important consequences within the story, according to (Dibell, 1999: p 5). The term is similar in meaning to the term (storyline Random House Dictionary. "Plot.")

(Oxford Dictionaries. "Storyline.")

English novelist E. M. Forster described plot as the cause-and-effect relationship between events in a story. According to Forster, "The king died, and then the queen died, is a story, while the king died, and then the queen died of grief, is a plot."(Oxford Dictionaries. "Storyline.")(Gerald, p73) (Katie, p320)Consider the following:

The prince searches for Cinderella with the glass shoe

Cinderella's sisters tried the shoe on but it does not fit

The shoe fits Cinderella's foot so the prince finds her

The first event is causally related to the third event, while the second event, though descriptive, does not directly impact the outcome. As a result, according to Dibell, the plot can be described numerically as 1⋯→3 while the story can be described as 1⋯→2⋯→3. A story orders events from beginning to end in a time sequence. (Dibell, 1999: p 5). Teri Shaffer Yamada agrees that a plot does not include memorable scenes within a story which do not relate directly to other events but only "major events that move the action in a narrative." (Forster, 1956) For example, in the 1997 film Titanic, when Rose climbs on the railing at the front of the ship and spreads her hands as if she's flying, this scene is memorable but does not directly influence other events, so it may not be considered as part of the plot. Another example of a memorable scene which is not part of the plot occurs in the 1980 film The Empire Strikes Back, when Han Solo is frozen in carbonite. (Dibell, 1999: p 5) Steve Alcorn, a fiction-writing coach, said the main plot elements of The Wizard of Oz could be summarized as follows: (Yamada, 2014)

2.3.2 Exposition

The first phase in Freytag's pyramid is the exposition, which introduces the characters, especially the main character, also known as the protagonist. It shows how the characters relate to one another, their goals and motivations, as well as their moral character. During the exposition, the protagonist learns their main goal and what is at stake.

2.3.3 Conflict

Freytag's definition of conflict refers to the second act in a five-act play, a point of time in which all of the major characters have been introduced, their motives and allegiances have been made clear, and they have begun to struggle against one another.

2.3.4 Rising action

Rising action is the second phase in Freytag's five-phase structure. It starts with a conflict, for example, the death of a character. The inciting incident is the point of the plot that begins the conflict. It is the event that catalyzes the protagonist to go into motion and to take action. Rising action involves the buildup of events until the climax.

In this phase, the protagonist understands his or her goal and begins to work toward it. Smaller problems thwart their initial success and their progress is directed primarily against these secondary obstacles. This phase demonstrates how the protagonist overcomes these obstacles

2.3.5 Climax

The climax is the turning point or highest point of the story. The protagonist makes the single big decision that defines not only the outcome of the story, but also who they are as a person. Freytag defines the climax as the third of the five dramatic phases which occupies the middle of the story.

At the beginning of this phase, the protagonist finally clears away the preliminary barriers and engages with the adversary. Usually, both the protagonist and the antagonist have a plan to win against the other as they enter this phase. For the first time, the audience sees the pair going against one another in direct or nearly direct conflict.

This struggle usually results in neither character completely winning nor losing. In most cases, each character's plan is both partially successful and partially foiled by their adversary. The central struggle between the two characters is unique in that the protagonist makes a decision which shows their moral quality, and ultimately decides their fate. In a tragedy, the protagonist here makes a poor decision or a miscalculation that demonstrates their tragic flaw.

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2.3.6 Falling action

According to Freytag, the falling action phase consists of events that lead to the ending. Character's actions resolve the problem. In the beginning of this phase, the antagonist often has the upper hand. The protagonist has never been further from accomplishing their goal. The outcome depends on which side the protagonist has put themselves on.

2.3.7 Resolution

In this phase the protagonist and antagonist have solved their problems and either the protagonist or antagonist wins the conflict. The conflict officially ends. Some stories show what happens to the characters after the conflict ends and/or they show what happens to the characters in the future.

2.3.8 Setting

In works of narrative (especially fictional), the literary element setting includes the historical moment in time and geographic location in which a story takes place, and helps initiate the main backdrop and mood for a story. Setting has been referred to as story world (Truby, 2007: p. 145) or milieuto include a context (especially society) beyond the immediate surroundings of the story. Elements of setting may include culture, historical period, geography, and hour. Along with the plot, character, theme, and style, setting is considered one of the fundamental components of fiction.(=, 1992, pp. 58-60) and novelist Donna Levin has described how this social milieu shapes the characters' values.(Levin1992, pps.110-112) The elements of the story setting include the passage of time, which may be static in some stories or dynamic in others with, for example, changing seasons.

2.3.9 Character

A character (or fictional character) is a person in a narrative work of art (such as a novel, play, television series or film).(Baldick '2001 : p 37)(Fowler (2006, p 23)(Trumble and Stevenson (2003, p381) Derived from the ancient Greek word χαρακτήρ, the English word dates from the Restoration,(Dryden's 1679) although it became widely used after its appearance in Tom in 1749.(Aston and Savona (1991:p 34)(Harrison (1998, :p 51-2) From this, the sense of "a part played by an actor" developed.(Harrison (1998, :p 51-2)Character, particularly when enacted by an actor in the theatre or cinema, involves "the illusion of being a human person."(Pavis (1998: p 47) In literature, characters guide readers through their stories, helping them to understand plots and ponder themes. (Roser, Nancy; Martinez; Fuhrken; McDonnold. "Characters as Guides to Meaning". The Reading Teacher. 6 (6): 548–559) since the end of the 18th century, the phrase "in character" has been used to describe an effective impersonation by an actor. (Harrison (1998, p 51-2) since the 19th century, the art of creating characters, as practiced by actors or writers, has been called characterization. (Harrison (1998: p 51-2)

A character who stands as a representative of a particular class or group of people is known as a type.(Baldick ,2001:p 265) Types include both stock characters and those that are more fullyindividualised.(Baldick ,2001:p 265) The characters in Henrik Ibsen's HeddaGabler (1891) and August Strindberg's Miss Julie (1888), for example, are representative of specific positions in thesocial relations of class and gender, such that

the conflicts between the characters reveal ideological conflicts.(Aston and Savona ,1991:P 35)

The study of a character requires an analysis of its relations with all of the other characters in the work(Aston and Savona ,1991:p 41)The individual status of a character is defined through the network of oppositions (proairetic, pragmatic, linguistic, proxemics) that it forms with the other characters.(Elam ,2002:p 133)The relation between characters and the action of the story shifts historically, often miming shifts in society and its ideas about human individuality, self-determination, and the social order.(Childs and Fowler ,2006:p 23)

2.3.10 Classical analysis of character

In the earliest surviving work of dramatic theory, Poetics (c. 335 BCE), the Classical Greek philosopher Aristotle deduces that character (ethos) is one of six qualitative parts of Athenian tragedy and one of the three objects that it represents (1450a12).(Janko ,1987:p 8) He understands character not to denote a fictional person, but rather the quality of the person acting in the story and reacting to its situations (1450a5).(Janko ,1987:p 9-84)Aristotle defines character as "that which reveals decision, of whatever sort" (1450b8).(Janko ,1987:p 9-84) To Aristotle, "[W]without action a tragedy cannot exist, but without characters it may. For the tragedies of most recent [poets] lack character, and in general there are many such poets" (1450a24-25). (Janko, 1987: p 9- 86) Aristotle

argues for the primacy of plot (mythos) over character (1450a15-23):

But the most important of these is the structure of the incidents. For (i) tragedy is a representation not of human beings but of action and life. Happiness and unhappiness lie in action, and the end [of life] is a sort of action, not a quality; people are of a certain sort according to their characters, but happy or the opposite according to their actions. So [the actors] do not act in order to represent the characters, but they include the characters for the sake of their actions.

Aristotle introduced the tripartite division of characters as superior to the audience, inferior, or at the same level.(Gregory M,2001)Tractatuscoislinianus similarly defined three character types in Ancient Greek comedy: buffoon (bômolochus), ironist (eirôn), and imposter or boaster (alazôn).(Janko ,1987:p 170) All three: are central to Aristophanes' Old Comedy.(Janko ,1987:p 170)

When the Roman Plautus wrote his plays two centuries later, using characters to define dramatic genres was well established. (Carlson, 1993: p 22) His Amplitron begins with a prologue in which Mercury claims that since the play contains kings and gods, it cannot be a comedy and must be a tragicomedy. (Amphritruo, line: p 59)

2.3.11 Types of characters

2.3.11.1 Round vs. flat

In his book Aspects of the novel, E. M. Forster defined two basic types of characters, their qualities, functions, and importance for the development of the novel: flat characters and round characters. (Duke University Press, 1996. p. 36.) Flat characters are two-dimensional, in that they are relatively uncomplicated. By contrast, round characters are complex figures with many different characteristics that undergo development, sometimes sufficiently to surprise the reader. (Forster, E.M. (1927))

2.3.11.2. Dynamic vs. static

Dynamic characters are the ones that change over the course of the story, while static characters remain the same throughout.

2.3.11.3 Regular, recurring and guest characters

In television, a regular, main or ongoing character is a character who appears in all or a majority of episodes, or in a significant chain of episodes of the series. (The TV Writer's Workbook, p: 40) Regular characters may be both core and secondary ones.

A recurring character often and frequently appears from time to time during the series' run. (Macmillan Publishers. pp. 27–28) Recurring characters often play major roles in more than one episode, sometimes being the main focus.

A guest character is one which acts only in a few episodes or scenes. Unlike regular characters, the guest ones do not need to be carefully incorporated into the storyline with all its ramifications: they create a piece of drama and then disappear without consequences to the narrative structure, unlike core characters, for which any significant conflict must be traced during a considerable time, which is often seen as an unjustified waste of resources. (Smith p. 147) There may also be a continuing or recurring guest character. (Smith, p. 151) Sometimes a guest character may gain popularity and turn into a regular one. (Kukoff, p. 62).

2.3.12 Creation of characters

In fiction writing, authors create dynamic characters by many methods, almost always by using their imagination to create vivid characters. Sometimes characters are conjured up from imagination; in other instances, they're created by amplifying the character trait of a real person into a new fictional creation; in other situations they're created from scratch as a matter of expediency.

2.3.13 Original characters

A character may be created by a fan fiction author or role-player. The created character does not belong to the canon cast but is inserted anyway for entertainment. Original characters (OCs) overlaps current series or existing series. Many OCs appear as long-lost family members, past lovers, or exchange students. These background stories provide alibis for the sudden appearance and previous absences of the OC. OC may also stand for "other character" or "own

character," in this case representing an extremely minor character, introduced or mentioned but not extremely active in an original series.

2.3.14 Theme

In contemporary literary studies, a **theme** is the central topic a text treats.(Oxford English Dictionary , 2012) Themes can be divided into two categories: a work's *thematic concept* is what readers "think the work is about" and its *thematic statement* being "what the work says about the subject".(Kelley (2010), p. 40), (Cengage , 2013) The most common contemporary understanding of theme is an idea or point that is central to a story, which can often be summed in a single word (e.g. love, death, betrayal). Typical examples of themes of this type are conflict between the individual and society; coming of age; humans in conflict with technology; nostalgia; and the dangers of unchecked ambition.(Stephen (1994),(Paulinas, pp. 3–4, 2013)[examples needed] A theme may be exemplified by the actions, utterances, or thoughts of a character in a novel. An example of this would be the theme loneliness in John Steinbeck's *Of Mice and Men*, wherein many of the characters seem to be lonely. It may differ from the thesis—the texts or author's implied worldview. (Morris (2002), Shakespeare Survey, 2013: p, 30)[Example needed]

A story may have several themes. Themes often explore historically common or cross-culturally recognizable ideas, such as ethical questions, and are usually implied rather than stated explicitly. An example of this would be whether one should live a seemingly better life, at the price of giving up parts of one's humanity, which is a theme in Aldous

Huxley's *Brave New World*. Along with plot, character, setting, and style, theme is considered one of the components of fiction.(Obstfeld, 2002: p. 1, 65, 115, 171.)

2.3.15 Conflict

In [literature](#), the [literary element](#) **conflict** is an inherent incompatibility between the [objectives](#) of two or more characters or forces. Conflict creates tension and interest in a story by adding doubt as to the outcome. A narrative is not limited to a single conflict. While conflicts may not always resolve in narrative, the resolution of a conflict creates [closure](#), which may or may not occur at a story's end.

Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be [internal](#) or external—that is, it may occur within a character's mind or between a character and exterior forces, (or point(s) of view). Conflict is most visible between two or more characters, usually a [protagonist](#) and an [antagonist](#)/[enemy](#)/[villain](#), but can occur in many different forms. A character may as easily find himself or herself in conflict with a natural force, such as an animal or a weather event, like a hurricane. The literary purpose of conflict is to create tension in the story, making readers more interested by leaving them uncertain which of the characters or forces will prevail. (Roberts, Edgar V, Henry E. Jacobs, 1986: p. 103).

There may be multiple points of conflict in a single story, as characters may have more than one desire or may struggle against more than one opposing force.(Porter ,2008: p. 55) When a conflict is resolved and the reader discovers which force or character succeeds, it creates a sense of closure (Abbott ,2008:p 55-56). Conflicts may resolve at any point in a story, particularly where more than one conflict exists, but stories do not always resolve every conflict. If a story ends without resolving the main or major conflict(s), it is said to have an "open" ending (Richard, 2013). Open endings, which can serve to ask the reader to consider the conflict more personally, may not satisfy them, but obvious conflict resolution may also leave readers disappointed in the story(Richard ,2013)(Stephen ,2010).

2.3.16 Classification

The basic types of conflict in fiction have been commonly codified as "man against man", "man against nature", and "man against self." (Judith, 2001:p. 46)(Ross (1993): p. 108)In each case, "man" is the universal and refers to women as well.

Although frequently cited, these three types of conflict are not universally accepted. Ayn Rand, for instance, argued that "man against nature" is not a conflict because nature has no free will and thus can make no choices.(Rand, Ayn, 2000:p. 27) Sometimes a fourth basic conflict is described, "man against society",(Nancy ,2008 :p. 80–81)(Barbara ,1996 :p. 33)Some of the other types of conflict referenced include

"man against machine" (*The Terminator*, *Brave New World*), "man against fate" (*Slaughterhouse Five*), "man against the supernatural" (*The Shining*) and "man against God" (*A Canticle for Leibowitz*).(Morrell, Jessica Page , 2009 :p. 99–101)(Caldwell, Stacy , Littleton ; 2011 :p. 24).

2.3.17 Man against man

"Man against man" conflict involves stories where characters are against each other. (Ross (1993): p. 108)(Nancy, 2008:p. 80–81) This is an external conflict. The conflict may be direct opposition, as in a gunfight or a robbery, or it may be a more subtle conflict between the desires of two or more characters, as in a romance or a family epic. This type of conflict is very common in traditional literature, fairy tales and myths.(Maria ,2005). (Scarecrow Press: p. 100) one example of the "man against man" conflict is the relationship struggles between the protagonist and the antagonist stepfather in *This Boy's Life*. (Ballon, Rachel; 2011: p. 131.) Other examples include Dorothy's struggles with the Wicked Witch of the West in *The Wonderful Wizard of Oz* and Tom Sawyer's confrontation with Injun Joe in *The Adventures of Tom Sawyer*.(Maria ,2005). (Scarecrow Press: p. 100)

2.3.18 Man against nature

"Man against nature" conflict is an external struggle positioning the hero against an animal or a force of nature, such as a storm or tornado or snow.(Ross (1993): p. 108) (Nancy ,2008 :p. 80–81)The "man against nature" conflict is central to Ernest Hemingway's *The Old Man and the Sea*, where the protagonist contends against a marlin.(Ballon (2011), p. 135).It is also common in adventure stories, including *Robinson Crusoe.(Maria ,2005). (Scarecrow Press: p. 100) Man vs. Wild* not only takes its name from this conflict, but it is also a great example, featuring Bear Grylls and his attempts to keep nature at bay.

2.3.19 Man against self

With "man against self" conflict, the struggle is internal. (Ross (1993): p. 108) (Nancy, 2008:p. 80–81)This is a conflict that is usually associated with an external conflict. A character must overcome his own nature or make a choice between two or more paths - good and evil; logic and emotion. A serious example of "man against himself" is offered by Hubert Selby, Jr.'s 1978 novel *Requiem for a Dream*, which centers around stories of addiction. (Ballon (2011), p. 133). In the novel *Fight Club* by Chuck Palahniuk, published in 1994, as well as in its 1999 film adaptation, the unnamed protagonist struggles against himself in what is revealed to be a case of dissociative identity disorder.(Frank

,2014) *Bridget Jones's Diary* also focuses on internal conflict, as the titular character deals with her own neuroses and self-doubts.(Ballon (2011), p. 133).

2.3.20 History

As with other literary terms, these have come about gradually as descriptions of common narrative structures. Conflict was first described in ancient Greek literature as the *agon*, or central contest in tragedy. (Porter, 2008: p. 55) According to Aristotle, in order to hold the interest, the hero must have a *single* conflict. The agon, or act of conflict, involves the protagonist (the "first fighter") and the antagonist (a more recent term), corresponding to the hero and villain. The outcome of the contest cannot be known in advance, and according to later critics such as Plutarch, the hero's struggle should be ennobling.

Even in contemporary, non-dramatic literature, critics have observed that the agon is the central unit of the plot. The easier it is for the protagonist to triumph, the less value there is in the drama. In internal and external conflict alike, the antagonist must act upon the protagonist and must seem at first to overmatch him or her. For example, in William Faulkner's *The Bear*, nature might be the antagonist. Even though it is an abstraction, natural creatures and the scenery oppose and resist the protagonist. In the same story, the young boy's doubts about himself provide an internal conflict, and they seem to overwhelm him.

Similarly, when godlike characters enter (e.g. Superman), correspondingly great villains have to be created, or natural

weaknesses have to be invented, to allow the narrative to have drama. Alternatively, scenarios could be devised in which the character's godlike powers are constrained by some sort of code, or their respective antagonist.

2.4 Previous Studies

2.4.1 First study

This article explores the alluring association between George Bernard Shaw's *Pygmalion* (1914) and
Willy Russell's *Educating Rita* (1985) in respect to the mythic tale, Pygmalion in which "nature versus nurture"
Debate is reflected to demonstrate the significance of education on social ascendancy in life. Most writers such
As George Bernard Shaw and Willy Russell depict the influence of transformation through education via the
Mythic tale Pygmalion in which Pygmalion, a sculptor, made a woman statue and prayed goddess Venus to
Transform it into a living person. Pygmalion's requirement is influential on most writers while producing literary
Texts which portray education's power on innate and hereditary qualities, i.e., personal insufficiencies can be
Transcended by educational activities and various personal experiences as reflected through the main female characters in *Pygmalion* and *Educating Rita*.

2.4.2 Second study

George Bernard Shaw accepted the Nobel Prize for Literature in 1926, giving his prize money for the publication of translations of Swedish drama into English. Pygmalion, one of his most popular plays, showed that phonetics provides a way to social advancement. By reforming the speech of a flower girl, Higgins, the hero, performs a heroic act: he reforms the girl's soul. Therefore, it attracts him to analyze the changes of Eliza's attitudes toward 'happiness' and 'etiquette' in his thesis. He analyzes the differences of Eliza's attitude towards 'happiness' and 'etiquette' when she was a flower girl compared to after she has been a lady. In order to achieve the purpose in studying this topic, he uses literary approach such as characterization and conflict and the understandings of 'attitudes', 'happiness', 'pleasure', and 'etiquette' to compare Eliza's attitude towards happiness and etiquette when she is a poor flower girl to her attitudes toward them after she finishes Mr. Higgins's course in six months. I use characterization by observing the speech of the characters and the character's external actions since this play shows the differences of attitudes among the main characters. He also uses conflicts, the inner-conflict and outer conflict to analyze. Finally from his analysis, he find out that there are several changes of Eliza's attitude towards 'happiness' and 'etiquette' while she was a flower girl compares to after she has been a lady. They are her change

of belief in money and luxury, in being a lady, in being loved and respected, and her understanding of the Standard English, the way of speaking, and self-control.

2.4.3 Third study

The main interrogation involved in the modern century is 'the woman question'. George Bernard Shaw and Henrik Ibsen are the writers for woman's rights in the early modern Century. Woman is the victim of the man's ego and the desire for property. However, the Woman has broken wraps and obstacles and exceeded to behave unwomanly. Eliza, by all means, was the victim of a bet made by Professor Higgins. She has been changed from a Street flower seller to an independent and educated woman, although she was unsatisfied with the case and sought to be treated as human being. Shaw rejected the traditional romantic Ending, as the mythical Pygmalion, and made Eliza a strong independent woman who was Able to survive by using her own skills and talents. Pygmalion brought the statue into life but Higgins, as Eliza admitted, brought her into hell since she could not undergo such life. The Bad effect of poverty is the main causative of the woman's sufferings and being so far struggling for liberty.

Shaw's 'New' and 'Emancipated' woman is illustrated highly in this play. Though, the happy end of the mythical Pygmalion, Professor Higgins refrains, in spite of himself, from Falling in love with Eliza. As Higgins confessed that he made of Eliza a woman it was Shaw's Confession of the cruelty of poverty and the necessity of education in the past and the new era As well. George Bernard Shaw, the great

reformer and social satirist, is best known for his Plays of mockery. His Pygmalion of 1912 criticized the effects of poverty and lack of Education on a person. Social conditions make a person Machiavellian and/or narcissistic.

Shaw incorporated historical, mythical and social problems into his plays. Nevertheless, the main theme of this play is the relationship between poverty and Education. Hence, the play is a revolt against poverty and lack of education that are not Supported by the governments and the plutocracy. Shaw insisted, in most of his plays, on the Necessity of taking care and paying great attention to the working-class women. He was Optimistic about the poor people and comforted them with the vision of a happier future rather Than the riches. "Poor people, when they are not suffering from

A cute hunger and severe cold, Are not unhappy than the rich people: they are often much happier" (Shaw, Intelligent, 1949: 41).

2.4.4 Fourth study

This paper tries to explore the identity construction and the split selfhood Of Eliza in Pygmalion from Freudian and Lacanian psychoanalytic perspectives. George Bernard Shaw has often been labeled "psychological" by critics. However, the notion has been reexamined. Some critics have de-emphasized the traditional Psychological emphasis on childhood and sex to focus instead on Freud's Preoccupation with language. And Alcan is most famous for his post-structural Rereading of Freud. There are two observations that are relevant to Eliza's identity: the purpose of Analysis

is to bring the unconscious to consciousness—or, in postmodern terminology, making the new self-real through the transference process. Higgins's "analysis "Consists of bringing the underdeveloped and hidden "other" Eliza to light, so that she can make her way in the world. In this sense, he just brings Eliza's unconscious new Self into consciousness. The second useful observation is that analysis begins with a repetition. Higgins, acting as a Lacanian mirror for Eliza, reveals the new identity concealed beneath her ragged dress and dirty face, which is a repetition of the identity construction process of her mirror experience as a small child when she first developed the awareness that she was a separate human being. However, Eliza's talking cure is, perhaps, less than a complete success, for it is clear that she experiences emptiness and loss even after completing the "treatment". Eliza never completely resolves her inner and outer conflicts. Equally problematic for her is the deepening of the inner split that we all first experience in the mirror stage, Described by Lacan: the realization that we can never close the gap between essence and expression and, even worse, that we deepen the split as we become more articulate. Therefore, the identity problem discussed by Shaw has got postmodern Characteristics.

Chapter Three

Methodology

Chapter Three

Methodology

3.1 Research Method

In conducting this research, the writer applies the Qualitative method. In the book entitle Qualitative Research Methods: A Data Collector's Field Guide, it is
Said that Qualitative research is a type of scientific research. In general terms, scientific research consists of an investigation that:
• seeks answers to a question
• Systematically uses a predefined set of procedures to answer the question
• collects evidence
• produces findings that were not determined in advance
• produces findings that are applicable beyond the immediate boundaries of the study.
Qualitative research is especially effective in obtaining culturally specific information about the values, opinions, behaviors, and social contexts of particular populations. In addition, Ratna (p.53) identifies the descriptive analysis model as an analysis which gives the description the facts and then analyzes it .According to Ratna (p.47-48) there are some important characteristics of Qualitative method:

a. It gives the main attention toward meaning, and message based on the Essence of the object as a cultural study.

b. Its priority the process rather than the goal.

c. There is no distance between the researcher and the object of research.

d. The design and framework of the research is temporary because it is opened research.

e. The research is natural. It happens in social context each culture.

1. Approach

This study uses a sociological approach to literature. To answer the first statement of problems, that is the interaction between upper class people and lower class people, will be approached with the concept of social class in Marxist theory. Then, to answer the second statement of problems, that is the struggle of Eliza to change her social class status is approached with the concept of feminism which later will be connected to The Marxist feminism theory.

3.2 Data Sources

The main source of the data are taken from the drama Pygmalion by George Bernard Shaw. The other sources that the writer used are from library research and also online sources to give better understanding.

3.3 Data

This study uses drama entitled Pygmalion by George Bernard Shaw. The first production was in German translation by Shaw's Viennese literary agent and acolyte, Siegfried Trebitsch at the Hofburg Theatre in Vienna. From the main data, this study gathers the data in the form dialogues in Bernard Shaw's Pygmalion. His data are used as a main data to analyze the research.

3.4 Data Collection

The data are collected by closed-reading the drama Pygmalion. In analyzing the subject materials, this research uses literary research. Moreover, the procedure of data collecting can be described as follows:

a. Searching data source. The main data source of this research is Pygmalion.

b. Reading the whole script of the drama in order to accomplish a complete understanding.

After deciding the data source, the writer reads the whole script of the drama tries to find the correlation of the story and social class problem.

c. Choosing the data which have relation to the Marxist feminism theory.

d. Classifying the selected data last, the writer analyzes the conception.

e. Draw interpretation, conclusion and suggestion.

3.5 Data Analysis

First step of analyzing will be revealing the interaction between upper class people and the lower class people in the drama Pygmalion.

Secondly, to answer the second statement of problems, that is to reveal the struggle of Eliza in changing her social class status. With biographical sketch of George Bernard Shaw and synopsis of the drama

Chapter Four

Chapter Four

Data Analysis and DISCUSSION

4.1 Literary analysis of the play Pygmalion

George Bernard Shaw was a Fabian Socialist who editorialized and lectured on the need for uprooting obsolete notions of a rigid English class-structure in order for individuals to realize their full potential. He wrote the play Pygmalion in 1912 and 1913 as part-social protest, part-satire, part-comic farce. Of all of Shaw's plays, Pygmalion is without the doubt the most beloved and popularly received, if not the most significant in literary terms. Several film versions have been made of the play, and it has even been adapted into a musical. In fact, writing the screenplay for the film version of 1938 helped Shaw to become the first and only man ever to win the much coveted Double: the Nobel Prize for literature and an Academy Award. Shaw wrote the part of Eliza in Pygmalion for the famous actress Mrs. Patrick Campbell, with whom Shaw was having a prominent affair at the time that had set all of London abuzz. The aborted romance between Professor Higgins and Eliza Doolittle reflects Shaw's own love life, which was always peppered with enamored and beautiful women, with whom he flirted outrageously but with whom he almost never had any further relations.

The characters of Pygmalion are unique and fascinating including the common favorite, Eliza Doolittle. Her background and mannerisms not only provide comedy, but a major aspect of the overall conflict. She is the primary protagonist that arrests the audience's attention and sympathy. Her character is portrayed as diligent, hard-

working, and inherently intelligent. She is a young woman thrust out into the working world by her equally unhealthy father. Although Eliza's appearance and actions are quite rough at the beginning she does improve and allow her own natural beauty to shine through. This is evidenced when her father says after Higgins has taken her in, "I never thought she would clean up as good looking as that (Act II). Apparently, Eliza impressed the other characters with her transformations.

Eliza's spirit is as much a part of her as her outward appearance. Instead of cowering under Higgins biting comments and fiery temper she matches his with one equally as caustic. Her intelligence also helps her survive in the world, both the aristocracy and the slums. She shows a true perseverance and loyalty to both her lessons and her teacher. Eliza most likely gains most of her emotional appeal by her unfailing innocence and thirst for knowledge.

The other remarkable character presented in the drama is the infamous Henry Higgins. This character is the direct protagonist of Eliza and yet the observer oftentimes can identify with him as well. He is brilliant in the study of phonetics, but awkward and rude in the area of social graces. Even his own mother comments undesirably when she says "You offend all my friends: they stop coming whenever they meet you." (Act III) His eccentricities and brusque attitude are almost presented as comical. He is very unconcerned about other's feelings and desires but that does not necessarily mean he is centered on himself. Rather he feels he is serving the human race at large and that anyone in the way of that is not worth his time.

The conflict of Pygmalion is basically the undertaking of teaching Eliza to rise in society. The motives held by each of the characters differ but the desired outcome is the same. This conflict is probably the most obvious humor in the play for two reasons. One, the audience can relate to the use of slang and improper English in their own speech causing Eliza's mistakes to be funny. Secondly, is the use Eliza makes of her new found knowledge at Mrs. Higgins house? While there, Eliza is trained to stick to two topics, that of health and the weather. Although Eliza has mastered perfect enunciation by this point her subject matter and word choice isn't exactly refined.

Shaw uses the conflict between Eliza and Higgins to express his own thoughts on the diversity of people. He likes to set these characters on two different sides of a spectrum and develop how they relate. Although the play has a resolution, it is not exactly a story book happy ending. Higgins and Eliza continue on their respective paths of complete opposites but not in the same way as before. Whereas previously, the thing separating them was social class, at the end of the drama, the largest gulf is primarily between their goals in life. Higgins' intent is to better the world through himself, and Eliza's purpose is to better herself through the world.

In analyzing the play Pygmalion, one cannot fully evaluate the characters and conflict without understanding the themes. The themes are based on the legend behind the play's title and Shaw's commentary on social status. The title is derived from an ancient Greek legend which has many parallels with Shaw's play. Professor Higgins is an expert in his field, just as the sculptor Pygmalion was in his. Higgins

also holds the same view of women demonstrating this when he says "I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a nuisance." (Act II) The final analogy is that both men turned uncarved stone into something beautiful using their talents. Unfortunately, Shaw does not allow the happy ending of the legend to occur in his play as sentimental people would hope. Rather after Higgins has molded her into his special creation, she develops her own defiant self that is totally independent from her creator. This illustrates Shaw's dislike of overdone romantic plays with unrealistic endings.

Another effective literary technique Shaw uses is by writing colloquially, whereby he encapsulates the cockney accent in his writing. This is a common technique used in literature to create a vivid setting and atmosphere and helps to draw the reader into the writing. In this case, the colloquial technique not only serves these purposes but also highlights the stark difference between Eliza's cockney accent and the 'upper class' accent that she eventually develops.

Overall Shaw uses simple literary techniques in Pygmalion to create atmosphere, reflect the setting and captivate his audience. These are his tools but there is much more than literary techniques at work in Pygmalion which makes it one of the classic literary works in history.

The other prominent theme is that of social class and its effect on the novel. Examples of this are presented in the poverty stricken characters of Eliza Doolittle, Mr. Doolittle, and the Eynsford Hills. They all have their own reaction to the circumstances of life. Eliza fiercely strives to better herself, while her father floats contentedly along in his lower class position. The Eynsford Hills represent the "in name

only" upper class that have experienced poverty but still continue their snobbish attitudes. However, Shaw gently pokes fun at this hypocritical facade and inconspicuously praises the family's son Freddy who refuses to carry on so needlessly when he can be happy without money.

The spiritual philosophy of Mr. Alfred Doolittle is one of the most remarkable yet comic beliefs presented in Shaw's drama. Due to Shaw's emphasis on social class as a prominent theme it seems appropriate that the most profound statements come from the most surprising source. Shaw enjoys weaving his own personal convictions throughout all of his work vicariously and wittily, Pygmalion being no exception. Through Mr. Doolittle, a lower class dustman, the observer can get a real glimpse into the thought behind the play.

According to Mr. Doolittle, arriving shortly after Eliza's appearance on Wimpole Street, he is only a member of the undeserving poor, who is concerned about his daughter. Doolittle maintains that he is looking out for his daughter when in actuality, he is attempting to blackmail Professor Higgins. Naturally, Higgins sees through this ruse and listens as Doolittle continues, quite entertained. Doolittle then insinuates that unless he is compensated, he will make it known that his young unwed daughter is staying with Higgins. The professor is so amused with this tactic and Doolittle's simulated interest in his daughter when it is apparent that his real motive is only money. He offers Doolittle more than the five pounds that he has requested. Eliza's father, however, refuses this because as he states, it will give him the responsibility of "middle class morality." (Act II) In answer to Higgins question "Have you no morals,

man?" Doolittle replies "Can't afford them. Neither could you if you were as poor as me" (Act II). Evidently, Doolittle feels that if he has only a small sum of money he is not required to be responsible for its investment, therefore making it possible for him to squander it on alcohol. Because he is not treated as the "deserving poor" who receive charity, he believes that he has no obligation to be wise with the small amount of money he does have. While some drunks or slothful impoverished people become bitter over this, Doolittle actually prefers this lifestyle as an excuse to be irresponsible and lazy.

The irony of this spiritual philosophy is seen in the actual outcome of Mr. Doolittle. At the conclusion of Pygmalion, Doolittle inherits a great amount of money. Although this upsets Doolittle's lifestyle, he still holds to his interesting philosophy. As he asserts to his daughter and Higgins, "Middle class morality claims its victim" (Act V). Doolittle has denounced something most people crave when he resents wealth.

This drama comprises so many of George Bernard Shaw's personal opinions, beliefs, personal background, and humor. It overflows with his sarcasm and bluntness, while appealing to the human quality in us all. Just as Eliza has a rough exterior and a beautiful interior this play contains critical facts coupled with endearing humor. The characters, conflict, theme, and spiritual philosophies presented in Pygmalion have been wrapped admirably into a package that is truthful but acceptable.

In the preface of Pygmalion Shaw already gives some ideas about the necessity of reforming the English education in language. He points out the connection

between way of speaking and class membership in those days. Social rise assumed taking over the way of speaking of the higher social class. His aim was a society without different social classes. All these critics on society Shaw weaves in with loads of humor. Shaw always tried to make his work educational and amusing at the same time. He once said, "It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention, that great art can never be anything else. "This means, in easier words, great art has to be educational.

Pygmalion gave Shaw a platform for many of his concerns. He was passionately interested in the English language and the varieties of ways in which people spoke (and misspoke) it. Shaw longed to simplify and reform English; he once pointed out that the rules of spelling in English are so inconsistent and confusing that the word fish could conceivably be spelled "ghoti" if the speller used the sound of gh in enough, the sound of o in women, and the sound of it in the suffix –tion. The text of Pygmalion reflects some of his efforts at simplifying English usage – principally his omission of apostrophes in contractions such as I've and don't. Pygmalion also allowed Shaw to present ideas about other topics that concerned him — such matters as social equality, male and female roles, and the relationship between what people seem to be and what they really are. Like his other successful plays, Pygmalion wins us over with its charm and then startles us out of our preconceptions with its keen intelligence.

Chapter Five

Chapter Five

Conclusion

Recommendations and Suggestions for Further Studies

Professor Henry Higgins is the author of Higgins' Universal Alphabet, believes in concepts like visible speech, and Uses all manner of recording and photographic Material to document his phonetic subjects, reducing People and their dialects into what he sees as readily understandable units. He is an unconventional man, who goes in the opposite direction from the rest of Society in most matters. But he is at heart a good and harmless man. His biggest fault is that he can be a bully. Eliza Doolittle - "She is not at all a romantic figure." So is she introduced in Act I. Everything about Eliza Doolittle seems to defy any conventional notions we Might have about the romantic heroine. When she is transformed from a sassy, smart-mouthed Krebs one Flower girl with deplorable English, to a Regal figure fit to consort with nobility, it has less to do with her innate qualities as a heroine than with the character of Eliza Doolittle comes across as being much more instrumental than Fundamental. The real (re-)making of Eliza Doolittle Happens after the ambassador's party, when she Decides to make a statement for her own dignity Against Higgins' insensitive treatment.

This is when she becomes, not a duchess, but an independent woman; and this explains why Higgins begins to see Eliza not as a mill around his neck but as a creature worthy of His admiration. Colonel Pickering - Colonel Pickering, the author of Spoken Sanskrit, is a match for Higgins (although somewhat less obsessive) in his passion for phonetics. But where Higgins is a boorish, careless bully, Pickering is always considerate and a genuinely gentleman. He says little of note in the play, and appears most of alto be a civilized foil to Higgins' barefoot, absentminded crazy professor. He helps in the Eliza Doolittle experiment by making a wager of it, saying he will cover the costs of the experiment if Higgins does indeed make a convincing duchess of her. However, while Higgins only manages to teach Eliza pronunciations, it is Pickering's thoughtful treatment Towards Eliza that teaches her to respect herself. Alfred Doolittle - Alfred Doolittle is Eliza's father, an Elderly but vigorous dustman who has had at least six Wives and who "seems equally free from fear and Conscience." When he learns that his daughter has entered the home of Henry Higgins, he immediately pursues to see if he can get some money out of the Circumstance. His unique brand of rhetoric, an Unembarrassed, hypocritical avocation of drink and Pleasure (at other people's expense), is amusing to Higgins. Through Higgins' joking recommendation Doolittle becomes a richly endowed lecturer to a moral Reform society, transforming him from lowly dustman to a picture

of middle class morality--he becomes Miserable. Throughout, Alfred is a scoundrel who is willing to sell his daughter to make a few pounds, but He is one of the few unaffected characters in the play, Unmasked by appearance or language. Though Scandalous, his speeches are honest. At points, it even Seems that he might be Shaw's voice piece of social Criticism (Alfred's proletariat status, given Shaw's Socialist leanings, makes the prospect all the more Likely).Mrs. Higgins - Professor Higgins' mother, Mrs. Higgins's a stately lady in her sixties who sees the Eliza Doolittle experiment as idiocy, and Higgins and Pickering as senseless children. She is the first and only character to have any qualms about the whole Affair. When her worries prove true, it is to her that all the characters turn. Because no woman can matchup to his mother, in both Acts IV and V, Eliza is seen as a completely Transformed person, outwardly. She is poised, dignified, in control of her once spitfire temper, and she has rejected all of the old common vulgarity of her Past life. She is no longer willing to be Higgins 'Creation; she now asserts her own independence. In the end of this conclusion the researcher recommend students to read Pygmalion play to see importance of phonetics in the language and advise all educated people to read this play for enjoyment.

Suggestions:

Some previous Learners and studies focused on ending play expecting that professor Higgins and Eliza to get married and live happily ever after, But the study suggests that there are deep and many aspects in this play must be reveals.

So further research may discovers new thoughts by those who care about the high class literature.

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