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Shaw's Fabianist and Feminist Aesthetics in *Pygmalion*

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Abstract

This research paper studies George Bernard Shaw's famous play *Pygmalion* (1912). It examines capitalism and industrialization, and their negative influences on British society, and specifically, on the living condition of low-class people. In addition, it focuses on Shaw's sharp satire of the capitalist system. The study focuses on Shaw's Socialist/Fabianist ideas which are depicted in this play through the stereotyping of the British social classes. Furthermore, it presents Shaw's ideas and support for the feminist cause of gender equality, empowering women, and rising their position in society through education and learning.

The study also highlights Shaw's aesthetic techniques and anti-conventionalist philosophy in writing this play. The most prominent aesthetic techniques used in the play are: superb style, witty dialogues, dramatic symbols, unconventional plot, mythological allusion, humor and burlesque as elements of joy and pleasure, and contrast between the rich and the poor lifestyles. Unlike traditional plays, this play does not end in a wedding and its conclusion is open-ended. Moreover, the study reveals Shaw's support for didacticism and humor rather than a pure and meaningless "art for art's sake" work. It clarifies that Shaw's support of didacticism is for social, economic, educational, and political reform. The research focuses on the concept of language variation and its great role in determining the social position of the individual in a class-based capitalist society. The study takes a quick look at Shaw's use of humor and burlesque to satirize the shortcomings of British society.

support the rights of the working class and demanded equality of income for men and women workers. As a result, British society witnessed violent demonstrations that protested class distinctions and required a better life and income for the working class. During all the trials and tribulations of England, modern drama appeared to deal with the real-life problems of the current age. Social and financial prejudice, caste system, isolation of the individual, feelings of insecurity, and tension are the most common themes of modern drama. In his plays, G. B. Shaw, as a young dramatist of England, started to expose, satirize, and sometimes proposed solutions for the problems of modern British society (Ganz 1983, pp. 27-34).

I. Shaw's Drama of Ideas Between Fabianist and Feminist Aesthetics

Shaw, as a realist playwright who was influenced by Socialist/Fabianist ideas, depicted the realistic lifestyle and problems of society in his plays. For this reason, he used realistic places such as home, shop, and marketplace as setting for his plays. In effect, much of his writings are sharp satires of the social, economic, and political ethos of England. He was deeply influenced by the exploitation of the working class, social prejudices, the problems of women, political troubles in England, and religious struggles in Ireland. Shaw was against the suffering of ordinary people and women that was engendered by the class system. He was also against the moral and social conventions which enslaved man's soul and ideas. He believed that man must be free from conventional and religious codes. As a humanist, he believes that "a creature can be raised through the action of the Life Force within him to a higher state of being." (Ganz 1983, p. 5)

G. B. Shaw agrees with Herbert Marcuse who believes that art should neither lose its artistic essence for the sake of the content nor lose its message for the sake of its artistic essence. The only difference between Shaw and Marcuse is in that Shaw thinks that the idea

Introduction

G. B. Shaw (1856–1950), an eminent Irish playwright of the modern theatre, is well-known as a satirist, critic, novelist, a Fabian socialist and a profound artist of his time. He is best remembered for his anti-conventionalist ideas and his love of nature, music, and social justice. He is also known for his deep hatred and sharp satire of the capitalist system. He is unlike the conventional Victorian dramatists in subject matter and technique. As one of the most influential dramatists of modern theatre, the stage for him is to inform and awaken his audience about the reality of their life and the dark society they live in (Ganz 1983, pp. 10-26).

Capitalism and industrial developments in the nineteenth and early twentieth century changed the living conditions of almost everyone in England. A minority of people especially from rich and royal families became richer and succeeded in increasing their wealth through establishing factories and investing their wealth in industry. On the other hand, the majority of people especially the farmers and unskilled workers who did manual labor lost their jobs. This was because machines replaced human workers. Consequently, they were forced to leave their farms and handicraft works to serve in other people's factories for long hours whilst receiving a very low wage. Henceforth, the poor suffered very much and the rich enjoyed the largest profit. Factory workers began to spend long hours in prison-like factories without having a share in their products and the factories' profit (Griffith 1993, pp. 24-26).

Women and children were the major victims of these circumstances because they had to work hard and stay in factories for long hours to earn a living. Above all, the factory owners treated the workers inhumanely by increasing working hours and reducing their wages. Thus, industry deepened the social gap between the classes of British society and created a caste system. Class distinctions and capitalism enraged the working class against their upper-class masters. The middle class were also leading a modest life and started to

in a patriarchal society where she attempts to raise her position to that of the Alpha. By the end of the play, she proves that she is not the minor, the other, the emotional, and the irrational, but a major character and equal to her male tutor. She succeeds in achieving her educational goals and finally becomes independent rather than being a pretty doll for him. Her reaction against considering her as “the second sex” or of treating her as a low-class girl is very impressive. She improves herself and constructs her own identity. At the beginning of the play, everyone calls her “the flower girl” and she lacks any identity. Her real name is buried in her job which is selling flowers. Later on, she succeeds in regaining her identity step by step. Throughout the language course, the other characters in Higgins’ house call her Liza, Eliza, and finally, Pickering calls her “Miss Doolittle” which indicates respect and her position as an upper-class lady. This reflects Shaw’s own belief in the power of individuals to improve and transform themselves by breaking free from the influences of Victorian culture.

Eliza would have remained in the gutter to sell flowers or to work in prostitution if she obeyed the Victorian conventions, which limited women’s freedom in general and offered little chance of education for the proletariat women in specifics. Higgins could have neglected Liza’s need for help by rejecting to teach a poor dirty girl. Contrary to this attitude, Higgins rejected the Victorian upper-class concept that an upper-class person has a superior mind, but a lower-class person has an inferior mind. Thus, he provided a learning opportunity to Liza and was surprised by finding her very intelligent. Higgins’ help represents the humanitarian aid in a society in which women were oppressed and disvalued.

As a Fabian activist, Shaw believes that marriage is not the only and last option for women to construct their identities. This is the reason Liza breaks free from the influence of Higgins and steps toward an uncertain future to make her own goals for life. She decides to stay either alone or to marry Freddy rather than marrying Higgins for money. Liza’s

should have mastery over the artistic essence, whereas for Marcuse the opposite is true. According to Marcuse, “The basic thesis that art must be a factor in changing the world can easily turn into its opposite if the tension between art and radical praxis is flattened out so that art loses its own dimension for change.” (1978, p. 35) Shaw as a reformist thinker believes that art and literature should address and redress the major problems of the people in general and the oppressed people in specifics. Shaw is well-known for writing the drama of ideas, which intends to provoke thoughts in the audience and awaken them about the problems in society. His plays criticize the upper-class conventional beliefs that they are naturally born superior and more intelligent than the lower class.

Pygmalion is a powerful example of drama of ideas. In this play, Shaw criticizes the stereotyping of the classes. He presents his ideas through the beautiful and meaningful transformation of Liza’s character and exposing her talent in learning. Liza proves that she is a clever student and learning better than her autocratic and eccentric tutor. Moreover, Liza’s father, Alfred Doolittle also proves himself intelligent when he seizes a golden opportunity to accumulate great wealth through a successful business career. In fact, Shaw reverses the middle class and upper-class conventional thoughts that low-class people and women are inferior and of low intelligence. In the following dialogue between Colonel Pickering and Higgins, a professor of phonetics and Liza’s tutor, Shaw depicts the upper-class view of the lower class:

PICKERING (*in good-humored remonstrance*). Does it occur to you, Higgins, that the girl has some feelings?

HIGGINS (*looking critically at her*). Oh, no, I don’t think so. Not any feelings that we need bother about. (Cheerily) Have you, Eliza?

(Shaw 1992, p. 212)

From a feminist point of view, Liza represents the female power and determination

society as a whole. Such a reform provides every woman with equal rights in education, work, and freedom of choice, action, and expression. Furthermore, it reduces the financial responsibility of men. The reader feels overjoyed with Shaw's reformist ideas and his effective feminist concepts which aim at the social improvement that will lead to an increase in women's role in society.

The play is indeed an aesthetic text in its dramatic techniques and anti-conventional philosophy. In this speech, Eliza most splendidly tells Higgins "I sold flowers. I didn't sell myself. Now you have made a lady of me I'm not fit to sell anything else" (Shaw 1992, p. 262). This speech denotes the limited set of options available for women in conventional Victorian society that Shaw wants to change:

HIGGINS. ... You might marry, you know...and youre not bad-looking: it's quite a pleasure to look at you sometimes -- not now, of course, because youre crying and looking as ugly as the very devil; but when youre right and quite yourself, youre what I should call attractive. that is, to the people in the marrying line, you understand. (Shaw 1992, pp. 261-262)

The above quotation expresses Higgins' patriarchal thoughts when he suggests Eliza's marriage to a rich man to provide for her. In this drama of ideas, Shaw directs a sharp criticism at the Victorian society and its conventional false concepts about women and low-class people. Salama (2000, p. 227) argues that Shaw, as an active member of the Fabian society, dreamt of a classless society. He believes that Shaw's *Pygmalion* is part of his attempt to inform the public that equal education and opportunity can result in a new way of life. For him, a classless society promotes equality and a healthy lifestyle for everyone, and he thinks that Shaw considered teaching the proper use of pronunciation to common people can be the key to promoting social change and creating beauty from ugliness:

transformation contradicts the conventions of the patriarchal Victorian society. For that reason, the ending of the play is quite different from the traditional Victorian plays. It does not end with marriage between Higgins and Liza. Despite this situation, one can feel the beauty in the relationship between Higgins and Liza. Even though there is no romantic scene between the two, the relationship still leaves a sense of joy and a romantic impression on the reader. As a result, a man's support for a woman to improve her life in the patriarchal Victorian society fills the soul of the reader with joy.

Moreover, gender as a theme has a great role in the play. The male characters such as Higgins, Pickering, and Nepean are professors or individuals who enjoy a carefree life like Liza's father. The men are free to decide either to stay bachelor forever as Higgins and Pickering or to marry like Freddy and Liza's father. However, a woman has limited options in the Victorian society and she can do menial works such as selling flowers or becoming a prostitute. Another option for the woman is marriage and taking care of the children and depending on the husband for the rest of her life. Thus, few women, especially upper-class women, have the chance of education. In fact, even the last option for the majority of the upper-class women is marriage as well. Shaw, as a Fabian Marxist and through his drama of ideas, requires to break such gender-based roles and to expand the role of women in Victorian society. (Griffith 1993, pp. 157-163) As such, Shaw mixes Fabianist ideas with his feminist concepts to bring about a new type of aesthetics.

Shaw provides Liza with the opportunity to learn and educate herself with the support of Higgins and Pickering. In addition, Shaw gives her the chance to be independent of Higgins' and Pickering's influence and to decide to work as an assistant to Professor Nepean despite Higgins' strong rejection. She decides either to run a flower shop or to work as Nepean's assistant. Thus, Shaw shows the possibility of working the two genders together and the advantages of this step for both genders and

division of labor (Adams 1971, p. 12). Shaw's art is different from painting, but the messages of his plays are the same, which is creating a beautiful human being. So, if Ruskin and Morris called for beautiful houses and cities, Shaw's call was for creating a beautiful human being from an ugly one:

Significantly, the complaints and demands which Shaw attributes to Ruskin and Morris are also those Shaw himself made. He advocated dress reform, temperance, and improved sanitation; he called for economic and religious reform which would in turn lead to more beautiful houses and cities; he even found "the very air not good enough" and spoke out against air pollution at the Annual Meeting of the Coal Smoke Abatement Society in 1911. (Adams 1971, p. 4)

Shaw believes that capitalism caused the degradation of man and his art and as Adams writes "With Capitalism and religious scepticism came a loss of artistic power." (1971, p. 13)

Li and Weng (2016, p.42) stated that Shaw's literary creation is quite different from that of "art for art's sake". Shaw's aesthetic concepts are fraught with idealism and humanism because they reflect the "urgent social problems".

Shaw rejected meaningless and useless art and his intention in following the "art for art's sake movement" is for social reform rather than personal interest. For him, the main aim of art must be making the world a better place for everyone not just for himself and other artists. He believes that an artist should pay great attention to all kinds of pleasure be it in painting, sculpture, music, nature, theatre, etc. However, this interest in pleasure should not move the artist's attention from the need to stand against class distinctions, ugliness, injustice, pollution, and fraud. He thinks that the superficial beauties which come from the artist's interest in beauty should not create false hopes for people by showing them a utopian society which, in reality, is a dystopia:

He regarded phonetics and the proper pronunciation of the English language as ... instrument of social change as ... hope for achieving the aesthetic state. The main difference between [a] flower girl and a duchess was a matter of education and accent, a mere issue of form reflected on the degrees of verbal aestheticization. So[,] the whole narrative of the play symbolizes ... scathing scorn of the unscientific assumption that the upper classes were superior by virtue of their birth. Eliza plays a vital part in the English social structure. Members of her class are important only in that they perform distasteful but essential services for the rich. It is this contrast between ugly and beautiful that creates ... dramatic tension in the play. But the fact that a street-girl like Eliza is capable of 'beautiful' speech would thus make the actual class barrier ... look obsolete and meaningless.

Adams (1971, p. xvi) writes that the real reason behind placing Shaw outside the aesthetic movement by some literary historians is due to the fact that for Shaw art is didactic. To confirm his opinion, he cited the following speeches by Shaw:

Now great art is never produced for its own sake. It is too difficult to be worth the effort. ... All art at the fountainhead is didactic, and that nothing can produce art except the necessity of being didactic. Also, that the man who believes in art for art's sake is a fool; that is to say, a man in a state of damnation.

Adams concludes that Shaw is akin to the moral aesthetes and as part of the "art for the sake of social betterment" movement, and therefore, he is similar to John Ruskin and the artist-socialist William Morris (Adams 1971, p. 3). Shaw agrees with Ruskin and Morris's demand to end the machine-like existence brought about by capitalism and the factory system. He believes that man should be valued in his/her society and be seen as equal to his/her master. He also strongly supports Morris's point of view of a society, which has no poverty, no master-slave relationship, and no

against political corruption and social injustice, and bring about a major change in all the sectors of life and society.

II. Physical and Mental Change as the Primal Aesthetic Values in *Pygmalion*

Pygmalion is one of Shaw's best-known romantic comedies. It is Shaw's most logically constructed play, which portrays the social conditions and the class struggle of British society at the time when capitalism reached its peak. It focuses on Liza, a poor cockney flower girl, who has gradually changed physically and mentally due to her education. During the time she spends with two aristocratic men - Professor Higgins and Mr. Pickering she comes to find her self-identity. In addition, Higgins' teachings broaden Liza's horizons and help her awaken in all aspects of life. Li and Weng (2016, p. 42) believe that Liza's awakening can be seen in two aspects: the visible changes and the invisible changes:

The main character Eliza's awakening is in the follow [sic.] aspects: the visible changes in appearance, such as dressing, language and behavior, and the invisible ones in the understanding of love and the awakening of spirit. She finds herself admiring the aristocrats of the bourgeoisie—Higgins and Pickering. But when hurt by their selfishness and hypocrisy deeply, she consciously gives up this love and has a new understanding of love.

In this play, Shaw indicates much interest in both the external and the internal beauty of human beings. Higgins finds Liza a beautiful girl in the soul who lacks the means to show this beauty externally. Therefore, he supports her through teaching and giving her the required education to speak properly and appear gracefully. He helps her express her inner beauty and bring out her potential powers and finally make them visible. Thus, he creates a new personality out of her old one. The following dialogues show the core ideas this play is built on since Eliza very wittily answers

... art should refine our sense of character and conduct, of justice and sympathy, greatly heightening our self-knowledge, self-control, precision of action, and considerateness, and making us intolerant of baseness, cruelty, injustice, and intellectual superficiality and vulgarity. (Adams 1971, p. 43)

Thus, the great artist insists on having comfort in life and working toward using art for greater purposes than just beauty and pleasure. This means that he is not against beauty, pleasure, fashion, and aesthetics in general, but he supports aesthetics in principles and that art should make people better characters for society. He writes that art should widen peoples' horizons rather than stupefying them with smart appearances as Adams (1971, pp. 43- 44) indicates:

The worthy artist or craftsman is he who serves the physical and moral senses by feeding them with pictures, musical compositions, pleasant houses and gardens, good clothes and fine implements, poems, fictions, essays, and dramas which call the heightened senses and ennobled faculties into pleasurable activity. The great artist is he who goes a step beyond the demand, and, by supplying works of a higher beauty and a higher interest than have yet been perceived, succeeds after a brief struggle with its strangeness, in adding this fresh extension of sense to the heritage of the race.

... However, Shaw's vision is social; that of the fin-de-siecle aesthetes is personal. Shaw, like Ruskin and Morris, wants beautiful lives for everyone; the fin-de-siecle aesthetes recoil from ugliness and try to create more beautiful lives for themselves and, at most, for others like them.

In a nutshell, Shaw believes that art must bring social change and sharpen man's awareness about the injustices in the world rather than teaching morality in the personal form. This means that art should deal with social problems and raise its voice against the immoral exploitation of man for man. In addition, it must awaken the mind of people

LIZA. Perhaps I could make something of him. But I never thought of us making anything of one another; and you never think of anything else. I only want to be natural. (Shaw 1992, p. 289)

For Liza, being poor and helpless does not mean being without dignity. All she wants from the others is “a little kindness”. In Liza’s view, friendship and kindness are greater than unfelt or one-sided love. She rejects all kinds of love not built on mutual respect and understanding. She becomes Higgins’ tutor in matters of love and friendship:

LIZA (*much troubled*) I want a little kindness. I know I’m a common ignorant girl, and you a book-learned gentleman; but I’m not dirt under your feet. What I done (correcting herself) what I did was not for the dresses and the taxis: I did it because we were pleasant together and I come—came—to care for you; not to want you to make love to me, and not forgetting the difference between us, but more friendly like. (Shaw 1992, p. 290)

Higgins cannot understand Liza because he is also the product of his society’s conventional beliefs and despite his high learning, he has the same mentality of the aristocrats of his class. So, instead of being kind to Liza, Higgins reproaches her harshly by telling her that she has to go back to the gutter where she had been:

HIGGINS. ... If you cant appreciate what youve got, youd better get what you can appreciate.

LIZA (*desperate*). ... You know I cant go back to the gutter, as you call it, and that I have no real friends in the world but you and the Colonel. You know well I couldnt bear to live with a low common man after you two; and it’s wicked and cruel of you to insult me by pretending I could. You think I must go back to Wimpole Street because I have nowhere else to go but father’s. But dont you be too sure that you have me under your feet to be trampled on and talked down. I’ll marry Freddy, I will, as soon as hes able to support me.

every point raised by Higgins to change or control her mind after she has transformed from a flower girl into a new educated lady:

LIZA. Oh! if I only could go back to my flower basket! I should be independent of both you and father and all the world! Why did you take my independence from me? Why did I give it up? I’m a slave now, for all my fine clothes.

HIGGINS. Not a bit. I’ll adopt you as my daughter and settle money on you if you like. Or would you rather marry Pickering?

LIZA (*looking fiercely round at him*). I wouldnt marry you if you asked me; and youre nearer my age than what he is.

HIGGINS (*gently*). Than he is: not “than what he is.”

LIZA (*losing her temper and rising*). I’ll talk as I like. Youre not my teacher now. (Shaw 1992, pp. 288-289)

Love, which is the most essential spiritual necessity for all human beings, is here discussed from two different points of view. For, Higgins, love means marriage and settlement with having enough money. As for Liza, it means living naturally and enjoying her independence without any complications:

LIZA. Thats not what I want; and dont you think it. Ive always had chaps enough wanting me that way. Freddy Hill writes to me twice and three times a day, sheets and sheets.

HIGGINS (*disagreeably surprised*). Damn his impudence! (*He recoils and finds himself sitting on his heels*).

LIZA. He has a right to if he likes, poor lad. And he does love me.

HIGGINS (*getting off the ottoman*) You have no right to encourage him.

LIZA. Every girl has a right to be loved.

HIGGINS. What! By fools like that?

LIZA. Freddy’s not a fool. And if hes weak and poor and wants me, may be he’d make me happier than my betters that bully me and dont want me.

HIGGINS. Can he make anything of you? Thats the point.

Even if Freddy is not as knowledgeable as Higgins, as charismatic as Pickering, she accepts him for his sincere love. He respects her and approves her, regardless of her former identity. His cowardice makes Eliza feel [sic.] she could help him and she is needed. He could write many love letters for her every day, instead of shouting at her or blaming her for her mistakes. She no longer needs to work like a servant or to live humbly in the way she has to before Higgins and Pickering. She is admitted to be herself, not afraid of being scolded, and is able to live with dignity—that is the real reason why she accepts Freddy's love.

The most significant aesthetic value of the play is that it overturns the cultural stereotypes of Victorian society to the readers. In addition, it exhibits how the true value of human beings is undervalued by the social and economic mindset of the upper-class Victorians. Thus, the reader identifies the stereotypes and double standards of Victorian culture. A good example of Victorian upper-class hypocrisy is Higgins. The standard Victorian manners require everyone to be tidy, polite and follow certain rules of behavior. However, upper-class people themselves disobey and ignore such rules of behavior while they are at home. Higgins displays himself as a gentleman with correct grace, but he is rude to Liza because he shouts at her. As an upper-classman, Higgins should have treated women in a gentlemanlike manner.

In addition, an upper-class person should follow the rules of proper behavior at home. Among those rules of behavior is to use a napkin at mealtime and not come down for meals with a nightgown, and to keep appearance, clothes tidy and clean, and to smell good. The housekeeper, Mrs. Pearce, exposes Higgins' ignorance of the upper-class etiquette rules while he is at home. Here, Shaw used satire to criticize the upper-class hypocrisy and disobedience of what they advise others to obey. This is certainly another aesthetic value of the play because it reveals the double standard behavior of upper-class Victorians:

HIGGINS (*sitting down beside her*). Rubbish! you shall marry an ambassador. You shall marry the Governor-General of India or the Lord-Lieutenant of Ireland, or somebody who wants a deputy-queen. I'm not going to have my masterpiece thrown away on Freddy.

LIZA. You think I like you to say that. But I havnt forgot what you said a minute ago; and I wont be coaxed round as if I was a baby or a puppy. If I cant have kindness, I'll have independence.

HIGGINS. Independence? That's middle class blasphemy. We are all dependent on one another, every soul of us on earth. (Shaw 1992, p. 291)

Liza realizes that Higgins has no true affections for her or even if he has, he is not brave enough to express them. Thus, the relationship appears to Liza as a master-slave relationship or a teacher-student relationship. Higgins never sees Liza as his equal and she thinks she will remain inferior to him if she doesn't free herself from him. In contrast, Freddy loves her and comforts her whenever she is unhappy. He also writes many love letters for her every day. In addition, she knows that her new upper-class accent and her new strong personality do not allow her to return to her old life in the gutter.

Liza accepts Freddy for his pure and sincere love and for his upper-class social status. In fact, she has the chance to officially become an upper-class lady if she decides to marry Freddy. Freddy does not let Liza drown herself in the river out of despair when discarded by Higgins and Pickering. The beauty of this situation is that Freddy's love and caring save Liza's life. The reader and the spectator also feel the warmth and the sincerity of Freddy's love for Liza which show that he is a safe hand and a perfect gentleman. He is the symbol of good morality and education. He is also a bright light or a hope of life in a dark world in which she suddenly finds her self-identity. Li and Weng (2016, p.45) describe Liza's thoughts about Freddy's love and marriage proposal:

Liza to gain independence from her autocratic tutor. Liza's achievement and her developed character are examples of her complete success. It is also an obvious aesthetic value in the play because the change is inspirational for the readers and it shows the importance of education for women. In fact, Higgins' linguistic and friendly support for Liza is great and extraordinary as well. Higgins' encouragement of learning and doing humanitarian deeds is an authentic aesthetic endeavor. Such a humanitarian deed enriches the play and adds aesthetic and didactic dimensions to its content.

As such, one can say that despite being a didactic play, Shaw's *Pygmalion* strengthens the position of Shaw in the aesthetic movement. It introduces him as an aesthete and a chief supporter of "art for art's sake" movement. The play contains the elements of beauty, order, and delight. According to (Adams 1971, p. xvii), Shaw is an artist before being a philosopher and a social critic. He confirms that delight, order, and beauty, which are abundantly found in Shaw's plays, are the essential characteristics of every work of art.

In the play, Liza represents the beauty of soul; her simple childish behavior and reaction to her hard life delight the spectators and those around her. Her delightful and positive character attracts the attention of a serious man like Henry Higgins. Higgins represents order as he is a serious character in his job who spends most of his time learning and working to improve his social, financial, and academic position in society. Despite this fact, Liza's pleasant face and character attract his attention to such an extent that he decides to teach her about order and clarity in speech and working. He tries hard to educate her and help her express her inner beauty through speech and action. Finally, he succeeded to indulge in her happiness and to present the spectators with a different version of Liza. The new Liza/Eliza is a modern beautiful and independent lady capable of exhibiting her internal beauty extremely well.

In *Pygmalion*, Professor Higgins represents one in a power position who uses his

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....

HIGGINS ... (*Angrily*) By the way: my dressing-gown smells most damnably of benzine.

MRS PEARCE. No doubt it does, Mr. Higgins. But if you will wipe your fingers—

HIGGINS (*yelling*). Oh very well, very well: I'll wipe them in my hair in future. (Shaw 1992, pp. 219-220)

The dialogue humorously satirizes the double standard of upper-class behavior. The childish behavior of Higgins and his comic answers to Mrs. Pearce "Oh very well, very well: I'll wipe them in my hair in future" definitely amuses the reader. The reader is shocked at Higgins' shabby and dirty appearance at home which is completely different from the way he appears among people outside his home. In addition, the reader finds Mrs. Pearce's apology "I hope you're not offended, Mr Higgins" (Shaw 1992, p. 220) as a polite behavior which Higgins lacks because Higgins never excuses for his behavior or the unkind treatment of others.

Furthermore, the play expresses an aesthetic artist's attempts to introduce new ideas and a new lifestyle to the public by rejecting conventions and practicing free will. Following such behavior or ideas can be considered immoral or breaking the standard behavior of society. According to McGovern (2011, p. ii), the central concerns of the play are: class, independence, and transformation. Higgins and Liza are of two different classes. Higgins insists on employing his linguistic skills to create a new Liza and on helping her to become an independent woman. Thus, he transforms her from a poor flower girl with a proletariat cockney accent into an educated girl with an advanced language. This transformation helps

to please the public but to edify it. Shaw followed this principle in writing his plays in his own manner and with his own message, in spite of complaints from critics about his dramatic form and radical opinions.

Shaw surprised his audience with his didactic messages about life that he sends to the public in his manner. This manner reveals his carelessness about the principles of the fin-de-siècle aesthetes which supported only a visionary utopian world in the mind of the artist. He thinks that the dramatist does not write for himself, but for the public. Therefore, a utopian world in the mind of the artist or dramatist will be valueless if it fails to shock the public or change the life of the people. Adams states that "Shocking the public is one of the techniques which Shaw found most effective in awakening it." (1971, p. 60)

In the play, Liza is an ordinary person and Higgins attempts to create a new character and personality for her. Here, Higgins as an artist and an incarnation of Shaw in the play uses his art to improve people's life. He attempts to make Liza more fit in society and the flower shop job she admires. Here, Shaw cleverly manifests the great role that art and great artists can play in society to fill the social gaps between the classes to create great personalities and good characters to serve humanity. Adams (1971, p. 133) explains that:

Higgins is primarily interested in creating life, in changing Eliza, the "squashed cabbage leaf," into a human being. He does this by first "creating a new speech for her," and then creating a new soul for her, so that she may evolve from "creature" to human being with divine potentialities.

The way Shaw divided the characters according to their different social status is another aesthetic value of this play. Higgins' family belongs to the upper class, Eynsford Hill family belongs to the declined upper class or middle class, while the Doolittle family belongs to the working class. This is stressed in the presentation of two main characters: Higgins (A

knowledge and power to help others rationalize certain traits of speech and conduct. The positive direction of his mind and the positive use of his art of speech produce an intelligent and highly articulate young woman. Creating such a strong stylish woman will be beneficial both for herself and her society. This is the message that Shaw wants other artists to convey to the world through their art. He requires from them not to be selfish, but to be kind to people, and serve society and the environment through their art. Even, in the preface to *Pygmalion*, Shaw proudly speaks about the success of his didactic play:

I wish to boast that *Pygmalion* has been an extremely successful play all over Europe and North America as well as at home. 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 art should never be anything else. (Shaw 1992, p. 183)

Thus, the difference between Shaw and the fin-de-siècle aesthetes is in the way they think about the aim of art and its utility for the public. Shaw never wanted to withdraw from public life and believed that there should be a strong connection between the artist and his audience. For him, the aim of art, in particular, drama is to improve the public rather than only please it. Adams (1971, p.60) writes:

But Shaw and the fin-de-siècle aesthetes react differently to the unsympathetic and aesthetically ignorant public. The aesthetes typically withdrew from public life and in their lives and their art expressed indifference to bourgeois values. On the other hand, Shaw wanted a close rapport between artist and audience, for how else can art alter manners and morals?...

However, when Shaw set about educating the public to his point of view, it was not at the expense of catering to the public demand for entertainment. He insisted that drama exists not

“Having a look at Liza’s speech after being linguistically trained by Higgins, we will find a great improvement in her language performance” (Qadha 2019, p. 425). The following examples from Liza’s speech as a Cockney flower girl and her speech as a lady indicate the different types of language she has used in different social positions:

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewd dan y’ de-ooty bawmz a mather should, eed now bettern to spawl a pore gel’s flahrzn than ran awy atbaht pyin. Will ye-oo py me f’them? (Shaw 1992, p. 187)

In the above dialogue with Freddy and Freddy’s mother, Liza speaks non-standard English that is unclear and difficult to understand. Whereas, in the following dialogues, she speaks extremely well using powerful vocabulary to express her inner feelings and thoughts:

LIZA. It’s not because you paid for my dresses. I know you are generous to everybody with money. But it was from you that I learnt really nice manners; and that is what makes one a lady, isn’t it? You see it was so very difficult for me with the example of Professor Higgins always before me. (Shaw 1992, p. 278)

LIZA (*much troubled*). I want a little kindness. I know I’m a common ignorant girl, and you a book-learned gentleman; but I’m not dirt under your feet. What I done (correcting herself) what I did was not for the dresses and the taxis: I did it because we were pleasant together and I come—came—to care for you; not to want you to make love to me, and not forgetting the difference between us, but more friendly like. (Shaw 1992, p. 290)

Here, Shaw clarifies that language plays a great role in determining the social position of a person and reveals much about the level of education and the personal traits of that person. He believes that this difference caused class distinction and victimized the poor people who lack the necessary skills and money to improve

phonetician) and Liza (a Cockney flower girl). Through the completely different phonetics of these two characters, Shaw carefully touches the British class system, class distinctions, and its effects on people. In effect, the moment Higgins meets Liza is aesthetically sublime as it denotes the moment of changing her destiny. A welcome fate from God opened a great opportunity for Liza and introduced her to Professor Higgins near a church close to Higgins’ house and Liza’s working place. In a few months, Higgins transforms Liza’s character and her phonetics from a Cockney flower girl into a duchess. Through Liza’s need to adapt herself to the high-class accent and manners, Shaw skillfully exposes the inferiority of the low class in a capitalist society from the perspective of the upper class. Here, McGovern states that Shaw strives to tell his audience that it is money and social position that decides who is a duchess and who is not (2011, pp. 11, 12, 67). Thus, Shaw reveals that it is the class system that destroyed British society and people.

In addition, Qadha explains that Shaw used the concept of language variation as an aesthetic technique to show the significant social aspects of Liza and to compare the illiterate Liza with the new literate Liza (2019, p. 422). Qadha argues that:

Bernstein’s restricted and elaborated codes were successfully presented by Bernard Shaw. He could cleverly use this sociolinguistic technique as a stylistic device to reveal many social aspects of Eliza Doolittle. (2019, p. 427)

Thus, it is clear that Qadha depended on Bernstein’s linguistic theory of a restricted code user and an elaborated code user in his research and evaluation about Liza’s language and the technique of speech variation that Shaw used in *Pygmalion*. He writes that in the beginning dialogues Liza appears as a restricted code user and fails to express herself clearly or to reply to others’ questions because of her limited language ability. While in the later dialogues, which are after Higgins linguistically trained her, she appears as an elaborated code speaker:

According to Griffith, the main characteristic of Shaw's drama is the "conflict between form and content." (1993, p. 14) This can be considered as another aesthetic aspect of Shaw's play. In *Pygmalion*, Liza speaks in a funny accent, whereas Higgins is a highly articulate man. Hence, the relationship and dialogues between these two completely different personalities appear funny for the audience. At the surface, the form appears to be humor, but the content is satire. The play is a comedy of manners and a drama of ideas carrying hidden messages to satirize the shortcomings of society. Among the problems that Shaw satirizes are the class system and lack of equality in rights and income for people. He also criticizes the political systems which support a class-based society that never tried to stop prejudices against poor people. Shaw believes that poor people have never been allowed to improve their lives and positions in society. Otherwise, they could have developed like the new Liza.

The way Shaw arranged the incidents of the play adds extra beauty to his dramatic work. The aesthetic idea is that Higgins as a rich man helps Liza to speak fluently and to make her a lady. He and Pickering also buy her beautiful new dresses to wear to suit her situation and when Liza attempts to show off in front of her old friends with her attractive new dresses, Higgins scolds her. Here, Higgins as Shaw's mouthpiece and catalyst character in the play represents a gentleman who cares about others' needs rather than just thinking of his own needs. He represents Shaw's idea that the rich must help the poor to have a better life rather than oppressing them.

One of the most beautiful aspects of the play is a more gentleman-like presentation of Henry Higgins who treats Liza as a clever human being. So, in contrast to the usual and traditional presentation of women and men in English or world literature as two different genders, Shaw presents Higgins and Liza as two equal humans with the same ability to learn if the opportunity is available. Liza succeeded to raise her status and develop her educational and social positions to that of Higgins. The

themselves and their positions in society. In this way, he hints at the need for cooperation and sympathy toward one another as a step to eradicate the differences and correct past mistakes. Higgins' help has the main role in Liza's transformation and it is a positive result of cooperation in the play. Thus, transformation of an uneducated human being like Liza into an educated person is the central theme of the play. Higgins comments on the significance of this point in this way:

HIGGINS....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. (Shaw 1992, p. 250)

Despite the transformation of Liza's speech, the most important transformation is in her personality which becomes stronger. This inner strength gives her the power to value her inner-self and live an independent life away from Higgins. That kind of transformation represents women empowerment which is advocated by most feminist thinkers.

The indirect method of teaching morality is another aesthetic value of *Pygmalion*. This didactic quality of Shaw's play can be noticed in the serious method of teaching that Professor Higgins uses to teach Liza. Although he is a single man and has the chance to chase the young girl easily, he never thought of it. Liza indirectly expresses her admiration and emotions for him, but he insisted on behaving both as a professional linguist and a friend. Higgins does not dare to betray his job and involve in the world of emotions. Therefore, he insists on following the world of reason by teaching and educating her in a friendly environment. Here, Shaw indirectly affirms his support for a new type of morality in which education, justice, and equality are the most beautiful and highest human values. For him, these values can create a beautiful world and a deserved life for everyone in an egalitarian society.

Shaw did some amendments to the original Greek myth. In Shaw's play, Higgins appears as an artist in the field of linguistics rather than sculpture. He is an upper-class bachelor who has had a lot of relationships with women and therefore hesitated about the need for marriage or failed to find the ideal woman of his dreams. Suddenly, Liza, a poor innocent flower girl appears in front of him. Despite some disagreements and quarrels between the two, Higgins is interested in her and feels a responsibility toward her. Higgins as an artist succeeds in creating his ideal creation which is the transformation of Liza into a real lady. A difference between this play and Ovid's story is that Higgins and Liza choose to separate and not marry, but to remain friends forever due to misunderstandings and quarrels between the two. *Pygmalion* is the manifestation of Shaw's literary ability in retelling stories in his way that differentiates him from the artists and writers he imitated. Even though Shaw's thoughts in *Pygmalion* are originally from the Greek myth, the end of his play is completely different from the original story. The end of the play is skillfully reversed.

According to (McGovern 2011, p. 39) Shaw's *Pygmalion* is also influenced by Shakespeare's *The Tempest*. The relationship between Higgins and Liza and Higgins' attempts to educate her is similar to the father and daughter relationship in Shakespeare's play when Prospero attempts to teach Miranda aristocratic manners and language.

Shaw's focus on the important role of Fashion and elegant new dresses can be considered as another aesthetic element of the play. He shows that dressing in glorious clothes plays a significant role in shaping the life and appearance of an individual in the capitalist society. Li and Weng state that when Liza is a flower girl with a poor appearance in dirty shabby clothes nobody respects her and even her father is indifferent to her (2016, p. 43). However, when she takes a bath and wears beautiful new clothes everything changes in her life. She appears so attractive that this time her father fails to recognize her and respects her as a noble lady and he apologizes to her "Beg

hidden message is that, in an appropriate situation and with kindness and mutual support everyone, no matter man or woman, can change and become more acceptable in society.

Furthermore, the theme of education and its power to transform the individual into a more rational being is another aesthetic aspect of the play. Shaw "laid great stress on the role played by 'personal experience' as distinct from formal academic study, concluding that 'without living experiences no person is educated'" (Ian Britain 1982, p. 104). Liza, for example, through her previous personal experience of selling flowers in the streets of London gained financial independence, but as a poor uneducated girl, she lacked self-confidence and education to prove herself and achieve social status. Education and Higgins' support for her helped her develop her talent and made a lady out of her. The feeling of realizing how education could make a social standing and status for Liza is very interesting. She was a weak and emotionally dependent lady, but after she receives education, she becomes empowered with knowledge and the required language which led her to find her self-identity.

Some other significant aesthetic aspects of the play are the influences of Greek mythology and Shakespearean concept on Shaw's ideas. These are best expressed through the allusions in the play. Shaw was influenced by Greek mythology and his play *Pygmalion* is an allusion to Ovid's *Metamorphoses*. In the Greek story, an artist named Pygmalion falls in love with one of his creations and he prays for Aphrodite (the god of beauty) to give his creation life so that he can marry her. This dream came true and he finally married her as McGovern (2011, p. 32) points out:

A Cypriot sculpture named Pygmalion, disgusted by the behavior of local prostitutes, "the blasphemous Propoetides", creates the sculpture of the ideal woman. Having fallen in love with his creation, Pygmalion prays to Aphrodite (Venus) to give it life, and the sculpture subsequently awakens. Pygmalion and the Woman marry.

class lady and starts to speak a better accent. This change surprised Freddy Hill and made him fall in love with her while he has never thought of her when she was a poor girl with a poor accent. This sudden respect and honor enable Liza to understand the importance of speaking a fluent and standard language. She starts to feel that language is an effective weapon, which provides her with the strength and protection she needs in an age of cruelty.

During her period of education as Higgins' student, Liza has the chance to communicate with other aristocratic people like the Hills family. Gradually, she understands that the Hills family is a declined aristocratic family that lost respect due to the lack of money. She starts to know that an upper-class accent is nothing without having a strong financial position. The Hills family is not invited to the upper-class parties and events because they are not rich anymore. Therefore, they are only an upper class by name and no more. Here, Shaw criticizes the upper-class hypocrisy and material relationship which is void of any true friendship. He aims to say that wealth is more significant for the upper-class people than human values because money controls their lives and relationships. In addition, the events and parties of the upper-class families are only part of their fake and superficial relationships, which are based on material success rather than respect and mutual support. This is certainly a prominent aesthetic aspect in the play, which is a good example of the theme of appearance and reality. Through this theme, Shaw focuses on the reality of his society that most writers of his time did not dare to point to it. Shaw reveals the upper-class decadence and their unjust treatment of those who are socially below them. He also reveals that in appearance the nobles show themselves as kind and educated people by observing their etiquettes, but, in reality, they are not kind and they are only observing their material interests. The following dialogues between Liza and Higgins reveal Higgins' rude treatment of Eliza as he shouts at her:

pardon, miss" (Shaw 1992, p. 229). Liza surprisingly tells her father "Garn! Dont you know your own daughter?" (Shaw 1992, p. 229) This situation shocks Liza and awakens her sense of the importance of being rich and having a social status in the capitalist society.

Li and Weng argue that "Just a change in appearance could change the relationship between the family members." (2016, p. 43) They also believe that here Shaw highlights the fact that money and social status rank people with different layers. In addition, money and social ranking are more precious in the world than the human values of friendship and kindness. They state that money, not human values such as (empathy, honesty, love and kindness) decide who should be respected and who should be ignored in society. Thus, a rich person even if cruel is more respected than a kind humble person (2016, p. 43).

One can say that Shaw critically examined the future of human relationships through this play and he rejected a future devoid of human and spiritual values. The quality of the story makes it allegorical and didactic since it focuses on the idea of clothing and appearance to emphasize class differences. Therefore, it is a warning to his society that is urgently in need of social, political, and economic reform.

The beauty of language and behavior is another aesthetic aspect, which Shaw intentionally emphasized in the play. When Liza is a poor flower girl with poor language nobody respects her. It is even very difficult for her to reach her dream job which is working in a flower shop. This means that she cannot get a job in a flower shop unless she speaks a standard English language like the aristocrats. When Higgins first meets her, he criticizes her voice as "depressing and disgusting, like a bilious pigeon's crooning" (Shaw 1992, p. 196).

Higgins continuously advises Liza to change her language and pronunciation to be able to work for a flower shop. This means that at the beginning, Liza aims to correct her pronunciation to find her dream job. This encourages her to go to Higgins' house to ask his help to improve her language. Through her education, Liza learns to dress up as an upper-

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-oo-oo!!! I aint dirty: I washed my face and hands afore I come, I did.

PICKERING You're certainly not going to turn her head with flattery, Higgins. (Shaw 1992, p. 208)

The dialogue indicates that Higgins is tempted and feels excited at the possibility of transforming a cockney flower girl into a duchess. However, he fails to express his feelings and he makes a sarcastic remark unaware of the negative effect his words may leave on Liza. In contrast to Higgins, Liza appears intelligent and more aware of what she expresses and this reveals that she was naturally a clever girl, but lacked the socioeconomic opportunity to develop herself.

The plot of the play is well-constructed and anti-conventional. Shaw revolutionized the English stage by neglecting the conventions of a well-made play and developing the action of the play in a way that the play ends with the rising action/conflict. He was greatly influenced by Henrik Ibsen and saw him as a forerunner of his drama of ideas. Like Ibsen, Shaw “felt the end of a play should lead the audience to reflect upon character and theme, rather than simply entertaining them with a neatly-resolved conclusion” (Galens & Spampinato 1998, p. 246). As such, Shaw believes that the end of a play should not be in the denouement and the end of the conflict should be left for the audience to reflect on it. Thus, Shaw’s play is an open-ended one because it does not propose any solution and the reader/spectator is left with many questions about whether Eliza marries Freddy or not? What will be the nature of her future job and economic status? Does she open a flower shop or does she choose to work with Nepean, Higgins’ opponent? Does she finally stand against Higgins? Liza’s main aim and priority in learning a proper language were to find a better job rather than to marry. Hence, the reader certainly reflects more upon her future job. Despite this fact, the end of the story

HIGGINS. Don't you dare try this game on me. I taught it to you; and it doesn't take me in. Get up and come home; and don't be a fool.

(*Eliza takes a piece of needlework from her basket and begins to stitch at it, without taking the least notice of this outburst.*) (Shaw 1992, p.277)

LIZA. And I should like Professor Higgins to call me Miss Doolittle.

HIGGINS. I'll see you damned first. (Shaw 1992, p. 280)

The theme of beauty is an additional significant aesthetic element in the play. Liza was a beautiful girl even when she was poor, but her beauty was invisible because of her shabby clothes. Freddy never thought of loving her or never cared about her because her beauty was virtually invisible to him. However, when she appears in a beautiful dress like a lady of society, Freddy becomes captivated by her beauty and grace. This situation exhibits that superficial beauty is more powerful than spiritual beauty. It also indicates the power of superficial beauty in transforming the life of a poor girl into an upper-class lady. Shaw again highlights the hypocrisy of the upper-class people of his society that they are only interested in appearances as a core value.

As seen, Shaw’s *Pygmalion* lampoons the upper-class people of British society in the Victorian era. It presents the upper-class characters such as Higgins and Pickering as selfish and hypocritical. It emphasizes Higgins’ sarcastic remarks while talking to Liza. Higgins is an intellectual upper class who should be very careful about the words he utters, but he is prone to sarcasm. Shaw utilized sarcasm because it is the lowest form of humor and it leaves an unkind effect on the person who receives it. By using sarcasm, Shaw intended to reveal the stupidity and unkindness of the upper-class people, which is unnoticeable because of their social rank and appearance. The following dialogue is an example of Higgins’ sarcasm in the play:

heaven without exhausting his mind many times:

HIGGINS. The great secret, Eliza, 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 were in Heaven, where there are no third-class carriages, and one soul is as good as another. (Shaw 1992, p.285)

Shaw was talented in using language skillfully to add beauty to the text. Burlesque is one of his writing techniques that make something serious seem stupid. In other words, it is a rude or a ludicrous treatment of someone or something. J. A. Cudden (2013, p. 93) defines burlesque as “a derisive imitation or exaggerated ‘sending up’ of a literary or musical work which is associated with some form of stage entertainment.” In the play, Higgins ludicrously insults Liza as a “squashed cabbage leaf” as this dialogue shows:

LIZA (to Pickering, taking no apparent notice of Higgins, and working away deftly.) Will you drop me altogether now that the experiment is over, Colonel Pickering?

PICKERING. Oh dont. You mustnt think of it as an experiment. It shocks me, somehow.

LIZA. Oh, I'm only a squashed cabbage leaf. (Shaw 1992, p.278)

Here, Shaw skillfully refers to the undeserved treatment that most working-class people, women predominantly receive from upper-class people. He also shows that in a patriarchal society, men are rude and they disrespect women because they see them as inferior to men. Higgins' insult for Liza as “squashed cabbage leaf” is the equivalent of calling her a stupid woman. This expression also reveals the hypocrisy of the upper-classmen who present themselves as kind and educated in appearance, but despite their education, they are certainly the product of the same patriarchal society and education in which they grew up.

is left open and unlike the traditional stories, it does not end with a wedding.

Another aesthetic aspect of Shaw's unconventional plot is that it mixes intellectuality with entertainment. Galens and Spampinato state that Shaw's improved style is different from his contemporary dramatists as he broke off with the belief of “art for art's sake” for he never wrote for art for art's sake alone or entertainment alone (1998, p. 247). Shaw practiced a hybrid style of both philosophical ideas and entertainment in many of his plays. As a Fabian Marxist, Shaw always wrote for a purpose and aimed at producing a different type of art, at educating people about the social issues of Victorian society, and at entertaining them. He succeeded in achieving this objective through the use of humor and satire. Thus, it is possible to say that beside satire, “humour is an effective dramatic technique which helped Shaw's plays, *Pygmalion* most predominantly, bridge a gap between popular and intellectual art” (Galens and Spampinato 1998, p. 246). It is clear that this dramatic technique adds more aesthetic value to the play because it pleases the reader and fills their minds with joy.

An example of humor in *Pygmalion* is the time Liza insults Higgins and throws the slippers at him, but Higgins' reaction is simply funny and unexpected by the audience. He only replies “the creature is nervous after all” (Shaw 1992, p. 259). Higgins fails to realize the effect of his speech on Liza. He doesn't want to hurt Liza, but the insult has a bad effect on Liza as it presents Higgins as unkind to her by comparing her to ‘insect’ and ‘creature’. Higgins' stupidity in this situation amuses the audience and they laugh at his silly state.

The following speech by Higgins also appears humorous. It is amusing because Higgins talks of a great secret about Liza that she has no bad manners and immediately says she also has no good manners and is equal to all other human souls. He says all these contradictory words just to tell her that she has a pure soul. He could simply say that she is pure and she is behaving as if she were in

value here is the writer's clever trick to involve the readers in the text and encourage them to continue reading it to find out the result.

Moreover, there is an aesthetic value in the setting of the play. Shaw carefully chose the time and the location of the play. The time is the early twentieth century when capitalism was at its peak in British society. The action takes place near the Covent Garden where Liza is selling flowers and on 10 Wimpole Street where Higgins teaches Liza to speak eloquently. Part of the action also happens in Higgins' language lab and his mother's drawing-room. Shaw chose these rich areas because he aimed to move the focus of the readers to the luxurious life of the rich people. By doing so, Shaw wanted them to compare the good quality of life in the upper-class areas to the poor life of the low-class people in the gutter. The setting displays that the society provided the upper-class people with great socioeconomic opportunities, but ignored the lower-class people. Thus, the lower class has the lowest position in this imbalanced society because they lack money or property. Shaw purposefully focused on these differences as a request for social improvement and for bringing back balance to British society.

Finally, the witty tone of the play is a significant aesthetic property of the play. The tone is didactic in a witty manner. Shaw cleverly attracts the attention of the audience to think about the various problems of British society caused by socioeconomic inequality and the caste system.

III. Conclusion

Through analyzing Shaw's *Pygmalion*, various aesthetic aspects are found in the text by applying the Marxist, Feminist and Psychoanalytic critical approaches. Superb style, witty dialogues, unconventional plot, dramatic symbols, mythological allusion, humor, burlesque, and satire are among the most outstanding aesthetic aspects of the play.

Shaw cleverly uses satire to criticize the realistic problems and the superficiality of Victorian society humorously. Through humor,

Symbols are also used in the play to represent certain ideas. An important symbol is Liza's cockney language and poor pronunciation versus Higgins' eloquent speech and good pronunciation. Liza's pronunciation and poor accent symbolize the language of the lower-class people who have been neglected educationally in the society. Whereas, the upper-class accent of Higgins symbolizes the educational supremacy of the upper-class group. So, different languages in the play symbolize the different social classes of British society. In addition, Liza's funny accent hints at the socioeconomic inequality in English society.

Another symbol in the play is Liza's Japanese kimono clothes. When Liza is a poor girl, everyone neglects her. However, Liza appears as a completely different girl after she washes herself and wears a Japanese dress. Even her father fails to recognize her. Here, Shaw emphasizes the importance of appearance because stylish clothes represent a rich life and personality and can attract the attention of many people. Thus, the aesthetic value here is in Shaw's focus on the conflict between appearance and reality. The short dialogue below explains the situation:

DOOLITTLE. Beg pardon, miss.
THE JAPANESE LADY. Garn! Dont you recognize your own daughter?

DOOLITTLE. [exclaiming
HIGGINS. [simul-
PICKERING. [neously)] Bly me! it's Eliza!
Whats that? This!
By Jove!

(Shaw 1992, pp. 229 & 230)

The mood or the atmosphere of the play creates aesthetic taste for the audience. At the beginning, the play starts as an amusing story aiming to draw the attention of the audience and entertain them. Liza appears funny. However, this entertaining mood gradually changes to a serious and a realistic one when Liza learns to speak a proper language and confronts Higgins. The reader can feel the tension between her and Higgins. The aesthetic

critical social and political messages to the public. He makes an urgent request to transform the sordid environment of the unfortunate lower-class people that are left very much behind into a far better one through socioeconomic and political reforms.

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Shaw skillfully attracts the audience's attention to delve deeply into the text so as to understand the philosophical ideas behind the content and the comic form. The humorous mood at the beginning of the play is of great value for creating the aesthetic feeling and taste for the audience. This pleasurable experience pushes the audience to continue with the play to see what will happen next. Shaw's main goal is healing the social gaps caused by capitalism and industrialization in British society.

Moreover, the play indicates how a change in language transforms the life of an individual. That is, the language one speaks affects the treatment one receives from others. A standard and polite language is attractive and shows one as polite and rich. In contrast, poor language and shabby clothes cause man to suffer a good deal of misfortune. The play emphasizes the importance of language, clothing and fashion in determining one's position in society. On the other hand, it criticizes the bitter fact that people are judged by trivial and superficial things such as the way one dresses or speaks. Shaw believes that man is more valuable than his/her appearance.

Furthermore, Shaw aesthetically focuses on the significance of education as a tool for widening human beings' horizons in general and empowering women in specifics. Besides, Shaw defends gender equality and rejects socially established gender roles through presenting a female character who can rise to a high position in the class hierarchy of the capitalist system. Eliza's determination and courage to depend on her abilities to support herself financially represent women power in a patriarchal society. Her decision to break free from Higgins' influence and his eccentric behaviors is a powerful proof of women empowerment if only they are given proper chance of education. Hence, they can be equal to men rather than inferiors. The turn of the events of the plot in the play is to stress female individualism which forms a significant component of the aesthetic value of the play.

Finally, through Liza's example, Shaw presents the general circumstance of the poor people in Victorian society and he sends his

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