M. A. THESIS

A DIDACTIC PLAY ABOUT PHONETICS
---THEMATIC STUDIES ON G. B. SHAW'S

PYGMALION

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Preface

George Bernard Shaw (1856-1950), British playwright, critic, man of letters, socialist pamphleteer, satiric, wit, pundit, intellectual buffoon, and lecturer, is one of the most influential figures in modern literature. In length, productiveness and influence the career of Bernard Shaw is unparalleled in the history of modern literature. Commentators have coined a new adjective in English: Shavian, a term used to embody all his brilliant qualities. His first printed words—a letter commenting critically on a religious mission in Dublin conducted by the American evangelists Dwight L. Moody and Ira D. Sankey—appeared in Public Opinion, a London weekly, on 3 April 1875, when he was nineteen. His regular career as a writer started in 1885, when he became a book reviewer to the London Pall Mall Gazette. Shaw's career as a dramatist, the most notable period of his literary career, began with Widowers' Houses in 1892 and lasted until 1939. Shaw was a prolific writer, penning over 50 plays in his lifetime, more than 20 of which are among the classics of the Western theatre. By showing that plays with serious and complex themes could be effectively produced, Shaw profoundly influenced the development of 20th century drama.

In the early 1920's, several of Shaw's dramatic works were translated into Chinese. One collection of plays was entitled Plays Unpleasant. For half a century since then, more than 30 plays by Shaw have been translated and published in China, some of which even have two or three different versions. According to one statistic, books and articles on Bernard Shaw and his works published in China have exceeded 100 publications. Shaw's works have had a great influence on Chinese playwrights, and have in this way enriched Chinese culture.

On a world tour made in 1933, Shaw visited China and was warmly received by famous people like Song Qingling, Cai Yuanpei, Lu Xun, and others. Shaw and his wife stayed in Shanghai for one day (February 17, 1933) and the fact that only one month after Shaw had visited Shanghai a
book entitled *Bernard Shaw in Shanghai* was published shows how much attention Shaw received during his stay there. (Qu Qiubai did all the translating and editing work and Lu Xun wrote a preface for the book.) As usual, Shaw made many bold speeches in Shanghai. On one occasion, Shaw made a comment on socialism, saying that Communism would inevitably triumph in the end over Capitalism. As a result of this bold speech, Shaw was criticised severely and denounced bitterly by those who hold different political opinions. Whether or not Shaw made the right comment is not for me to judge here, but I think that different opinions should be allowed and that there is no good reason why Shaw should be treated as if he had no right to put forward his own political opinion. Besides, Socialism has been open to heated discussion: the puzzling problem consists not only of what to realise but also of how to realise. Even today, there is no "ready-made" answer to this problem, as Comrade Deng Xiaoping points out in his Selected Works.

The present paper aims at studying one of Shaw's comic masterpieces, *Pygmalion*(1912). The reason I chose to write about this play is not simply because it is Shaw's best comedy on which Shaw's reputation as a dramatist largely rested, but also because it is one of Shaw's plays that is best known in China. To better understand Shaw's plays, especially the play under discussion, this paper will first of all look at Shaw's life and career. Then in the following chapter, Shaw's *Pygmalion* will be analysed from four different angles: themes, language acquisition, characterisation, and structure. Lastly, in the conclusion, Shaw's influence on and contribution to the development of English drama will be summarised.

Shaw was a freethinker, a supporter of women's rights, and an advocate of equality of income, the abolition of private property, and a radical change in the voting system. His plays are intended, through laughter, to "cure abscesses in the social body."(1) Although he founded no "school" for Shawian playwrights, by "forging a drama combining moral passion and intellectual conflict, reviving the older comedy of manners, and experimenting with symbolic farce, Shaw helped to reshape the stage of his time."(2) His bold critical intelligence and rapier pen, brought to bear on contemporary issues, helping to mold the thoughts of his own and later generations.
Chapter One

Life and Career of G. Bernard Shaw

The fact that George Bernard Shaw's personal career has a lot to do with his family background, early environment, education, and subsequent development is so well known and so important that we must stop for a while before proceeding to the thematic discussion of Pygmalion.

George Bernard Shaw (GBS) was born on July 26, 1856 in Dublin, the third and only son in a family which he once described as "shabby but genteel." His father, George Carr Shaw (first a local government official and then an unsuccessful grain merchant) was an incompetent drunkard with an irresistible compulsion (which GBS inherited) to make jokes. Lucinda Gurley Shaw, his mother, was a gifted singer and music teacher who led her son to develop a passion for music, particularly operatic music. Totally disillusioned by her marriage, Shaw's mother was a cold, calm, self-centred lady who, with characteristic indifference, "abandoned [her children] entirely to servants, who were utterly unfit to be trusted with the care of three cats."(1) Speaking of his childhood in his mature years, Shaw thus uttered.

"Though I was not ill-treated---my parents being quite incapable of any sort of inhumanity---the fact that nobody cared for me particularly gave me a frightful self-sufficiency, or rather a power of starving on imaginary feasts, that may, have delayed my development a good deal, and leaves me to this hour a treacherous brute in matter of pure affection."(2)

Shaw didn't have too much formal education. His first tutor was his uncle, the Reverend George Carroll. At the age of ten, he became a pupil at Wesleyan Connexional School in Dublin and later attended two other schools for short periods of time. He hated them all and declared that he had learned absolutely nothing. Shaw's education lasted only to the age of fifteen, but he
always (and with rare bitterness) regretted every minute of it. "He who can, does. He who cannot, preaches."(3) An odd sentiment, perhaps, for a man who was himself a born and irrepressible pedagogue. Still, to the end of his days, he remained convinced that conventional education stultifies the mind, and that the only real sort was those matters which he had got for himself from endless reading, reflection, and argument that interested him.

"At the end of my schooling I knew nothing of what the school professed to teach, but I was a highly educated boy all the same. I could sing and whistle from end to end leading works by Handel, Haydn, Mozart, Beethoven, Rossini, Bellini, Donizetti and Verdi. I was saturated with English literature from Shakespeare and Bunyan to Byron and Dickens."(4)

At sixteen, Shaw became a clerk in the office of a Dublin estate agency. Starting as a junior clerk, competing with others who were university men, he was promoted within a year to the position of chief cashier, head cashier, sole cashier, equal to any of the staff. His salary was doubled; he paid and collected rents, handled rates, insurance and private debts, etc.; thus becoming "accustomed to handling large sums of money, meeting men of all conditions, and getting glimpses of country-house life behind the scenes."(5) In his spare time he went to the theatre (which enchanted him); wrote his first published work (a letter to the editor of Public Opinion); and learned, through the influence of a middle-aged fellow lodger named Chichester Bell, a good deal about physics, pathology, and the music of Wagner. Being unhappy and determined to become a professional writer, Shaw resigned after five years of service and joined his mother, who was then teaching music in London in 1876. For a short time after he arrived in London, he worked for a telephone company. Then supported by his mother, he wrote five unsuccessful novels that brought him neither profit nor fame. But the writing of these novels is not unrewarding: it taught him his trade as a writer and helped to shape his entire character.

"Fifty or sixty refusals without a single acceptance forced me into a fierce self-sufficiency. I became undiscouragable, acquiring a superhuman insensitiveness to praise or blame which has been useful at times since, though at other times it has retarded my business affairs by making me indifferent to the publication and performance of my works, and even impatient of them as unwelcome interruption to the
labour of writing their successors "(6)"

In 1882 Shaw was converted to socialism after hearing the American economist and reformer Henry George speak on the land question. Shaw declares that it was a turning point in his career. Shaw reflected upon his subsequent reading of Marx's _Das Kapital_ in a French translation: "I was a coward until Marx made a communist of me and gave me a faith. Marx made a man of me." He embraced Marx's basic economic theory, but rejected Marxian labour theory of value in favour of Stanley Jevons' utility theory of value. In 1885 Shaw joined the newly formed Fabian Society, a large group of socialist intellectual, advocating socialism not by total revolution but by piecemeal action through parliamentary reform, or the "inevitability of gradualness" in Sidney Webb's phrase. Shaw served on the executive committee from 1885 to 1911. Not naturally a good public speaker, he schooled himself to become a brilliant one and gave over 1,000 lectures. He edited and contributed to _Fabian Essays in Socialism_ (1889) and wrote many tracts setting down his socialist and collectivist principles. In 1892, Engels mentioned Shaw as "the paradoxical belletrist" who was "very talented and witty as a belletrist but absolutely useless as an economist and politician, although honest and not a careerist."(7) Engels' words as well as Lenin's judgement of Shaw as "a good man fallen among Fabians"(8) can all give us a clue to the analysis of Shaw's socialist thoughts. Bernard Shaw never lost faith in socialism as is shown in his Shanghai speech in 1933, though his socialist thoughts are reflected in his writings only indirectly.

In the mid-1880's, thanks to the efforts of the drama critic William Archer, Shaw began to earn a living through journalism--writing book reviews and accounts of concerts, art exhibitions, and plays. From 1888 to 1894 he reviewed the musical life of London, first under the pseudonym "Corno di Bassetto" and then under the initials G.B.S. In 1895 GBS became dramatic critic for the _Saturday Review_. During his period as a critic, Shaw produced a series of remarkable and controversial weekly articles (published in book form as _Our Theatres in the Nineties_, 3 volumes, 1932), voicing his impatience with the artificiality of the London theatre and pleading for the performance of plays dealing with contemporary social and moral problems. Through William Archer, Shaw came to know the work of the Norwegian dramatist Henric Ibsen (1828-1906), whom he saw as a social reformer and the necessary leader of the movement of modern drama that attempts to restore drama to its high status among the literary arts. Shaw was profoundly
impressed especially by Ibsen's plays of social criticism, e.g. A Doll's House. In Shaw's view, drama had to find new and worthier courses, such as those that Ibsen was exploring. In 1891 Bernard wrote the first book in English on Ibsen, The Quintessence of Ibsenism (revised and enlarged in 1913, and included in Major Critical Essays (1930). It was a study of Ibsen's ideas and writings, but at the same time it also served as the author's own programme of dramatic career.

Oddly enough, Shaw denied Ibsen's crucial influence in his work. In some sense, it is understandable: he didn't want to be "typed" as an Ibsen disciple. But his refusal to acknowledge the debt is unfair, because it was Ibsen who turned him into a dramatist instead of a novelist. The similarities between Shaw and Ibsen are obvious: both are critics of society, realists in method, individualists in attitude and teaching, and technicians who boldly adapt the stage traditions to their particular kind of endeavour. The fundamental difference between the dramas of Ibsen and Shaw is that Ibsen's are almost totally devoid of conscious humour, while Shaw's would never have found a wide public but for their wit and fun and epigram. To the general public Shaw's plays are comedies; Ibsen's are very grim tragedies.

When Shaw began writing for the English stage its most prominent dramatists were Sir A. W. Pinero and H. A. Jones. Both were concerned to develop a modern realistic drama, neither had the power to break away from the type of threadbare artificial plot expected by theatrogoers. The poverty of this sort of drama had become apparent in 1889, when Ibsen's A Doll's House was played in London. In 1891, a Dutchman named J. T. Grein, who had created a sensation with the production of Ibsen's Ghosts, founded the Independent Theatre. The object of this new theatre was to encourage the New Drama, which Shaw declared was bursting to express itself. But after prolonged search, Grein failed to discover any British specimens in the latest style. "This was not to be endured," wrote Shaw: "I had rashly taken up the case; and rather than let it collapse I manufactured the evidence."(9) Thus, to respond to Grein's call for native playwrights, Shaw completed his abortive drama Widowers' Houses---England's first modern drama.

Shaw's first play, Widowers' Houses (1892), was begun in collaboration with William Archer in 1885, but in its completed form it is entirely Shavian. The play, recognisably "Ibsenite" in tone, is an attack on the problem of slum "landlordism". While travelling in Germany, Harry Trench, a young English
doctor, makes the acquaintance of the English businessman, Mr. Sartorius and his daughter, Blanche. Trench and Blanche fall in love, and are engaged to each other on returning to England. But from Sartorius's clerk, Lickcheese Trench learns that Sartorius is the owner of squalid tenement-houses in the poorest quarter of London. His fortune has been ground out of the tears of starving tenants and their children. Disgusted with his future father-in-law, Trench wants to break his engagement to Blanche. But Sartorius reveals to Trench the source of his own income. It turns out that Sartorius's houses are built on land belonging to Trench's aunt and that the young man lives on the interest of the mortgage. Thus Trench proves to be no better than Sartorius, Lickcheese, and their like. This puts an end to Trench's revolt and he marries Blanche.

Shaw's next play, *Mrs. Warren's Profession* (1893), was banned from the British stage as immoral by the censors but was considered by the dramatist himself as much his best play. Its subject is organised prostitution, and the turning point of the play is the discovery by Vivie, a well-educated young woman, that her mother was previously a professional prostitute, who later became part-proprietor of a network of brothels throughout Europe. Vivie, like Nora in Ibsen's *A Doll's House*, left home at the end of the play and decided to live an independent life. But what kind of independent life is it? The author doesn't tell. *Widowers' Houses* (1892) and *Mrs. Warren's Profession* (1893) together with *The Philanderer* (1893), deal with social questions. Shaw described these three plays as "unpleasant", because "their dramatic power is used to force the spectator to face unpleasant facts"(10); but most people thought them repellent, and even his friends said that he should leave the drama alone. Instead of following their advice Shaw wrote several "pleasant" plays, which he thought would be more suitable to the theatrical requirements of the time. "To me," he explained, "[both] the tragedy and comedy of life lie in the consequences, sometimes terrible, sometimes ludicrous, of our persistent attempts to found our institutions on the ideals suggested to our imaginations by our half-satisfied passions, instead of on a genuinely scientific natural history."(11)

While writing plays and criticisms, and speaking at street corners on socialism, Shaw was also a councillor for the borough of St. Pancras where he lived; the overwork resulted in a physical breakdown, which might have proved fatal if he had not been nursed by Charlotte Payne-Townshend, an Irish heiress and Fellow Fabian. In 1898 Shaw married Charlotte. They lived
in London for a while and then moved to Ayot St. Lawrence, Hertfordshire, their home for the rest of their lives. Their marriage, a childless one of companionship and mutual respect rather than of romantic love or passion, was a relatively happy one. Charlotte was a wealthy, intellectual, independent woman. She encouraged Shaw in many ways, helping him in his work and bringing to his home life some of the peace and order that he had missed in his earlier years.

Shaw's next collection, Three Plays for Puritans, was published in 1901 and it continued what became the traditional Shawian preface—an introductory essay in an electric prose style dealing as much with the themes suggested by the plays as the plays themselves. The texts, made available to the wider reading public for many of whom the plays were inaccessible even when produced, included---a Shawian innovation---stage directions and descriptions in narrative form rather than in the brevity of directorial jargon.

Originally, Shaw's early plays had little commercial success. However, a revival of several of them from 1904 to 1907, together with first productions of John Bull's Other Island (1904), Man and Superman (1903), Major Barbara (1905) and The Doctor's Dilemma (1906), found a new and enthusiastic audience. Man and Superman, subtitled A Comedy and a Philosophy, introduces Shaw's conception of the "Life Force", or the creative force of intelligence that seeks to raise mankind, with their co-operation, to a higher and better existence.

Man and Superman (1903), is Shaw's paradoxical version of the Don Juan story, in which his hero, John Tanner, provocative, eloquent, and witty ideologue and author of the Revolutionist's Handbook, is relentlessly if obliquely pursued by Ann Whitefield, who is more interested in him as a potential husband than she is in his political theories. Ann has been entrusted as ward by her dead father jointly to Tanner and to the elderly respectable Ramsden, who expects her to marry the devoted and poetic Octavius. Tanner is made aware of Ann's intentions by his chauffeur, Straker, and flees to Spain whither he is pursued by Ann and her entourage, which includes her mother and Octavius's sister Violet, who demonstrates, through a matrimonial subplot, the superior force of women. Act Three consists of a dream sequence set in hell in which the four characters: Tanner, Mendoza the Devil, Ramsden "the Statue", and Ann (who now becomes Ana) discuss the nature of progress, evolution, and the Life Force. In the last act Ann achieves her
object, despite Tanner's struggles; the play ends with the announcement of their impending marriage and Tanner's submission to the Life Force.

In order to understand how Shaw came to adopt this theory of the Life-Force we must return for a moment to his history. At an early age Shaw rejects his religious beliefs and embraces the spirit of the Zetetic Society. Then, mainly because of the supposed social implications of Darwinism, he sees a whirlpool in Rationalism and backs away from it. He then discovers the theory of Samuel Butler, who explains the universe without either Christianity or Darwinism, and puts an unconscious mind or life-force in nature. Later he finds that Schopenhauer has made an impressive philosophy of this idea of a great impulse or will pushing upward in nature, and he sees its moral implications. Moreover, Lamarck's theory of functional adaptation that maintained that living organisms changed because they wanted to, also played an important part in shaping Shaw's philosophy. It led Shaw to believe that there is a purpose in the universe.

So, philosophically, Shaw's theory derives directly from Schopenhauer, Lamarck, and Butler's writing. He may be identified with the "philosophic man" of his own definition: "He who seeks in contemplation to discover the inner will of the world, in invention to discover the means of fulfilling that will, and in action to do that will by the so-discovered means."(12) This "inner will of the world" is actually another name for Goethe's Time Spirit, and Shaw's Life Force. Purpose, Will, Life: these were cornerstones of Shaw's philosophy. Shaw defined Life as "the force that ever strives to attain greater power of contemplating itself."(13) He recognised purpose and will in the world because he was himself conscious of purpose and will. Woman brings children into the world, not for herself or for her husband, but to fulfil the end in view for which the Life Force has created her. Man produces great works just as woman brings men into the world, with travail and pain; man is continually engaged in doing things which do not benefit him. He works just as hard when there is no chance of profit as when there is.

Having lost faith in progress and in man as he is, Shaw, the mystic, played with ideas which seem to contain the germ of endless development if not for the human race (as to which he had grave doubts), then for some new and higher species which will supersede it as Man has superseded the ape. In Man and Superman, he arrived at the humorous yet satirical conclusion that "it is necessary to breed a race of men in whom the life-giving impulses
predominate before the New Protestantism becomes politically practicable."(14) The matured form of his ideal is the ethical man, convinced of the bankruptcy of education and progress as practised and understood, inspired with faith in the world-will, and resolved, not to adopt a new philosophy for man as he is, but to develop the power "to live more abundantly."(15) Shaw cherished evolution because it gave him something to look forward to, something to hope for. It gave him a deep and satisfying faith in something better and greater beyond the life-forms already developed: the creative force of intelligence that seeks to raise mankind, with their co-operation, to a higher and better existence.

Shaw's theory of Life-Force is considered by many people as a perverse invention. But why is Shaw so charmed by it? John Gassner and Edward Quinn tend to answer this question in The Reader's Encyclopedia of World Drama by pointing out that "Having lost the sense of an eternal realm 'out there' or 'up there,' he [Shaw] needs a sense, rooted in the modern feeling for history and development, of an eternal movement toward ever higher goals."(16) The French critic Andre Malraux also offers us a clue to this question when he said that, if the mission of the nineteenth century was to get rid of the gods, the mission of the twentieth century is to replace them. A sense of "death of God" and a sense of the need of something that would serve to replace God is felt in very many of Shaw's plays and his theory of the "Life Force" provided the philosophical basis of virtually all Shaw's writings after the mid-1890's, especially his plays, such as Caesar and Cleopatra (1901), Major Barbara (1905).

Shaw's works became firmly established in the London theatre after King Edward VII attended a performance of John Bull's Other Island at the Royal Court Theatre, Sloane Square, London, during a repertory season under the management of J. E. Vedrenne and H. Granville Barker. That Vedrenne-Barker season from 1904 to 1907 has become famous in the annals of the English stage, for it established a type of play and a new style of acting and stage-presentation. I led the London theatre-going public to accept and to become familiar with the discussion of serious subjects such as politics and religion, with restrained performances by the players, and with naturalistic stage decor.

Shaw's most successful play, Pygmalion, was published in 1912. In this play, he discusses many of the then sensitive problems such as class structure,
middle-class morality, and women's rights, which we'll discuss in detail in the following chapters.

The First World War was a watershed for Western culture generally and for Bernard Shaw in particular. In the early weeks of the World War I, Shaw published a pamphlet, *Common Sense About the War*, which called Britain and its Allies equally culpable with the Germans and argued for negotiation and peace. Because he condemned the British and French as well as the Germans, Shaw experienced a period of intense unpopularity, which waned only as he turned to pamphleteering for the cause of the Allies. The sense of near despair that he experienced in this period found expression in *Heartbreak House* (1916). In this play, Shaw exposed, in a country-house setting on the eve of war, the spiritual bankruptcy of the generation responsible for the bloodshed. The central character, Captain Shotover who is old and mad, eloquently prophesies doom; the capitalist and the burglar are killed in an air raid, and a rectory is destroyed. A combination of farce, symbolism and social comedy, *Heartbreak House* is basically a serious play. The sombre vision in this play, *The New Encyclopaedia Britannica* states, owes much in mood to Anton Chekhov's *Cherry Orchard*. Although the atom had not yet been split, World War I brought with it a sense of the possible destruction of the Earth and vision of some Phoenix-like world that would rise out of the ashes. Such a fantasy is further developed in Shaw's longest and most ambitious play, *Back to Methuselah* (1920).

During the war of 1914-1918 Shaw became extremely unpopular owing to his objective treatment of the situation. In 1924 he recovered his popularity and achieved world-wide renown with his drama *Saint Joan*, a canonisation of Joan of Arc, for which he was awarded the Nobel Prize for Literature in 1925. It was quite typical of him to state during the ceremony, that the award was given to him by a grateful public because he had not published anything during that year.

During the years 1930-32, the Ayot St. Lawrence Edition of his collected plays was published. Shaw's literary pre-eminence had found world-wide recognition. Although Shaw won the Nobel Prize for Literature when he was nearly 70 years old and went on writing plays almost until his death at the age of 94, none of the later works enjoyed wide success.
In his 95th year, Shaw fractured his thigh after falling from a tree that he was pruning in his garden. He died in Ayot St. Lawrence on November 2, 1950. It is reported that on that night, theatres around the world were darkened in his honour.

John Greenfield said, "Had Shaw died in the same year that Queen Victoria died (1901), he would not be known as one of the greatest playwrights in English since Shakespeare." (17) Greenfield's word reminds us the fact that almost all Shaw's best plays were produced after 1900-1914, especially after the Vedrenne-Barker season from 1904 to 1914. Pygmalion (1912) is one of them. But why is this play one of Shaw's best plays and how good is it? In the following chapters we will take a close look at these questions.
Chapter Two  Themes of Pygmalion

In 1897, when Shaw was writing Caesar and Cleopatra for Johnston Forbes Robertson and Mrs Patrick Campbell, he had conceived the idea of a play which later became his comic masterpiece, Pygmalion. In a letter to Ellen Terry that year, Shaw wrote: "Caesar and Cleopatra has been driven clean out of my head by a play I want to write for them in which he shall be a west end gentleman and she an east end donna in an apron and three orange and red ostrich feathers."(1) It was fifteen years before he started to write Pygmalion(1912), but when finally written the leading man changed from Forbes Robertson to Beerbohm Tree. Like Androcles and the Lion, this play was first done in Germany, the translation also by Herr Trebitsch, being produced at the Lessing Theatre, Berlin, in November, 1913. Sir Herbert Tree produced it in London, April 18, 1914 at Her Majesty's Theatre, where it ran for 118 performances.

The story of Pygmalion, subtitled "A Romance in Five Acts", is not a complicated one. An eminent but eccentric professor of phonetics, Henry Higgins, bets a friend, Colonel Pickering, a student of Indian dialects, that within three months he can give a crude Cockney flower girl, Eliza Doolittle, the speech and manners of a duchess. After a gruelling training period at his home, Higgins presents Eliza successfully at an upper-class ball and wins his bet. However, Eliza complains that he has separated her from her old world without making a place for her in the new. She is also outraged by his refusal to give her credit for their triumph. They quarrel, but eventually they are reconciled. Although they seem to love each other, Shaw makes it clear in the play's preface that they'll not marry and later in the postscript marries Eliza off to Freddy, a pleasant young man who is enchanted by Eliza upon first meeting her.

Ironically parallel with the story of Eliza is the story of her father, Alfred Doolittle. Doolittle is also suddenly lifted out of slumdom by the caprice of Pygmalion-Higgins. But unlike his daughter, he is not reborn. He is too far gone for that. He is the same rich as he was poor, the same or worse. Besides the characters we've just mentioned, there are also some minor
characters in the play. Mrs. Higgins, Henry Higgins' mother, who thoroughly loves her son but also thoroughly disapproves of his manners, his language, and his social behaviour; Mrs. Eynsford-Hill, Freddy's mother, a lady of the upper-middle class who is in a rather impoverished condition but is still clinging to her gentility; Clara Eynsford-Hill, Freddy's sister who tries to act the role of the modern, advanced young person; Mrs. Pearce, Higgins' housekeeper who first sees the difficulty of what is to happen to Eliza after Higgins and Pickering have finished their experiment with her.

Shaw took his title from the ancient Greek legend of the famous sculptor named Pygmalion who could find nothing good in women, and as a result, he resolved to live out his life unmarried. However, he carved a statue out of ivory that was so beautiful and so perfect that he fell in love with his own creation. Indeed, the statue was so perfect that no living being could possibly be its equal. Consequently, at a festival, he prayed to the goddess of love, Venus, that he might have the statue come to life. When he reached home, to his amazement, he found that his wish had been fulfilled, and he proceeded to marry the statue, which he named Galatea.

The Greek legend we are referring to here is the Ovid's version of the Pygmalion story told in the ninth story of the tenth book of Ovid's great mythological poem, the Metamorphoses. The story offers a metaphor for the creative process and has fascinated lots of people since Ovid's time. Each generation, as Dorrie points out in his interesting analysis of the Pygmalion theme, has responded to it. Shakespeare, in his The Winter's Tale, creates as the climax of the play a statue scene in which the queen is restored to life. William Morris provides, in his Earthly Paradise (1868-70), an authentic Ovidian account of the metamorphosis. In his notable Pygmalion and Galatea (1871), W. S. Gilbert also uses the old myth to make satirical comments on the Victorian art world. Even Ibsen depicts some women of frozen and petrified Galateas in his late plays.

According to Charles Martindale, there are two broad categories into which the interpretations of the Pygmalion theme tend to fall: in traditional terminology, "historica" or "mystical." And so far, the best-known example of a "historical" approach to its extremely popular theme is Shaw's Pygmalion. The play was very successful from its first production in April 1914 and the "metamorphosis" of Eliza Doolittle from flower-girl to fake duchess is famous even today, especially after its own metamorphosis into a
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