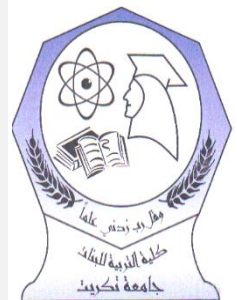




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Implication as a Means of Communicating Themes Elaborately in G. B. Shaw's *Pygmalion*

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<p>Keywords:</p> <ul style="list-style-type: none">- Bernard Shaw-Pygmalion-Formalist theory-themes <p>Article Info</p> <p>Article history: Received: 28-10-2021 Accepted: 15-11-2021 Available online</p>	<p>Abstract</p> <p>George Bernard Shaw is one of the greatest prolific author of the modern age who is able to produce brand-new drama in shape along with content. He does not hesitate rank to operate far from Aristotle's rule promoting characters to occupy the highest rank of importance rather than plot for the reason that they are characters who donate life to the sequence of the events of which any play is composed. Shaw's great cleverness is represented by his brilliant ability to create characters that have the power to discuss notions from different points of views. This study will deal with Shaw's play <i>Pygmalion</i>, in 1913. It is a romantic and satirical comedy of social criticism. The objective of this study is not to carry out a pragmatic study of Shaw's selected play depending on Herbert Paul Grice's theory of implicature which represents an endeavor to grant this term a more linguistic standing. The paper aims at proving that Shaw uses implication as a device to narrate his ideas in long conversations. This paper uses Formalist method as a tool to analyze the selected play. This paper ends with a conclusion that out the results of the discussion..</p>
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التضمين كوسيلة لتوصيل الموضوعات بشكل مفصل في مسرحية
بجماليون لجورج برنارد شو

بتول طالب خلف / كلية التربية للبنات - جامعة تكريت
ا. د. طه خلف سالم / كلية التربية للبنات - جامعة تكريت

<p>الخلاصة : يعد جورج برنارد شو احد اعظم المؤلفين الذين انتجوا دراما جديدة تمامًا في الشكل جنبًا الى جنب مع المحتوى . انه لا يتردد في العمل بعيدًا عن قاعدة ارسطو لتعزيز الشخصيات التي تحتل اعلى مرتبة من الاهمية بدلاً من الحكمة والشخصيات التي تتبرع بالحياة لتسلسل الاحداث التي تتكون منها اي مسرحية . يتم تمثيل براعة شو الرائعة من خلال قدرته الرائعة على انشاء شخصيات لديها القدرة على مناقشة المفاهيم من وجهات نظر مختلفة ستناول هذه الدراسة مسرحية ببجماليون . تعتبر مسرحية رومانسية وكوميديّة التي نشرت عام 1913 . الهدف من هذه الدراسة ليس اجراء دراسة براغماتية لمسرح شو المختار الاعتماد على نظرية هيربرت بول غريس وانما للتضمين والتي تحاول منح هذا المصطلح مكانة لغوية اكثر . تهدف الورقة الى اثبات ان شو يستخدم التضمين كأداة لسرد افكاره من خلال محادثات طويلة . تستخدم هذه الورقة الاسلوب الشكلي كأداة لتحليل نص المسرحية المختارة . تنتهي هذه الورقة باستنتاج نتائج المناقشة .</p>	<p>الكلمات الدالة:-</p> <ul style="list-style-type: none">- برنارد شو- ببجماليون- النظرية الشكلية- المواضيع <p>معلومات البحث تاريخ البحث: الاستلام: 2021_10_28 القبول: 2021_11_15 التوفر على النت</p>
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1.1 *Pygmalion*: a Brief Introduction

Pygmalion is a romantic and satirical comedy of social criticism written by the famous playwright Bernard Shaw, in 1913 and it represents to the audience for the first time at Hofburg Theater in Austria. He bases the title of this play on a Greek myth, *Pygmalion*, a man who fell in love with his sculpture. Shaw sees this name as an appropriate title to his play, for being popular with the English playwrights in the Victorian era. Shaw presents it in a comic way criticizing the social situation. This play receives a lot of criticism, the first of which is Vienna and London. Critics in New York indicate that this play is successful and very purposeful because it breaks tradition and had an unconventional happy ending. *Pygmalion* is considered as one of the most popular plays of Shaw. And that is why many copies are produced in Russia, Britain, Poland, Germany, and Paris. Bernard Shaw's emphasis on social ideas and the caste system is a play that is very influential for audience and readers.¹

In this play, Shaw uses his characters to strip this character of feelings completely, focuses on the goal and the basic idea that he wants to convey to the audience his deep ideas, so Bernard Shaw uses wit, heavy symbolism, big words, metaphors and sarcasm. Since Shaw is a socialist and a member of the Fabian society, this shows the reader that he focuses on the social system. Through his satirical comedies, he is able to formulate in a very smart way by which he is able to make his audience especially to have a role in intellectual participation.. The writer does not seek to criticize society only, but to educate his community through his intelligent and influential ideas by the characters that have provided discussed by the ability to do so.²

At that time, Spanish and German are the popular languages, and the English language is poorly used, and the pronunciation of letters and sounds is incorrect, so Shaw focuses in this play on returning to the English language and its correct pronunciation.

Pygmalion is a popular play in Europe and North America because its subject matter is professional, it consists of five acts and it is written in order to reform of the bad social system. In the play, Shaw wants to defend the right of women in society.³

The ideas in this play are very deep, especially in their ending, which are controversial. Bernard Shaw receives a great criticism at the end of this play, many say that the only problem of its structure is the blurred end and this is a new addition to the dramatic structure and it is a good addition, as describe by some critics. This play discusses many hidden aspects that are implicated between the lines with deep meanings wanted by the author, the reader or the audience should discover it on their own.⁴

1.2 Discussion

Soon, at the outset of *Pygmalion*, in the situation where Eliza is sheltering to protect herself and her flowers from a plentiful rain with some other pedestrians in a roofed doorway of a building, Freddy, who has been lectured by his mother for his inability to rent a taxi to transport them out of this place, moves rapidly in his second attempt to find a cab and accidentally collides the flower girl and that is what causes her flowers to fall on the ground. At the time that she is gleaning the littered blossoms, Eliza, whose appearance indicates that she belongs to a low social position, fortuitously pronounces the name Freddy to address the boy who topples her basket for being rife in England similar to Ali or Mohammad in Iraq. She states, “Freddy: look wh’y’ gowin, deh.” (*Pygmalion*, p. 130) Expressing her astonishment for how such a poor flower hawker becomes acquainted with her son’s name; Freddy’s mother starts to converse with Eliza,

THE MOTHER: How do you know that my son’s name is Freddy, pray?

THE FLOWERE 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 flahrz then ran way athaht pyin. Will y e-oo

Me f’them? (*Pygmalion*, p. 130)

As she understands that the woman is Freddy’s mother, Eliza takes the advantage of the chance to excite the woman and to ask her to pay in exchange for the impaired flowers. She reaches her aim.

The previous sentences said by the girl are totally ambiguous. The dramatist intentionally empowers her to speak in this manner from the opening scene so as to

start providing the audience with considerable information about his main character and handing on the greatest theme he wants to deal with. It is, of course, the theme of social position and the importance of language in defining one's prestige. Social classes are interpreted relying on the way of speaking. The inability of a person to communicate rightfully becomes a momentous indication of his or her rank within the society and of exigency for fundamental education.

In fact, many factors are adopted by the writer to classify social ranks within the community shown in *Pygmalion*. The dissimilarities among people happen at some disparate levels such as affluence, one's guise, and the manner used to speak and act. Actually, the characters in this play are grouped in three prominent social classes; lower, middle, and upper. The dramatist succeeds to present them in such a way that one can find discrete characters that represent the real meaning of the differences among their status. The lower one, with no doubt, is incarnated by the prime character that starts her role as destitute lass retailing flowers in one of the main streets of London.

Employed as a phonetics expert who has shown up to peruse and to get notes concerning the different dialects uttered by people there, Henry Higgins mocks Eliza's manner of speaking, "Heaven ! what a sound !" (*Pygmalion*, p. 142) He calls her to halt her idiotic talk or to find another "shelter of some other place." (*Pygmalion*, p. 142) At the time she feebly defends herself saying, "I've a right to be here." (*Pygmalion*, p. 142) Mr. Higgins states more oppressive conversation than what is really desired claiming that a girl who speak such annoying and sickening "sounds has no right to be anywhere, no right to live." (*Pygmalion*, p. 142)

The scientist of speech, who has the ability to prove his own proficiency to pinpoint the accents and localities depending on his science of phonetics, establishes an affair that anyone who has no ability to speak "the language of Shakespeare and Milton and The Bible." (*Pygmalion*, p. 142) cannot have a soul. As a result, Eliza's inability to do so indicates that it is impossible for her to have the soul. Dialect of a citizen who belongs to low position in the society seems to be considered as a moral offense. In spite of the fact that he agrees that it is among the responsibilities of the state to teach people how to speak well, Higgins uses to chide Eliza as if it is her default comparing her to a diseased dove.

In *Pygmalion*, the observer simply can find "a great distinction between social classes in the aspect of speaking." ⁵ Language is an influential element to define where a person should be or what a post she or he can have. Eliza's local dialect, Cockney, a special accent of English used by Londoners particularly from the East End of London, is recruited to tacitly inform the audience about her belongingness that she descends from a family of low rank and originates the conception about the actuality that she is not intellectual.

One more time language is used to identify one's rank. Freddy's family is introduced as splendid depending on the way of speaking they use as it is mirrored in the selected extracts of a long discourse between Freddy and his mother as well as his sister:

THE DAUGHTER: Do you expect us to go and get one ourselves?

FREDDY: I tell you theyre all engaged.

THE MOTHER: You really are very helpless, Freddy. Go again; and don't come back until you have found a cab. (*Pygmalion*, pp. 128-130)

Although the reality that the language they have used consists of a level of haughtiness, their language clearly presents how noble are Freddy's mother and sister and in what way they wish to be treated. Here, the good skill of using English is taken on to be a symbol that indicates the affiliation to the upper class in the society. On the other hand, the crude demeanor and annoyed dialect of Eliza in her coping with Freddy lead her to be treated as if she is a second-grade native.

Shaw's *Pygmalion* was written in a period of time in which people prefer to speak French and Latin rather than English. The Pope along with the church men have confirmed the negligence of using English in their activities and that is what stimulate the literary class within the English society including George Bernard Shaw to carry out an attempt to "promote English as a rich and unique language of the world."⁶ Shaw, who is nauseated because of the fact that people of his time were not solicitous to speak their native language with good pronunciation, wants to say through *Pygmalion* that the English must pay great alertness to their language as a universal one and that the association between the distinction of social classes and language must be nullified and a new pronunciation system has to be innovated.

Along with her dialect which is classified as a way of speaking usually used by people who are not literate, Shaw purposefully describes the appearance of this girl using a long paragraph and the purpose is to indirectly reinforce the idea that she is poor. He states,

she is not at all a romantic figure... Her hair needs washing rather badly: its mousy color can hardly be natural. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear. She is no doubt as clean as she can afford to be but compared to the ladies she is very dirty... she needs the services of a dentist. (*Pygmalion*, p. 130)

This description mirrors a clear image of how necessitous and poverty-stricken Eliza is.

The first confrontation between the upper and lower class takes place at the moment when Clara tries to prevent her mother to pay money for the flowers that Freddy caused Eliza to drop them, "do nothing for the sort, mother. The idea." (*Pygmalion*, p. 130) In the same situation when Eliza accepts to get some pence without recompense from a gentleman who does not like to purchase flowers, she is warned that there is a man with a notebook among the pedestrians is immersed in writing each word she utters.

Although she protests claiming that she is an esteemed girl who has committed no mistake and it is rightful to get her living and to merchandise her commodity, Eliza, as a result of being poor and weak, asks for help, "so help me." (*Pygmalion*, p. 134)

In Act One, the writer is able to marvelously devote very long conversations to transmit the importance of dialect as a needle that indicates social standing and as a provenance of societal potency. Higgins makes a great concentration on this notion. At the moment he criticizes Eliza's language describing it as the lowest sort of dialect of London that will cause her to go on as she is forever; he asserts that he needs no more than three months to "pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English." (*Pygmalion*, p. 142)

Actually, the writer is successful in creating situations that enable him to dedicate very long discussions among characters such as Higgins, Eliza, Pickering, Pearce, and others and the purpose is to implicate the themes he wants to convey to his audience and to make concentration on the interpenetration of these themes.

Henceforth, he starts to discuss the central theme, social status, from different point of view and, at the same time, to develop it so as to create a new idea branching out of the main one represented by Eliza's transformation from a flower girl who has no other choice but to wander through the main streets of London in order to get her maintenance to an entrepreneur depending on the help of Higgins and his new friend, an investigator of Indian dialects called Pickering, who has heard about Higgins' great fame in the field of phonetics for being the author of the *Universal Alphabet* and particularly come to London looking for this man whom he has accidentally met along with Eliza while they are taking a shelter together on a rainy evening.⁷

Conclusion

Shaw's standing as a playwright proves superior to that of his fame as a novelist. His expertise aids him to reach the reality that he has no promising future in the field of novel writing to achieve the purposes he wants. He chooses drama writing for he believes that it is the best instrument to educate the society in which he is living by throwing much light on its problems. Shaw's drama including *Pygmalion* can be easily recognized by having a lot of themes that are discussed lengthily by characters that are provided with high ability to discuss such themes in the created situations. The researcher, then, like to sum up that implication in its general meaning, with no doubt, represents an inevitable factor that aids Shaw to create his plats of ideas and as a result implication must be appended to be one of the significant devices of drama.

Notes

- 1) Ellen Ecker Dolgin , *Shaw and The Actresses Franchise League : Staging Equality*, (USA: McFarland and Company, Inc. Press, 2015) P:187-188.
- 2) J Paula James, *Ovid's Myth of Pygmalion On Screen*, (Bloomsbury Publishing, 2011) P:5-6.
- 3) Markus Emerson, *Language Acquisition in G. B. Shaw's Play Pygmalion*, (German: German National Library, 2010) P: 2-3.
- 4) Geoffrey Miles, *Classical Mythology in English Literature: a Critical Anthology*, (London: British Library Press, 1999) P: 323.
- 5) Rejina Gokaj, *Some Problematic of Bernard Shaw's Drama*, (Albania: University Aleksander Moisiu Press) P.40.
- 6) Waseem Azhar Gilani, *Pygmalion as a Drama of Phoneticians*, (University of Islamia Press, 2007) P.6.
- 7) <http://writecrit.wordpress.com/2016/07/17/g-b-shaw-concept-of-drama>

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