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Women's portrayal in George Bernard shaw

Arms and the Man and Pygmalion

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Abstract

This study deals with women is portrayal in George Bernard shaw Arms and the Man and Pygmalion

George Bernard Shaw (26 July 1856 – 2 November 1950), known at his insistence simply as Bernard Shaw, was an Irish playwright, critic, polemicist and political activist. His influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as Man and Superman (1902), Pygmalion (1913) and Saint Joan (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature.

The introduction aims to role of women in 20 century gender role division portrays a new image of womanhood emerged that began to shape public views and understandings of women's role in society.

Chapter one portrays new women { Raina and Catherine}

Raina the protagonist of the play is nourished on the romantic fables of Pushkin and the opera. She is bursting with romance and there is a contradiction in her character when on the one hand she regards war as a spectacle to defeat the enemy and fight bravely and on the other hand she has no qualms in trying to protect her own enemy. She is gracious and merciful towards her enemy.

Shaw's description of Catherine is very appropriate Catherine Petkoff is a woman of over forty. She is highly energetic. She is the wife of a mountain farmer. But she is determined to be a Viennese lady and so she wears a fashionable tea-gown on all occasions.

Catherine is a motherly type of woman. She is a good mistress and a good housewife who manages her household affairs with great skill.

Chapter two also deals with Eliza as a feminist heroine, and she is interestingly different from most characters a young cockney flower girl that is transformed into a lady by the phonetics professor Henry Higgins. Eliza Doolittle wants to improve her life and social standing, so when she overhears two gentlemen challenging each other about the importance of dialect in the social standing of people. Henry Higgins wagers Colonel Pickering that he could take a girl like a flower girl near them, and transfer her into a duchess in a short time.

The conclusion, summary about role of women { Raina , Catherine , Eliza }
the findings of the study and the similarities and differences between feminist

protagonists characters { Raina , Eliza } and who is the best character between them

Introduction

George Bernard Shaw (26 July 1856 – 2 November 1950), known at his insistence simply as Bernard Shaw, was an Irish playwright, critic, polemicist and political activist. His influence on Western theatre, culture and politics extended from the 1880s to his death and beyond. He wrote more than sixty plays, including major works such as *Man and Superman* (1902), *Pygmalion* (1913) and *Saint Joan* (1923). With a range incorporating both contemporary satire and historical allegory, Shaw became the leading dramatist of his generation, and in 1925 was awarded the Nobel Prize in Literature.

Born in Dublin, Shaw moved to London in 1876, where he struggled to establish himself as a writer and novelist, and embarked on a rigorous process of self-education. By the mid-1880s he had become a respected theatre and music critic. Following a political awakening, he joined the gradualist Fabian Society and became its most prominent pamphleteer. Shaw had been writing plays for years before his first public success, *Arms and the Man* in 1894. Influenced by Henrik Ibsen, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political,

social and religious ideas. By the early twentieth century his reputation as a dramatist was secured with a series of critical and popular successes that included *Major Barbara*, *The Doctor's Dilemma*, and *Caesar and Cleopatra*.

Shaw's expressed views were often contentious; he promoted eugenics and alphabet reform, and opposed vaccination and organised religion. He courted unpopularity by denouncing both sides in the First World War as equally culpable, and although not a republican, castigated British policy on Ireland in the postwar period. These stances had no lasting effect on his standing or productivity as a dramatist; the inter-war years saw a series of often ambitious plays, which achieved varying degrees of popular success. In 1938 he provided the screenplay for a filmed version of *Pygmalion* for which he received an Academy Award. His appetite for politics and controversy remained undiminished; by the late 1920s, he had largely renounced Fabian Society gradualism, and often wrote and spoke favourably of dictatorships of the right and left—he expressed admiration for both Mussolini and Stalin. In the final decade of his life, he made fewer public statements but continued to write prolifically until shortly before his death, aged ninety-four, having refused all state honours, including the Order of Merit in 1946.

Since Shaw's death scholarly and critical opinion about his works has varied, but he has regularly been rated among British dramatists as second only to Shakespeare; analysts recognise his extensive influence on generations of English-language playwrights. The

word Shavian has entered the language as encapsulating Shaw's ideas and his means of expressing them.

In late 19th- and early 20th-century America, a new image of womanhood emerged that began to shape public views and understandings of women's role in society.

Identified by contemporaries as a Gibson Girl, a suffragist, a Progressive reformer, a bohemian feminist, a college girl, a bicyclist, a flapper, a working-class militant, or a Hollywood vamp, all of these images came to epitomize the New Woman, an umbrella term for modern understandings of femininity. Referring both to real, flesh-and-blood women, and also to an abstract idea or a visual archetype, the New Woman represented a generation of women who came of age between 1890 and 1920 and challenged gender norms and structures by asserting a new public presence through work, education, entertainment, and politics, while also denoting a distinctly modern appearance that contrasted with Victorian ideals. The New Woman became associated with the rise of feminism and the campaign for women's suffrage, as well as with the rise of consumerism, mass culture, and freer expressions of sexuality that defined the first decades of the 20th century. Emphasizing youth, mobility, freedom, and modernity, the image of the New Woman varied

by age, class, race, ethnicity, and geographical region, offering a spectrum of behaviors and appearances with which different women could identify.

At times controversial, the New Woman image provided women with opportunities to negotiate new social roles and to promote ideas of equality and freedom that would later become mainstream

Women are equally important in society as men are. They are the backbone for a progressing nation. Demographically, half a population of the country constitutes women, and they deserve equal importance and rights in society.

From keeping the home safe and clean to portraying excellent outcomes in the workplace, a woman can do it all. Their capabilities must not be underestimated based on their gender, and they should be given equal opportunity to display their talents. It is essential for us to know the status of women in our society.

In the middle age, people had only one notion about the woman; that is, they were born to control the household chores and manage the children. But in today's world, women empowerment has taken place which has opened new doors for the women to thrive and shine.

In the rural regions, the girls have started going to school, which is positively affecting the literacy rate in India and is taking the country in the forward direction. Campaigns are held all over the country to spread awareness about woman literacy.

In addition to literacy, personal health and hygiene are other issues that woman staying in the rural region have very less idea about. Women hold awareness programmes and free sanitary napkins are distributed amongst them. Such a programme is organised to remove a general taboo about the menstrual cycle. Besides managing household works, women are also engaging themselves in the service sector like banks, hospitals, airlines, schools and every other possible work field as well as they have started showing interest in setting up their own business. Not to mention, they are providing excellent outcomes in their respective areas. In the world of sports, women have set up milestones for men to achieve.

Personalities like PV Sindhu and Saina Nehwal are idols. We must not limit or try to limit the role of women in society to be a homemaker or a mother because they are capable of doing so much more. The women who are homemakers are essential member of the family who is responsible for managing the home, cooking, cleaning, doing the dishes, taking care of the elders and the kids.

Still, the saddest part is at times their efforts are overlooked, and they are never praised for the things they do. People assume these works as their duties and consider them to be a free servant. This outlook needs to change, and people should understand that she might

even need some help in doing the works and she is not free labour, whatever she does is out of love and love only.

To conclude, women should be encouraged to do something out of the household works, and if they already want to work in offices to earn for themselves, no one should stop them. They are an individual identity who have full freedom of doing anything that they think is the best for them.

In the modern world, women are progressing. The social and economic status of the women have soared to height, and they are no longer confined within the boundaries of the four walls. They are playing the roles of a working woman, an efficient homemaker, and a proud mother and daughter.

Earlier women were only associated with taking care of the household and babies. But nowadays, they are engaging in work fields to explore their inner talents and also to become independent and earn for themselves.

They are one of the main reason behind the progress of the nation who makes our daily lives easy and the country proud.

Women in the early twentieth century were perhaps most active and influential as writers and artists. The advent of the new century did witness a change in the style and content of women's writing, as well as an increase in the depiction of feminine images and themes in literature.

In the arena of art, the early twentieth century provided growing opportunities for women to exhibit their work. In 1914, for example, the National Academy of Design first allowed women to attend anatomy lectures, thus providing them with a chance to study draftsmanship and develop drawing skills in a formal setting.

Many female artists used their talents to highlight the social realities of their times, and some of the most powerful images of this period, including stirring portrayals of coal miners and farmers, were produced by these women.

Chapter one

The New women Raina and Catherine

Throughout history, and particularly during the Victorian era (mid- to late-1800s), women—especially from the upper and middle classes—had little opportunities beyond those of the hearth and home. The New Woman was a response to these limiting roles of wife and mother. Starting in the late nineteenth century, more and more women remained unmarried until later in their lives, gained education, organized for women's suffrage, and worked outside the home. Women also supported the war effort during World War I. Such developments allowed greater freedom. This was manifest, for example, in the image of the bicycle rider—wearing bloomers instead of long dresses and free to go wherever, whenever she wanted, by herself or with her friends. But these changes didn't come easily or without pushback from both men and women who were unused to the notion of women's independence. The following set illustrates the movement's ideals, the

women who embraced it, and a society made uncomfortable by this seismic shift in the roles of men and women.

When Shaw's *Arms and the Man* appeared in 1894, the older generation made up of genteel Victorian society was acutely conscious of the infiltration of a foreign menace on two fronts: overt geographic xenophobia (brought about in part by the popularity of Orientalism throughout the nineteenth-century) and a more subtle intellectual infiltration of Modernistic discourse. To Victorians, this new breed of Moderns, in essence, had become an internal "other" within English culture spurred on by the rise of the New Woman. In *Arms and the Man*, Raina Petkoff supports both sides of this foreign infiltration by acting as a xenophilous New Woman: she permits the physical infiltration of Captain Bluntschli as a geographically foreign "other" and the conceptual, cultural infiltration of the New Woman as an ideological "other." I suggest here that Shaw characterizes Raina not only as a New Woman but also as possessing an "Eve" complex, both of which recall the play's contemporary issues of xenophobia. In addition to allowing entry to a mysterious stranger, Raina mirrors Eve in her impulsiveness, her falseness, and the fact that this stranger ultimately subdues her and assumes control. I am not suggesting that Shaw meant to villainize Raina—far from it. However, this "Eve-ness" creates an ideological divide within the audience: inviting praise from

progressive feminists and Modernists and suspicious wariness from more conventional Victorians

When I saw *Arms and the Man* at Western Washington University, I have to admit that I wasn't too excited. I don't want to seem like others from my generation who dislike all "classic" plays. Personally, I like a lot of classics, but I think that some of them don't relate to newer generations because what were once relatable themes may lose their relevance as time goes on. However, this play included a play that is and always will remain relevant in society. Love is often messy and doesn't always make sense. As humans, we don't know who we will fall in love with or when we will fall in love. In *Arms and the Man* by George Bernard Shaw, we see how complicated love can be and how love can be misleading on the surface.

At the beginning of the play, we meet Raina who is a young girl dreaming about love and being with "the man of her dreams," Sergius. In fact, she has a large framed picture of him on her desk, and he is the topic of conversation with her mother, Catherine. They talk about him like he's a God and praise him for being a "war hero." Raina appears to be madly in love with him, but is she in love with him or is she in love with being in love? She is betrothed to him, and it seems like her mother strongly encourages this romance. When we are young, many people dream of love and who they will marry. We see this with Raina in the play because she embodies typical youth and she is in love with the idea of love. The audience begins to see that Raina's love may not run as deep as we

think when a soldier breaks into her room in the middle of the night. As I watched the play, I could immediately sense the attraction between the two characters and there was casual flirting. Would a young girl who is madly in love typically give a stranger the time of day? She also covers for him and does not reveal that he is hiding in her room when she is questioned. Raina's motives seem unclear, and I think it's because she had feelings for the soldier, Bluntschli.

In act two the audience finally meets Sergius, and it appears that Raina's family is more in love with him than she is. He is praised by her parents, and Raina still appears to be in love with him when they finally see each other. They share a deep embrace, and on the surface, they seem truly in love, but it all seems like a performance. Instead of them actually being in love, it almost appears like they are just going through the motions because they are betrothed to each other. Their interactions seem more like what's socially acceptable and not what they actually feel. This suspicion is later on confirmed when Sergius and Louka, the maid talk. It is revealed that the true romantic connection is between them and they could be in love. However, this romance is not socially acceptable since they are apart of two different classes, so they don't act upon their feelings in public.

All of these loose ends are tied up in the third act when the characters forget about social norms and come to terms with their true feelings. Louka and Sergius are exposed, and there is even a proposal. This comes to a shock because of the illusion of love that Raina

and Sergius had. Love became a passion instead of a social chore. It is also revealed that Bluntschli and Raina are also in love.

Overall, I think this is a strong play that people will continue to relate to because it deals a lot of love and social class. We all have our private personas and public personas.

People should be free to love who they choose because that's part of what makes life beautiful. If people make compromises because of social norms, then nobody will be happy.

“ Character of Raina in "Arms and the Man”

Raina has been portrayed as one of the major Characters in the play Arms and the Man by George Bernard Shaw. The play is a romantic comedy of a young, beautiful and sentimental girl, Raina; she day dreams and idealizes the heroism of her Fiance. She puts to display a splendid show of mannerism with apparent irony in it. The playwright has employed her as a tool to criticize the stupid pride of nationalism and resultant jingoism. She is also a symbol of aristocratic as well as a common female gender that would always be sentimental and impractical about the truthful and bitter realities of the world. The playwright describes her romantic nature: “A young lady, intensely conscious of the romantic beauty of the night, and of the fact that her own youth and beauty is a part of it, is on the balcony, gazing at the snowy Balkans.” Under the influence of her romantic ideals, she helps a fugitive soldier of the enemy country against which her Fiance and

father are fighting. She gives him refuge as well as the chocolate and creams. The matter does not stop here; she happens to give him her heart too. She falls in love with him for his innocent and inspiring conversation with her.

But she is a victim of hypocrisy for she is kissing the picture of her Fiance while entertaining the love of the Swiss in her heart and idealizing him as “chocolate cream soldier”. She is happy to be engaged to Sergius, a war hero in her imagination but she is cherishing the dreams of a romantic relationship with the Swiss soldier. She places her photograph in the coat given to the Swiss soldier with the words: “Raina, to her Chocolate Cream Soldier-a souvenir”. Though she claims her love and association with Sergius: “I want to be quite perfect with Sergius-no meanness, no smallness, no deceit. My relation to him is the one really beautiful and noble part of my life.” Yet the relationship between her and the Swiss as well as the cleverness of Louka combined with the flirting of Sergius clear her way to the Swiss, her romantic ideal.

Raina is very much the influence of her mother. She has a very high opinion of herself. She considers herself of being very fair, sincere, and honest. But these are all her false notions about herself. When the anti-hero, Bluntschli appears in the play, all her false and fanciful notions of love, marriage and war are shattered to pieces and she is quite different from the other heroines in Shaw’s plays. She is described as a romantic girl who considers Sergius ‘brave, noble and faithful. So she deems him as her ‘hero’ and ‘king’. But she has some doubts about about Sergius Saranoff. When she meets Bluntschli in her

bed-chamber she is very much eager to know about the great cavalry charge which was led by Sergius against the Serbian's battery of gunners. In a romantic manner Raina calls Sergius "My Soul's Hero!". She adores his portrait like a priestess. She feels very happy for Sergius who proved his worth as a soldier in the battle. She sees in him the medieval knight who used to take part in the tournament.

She has romantic notions of war and soldiering and dwell in the realm of fancy and romance. She is completely nescient of the destructive nature of war and she also does not know anything about love. She is immature and inexperienced girl who knows little about the harsh realities of life.

Bluntschli, the anti-hero, holds the mirror of truth to Raina and transforms her character in the anti-romantic comedy "Arms and the Man". Raina is greatly shocked when she hears the account of cavalry attack on the battlefield. She also gets surprised when Bluntschli tells her that he always carries some chocolates than bullets on the battle in order to survive longer.

When Raina sees Bluntschli in a pathetic state suffering from hunger and fatigue, she feels pity for him. But when she sees him eating chocolates greedily, she expresses her contempt for him. She has never seen a soldier eating chocolates in this manner.

Then Raina realizes the true nature of soldiering and war. She observes Bluntschli who is panic stricken as he enters her bed-chamber. She comes to know that every man is

afraids of death and her 'hero' Sergius and Bluntschli are no exception. She realizes that the real world completely differs from the world of romance and fancy.

Raina considered war as an exciting sport or a tournament and love as a game of hide and seek. But she later on comes to know that higher love is a fatiguing thing Bluntschli describes Raina the incident of a cavalry charge made by Sergius which could have been a suicidal act for the Bulgarian cavalry if the Serbian had enough ammunition. Raina also experiences Sergius' inclination to her maid-servant, Louka. She knows that he is flirting with Louka, she comes to know about his fickle-minded nature and his weakness as a soldier.

Thus Raina's romantic notion of love is also stripped out by Bluntschli. She comes know that the person to whom she is betrothed is unfit for her. Sergius is not a soldier but a fool who led his cavalry and made attack on the Serbian battery of gunners. She realizes that war is not a tournament but a matter of life and death for a soldier; and love is not merely a game of hide and seeks but a test of one's mettle.

Raina pretends to be very civilized and cultured; she assures Bluntschli of his safety. She even scolds Louka for disobeying her mother. She expresses her anger for Sergius' infidelity even when she is herself in love with Bluntschli. She falls in love with Bluntschli who presents reality to her.

Bluntschli considers Raina to be a girl in her teen age. He is surprised to learn that she is a girl of twenty-three and not seventeen. Raina's mask of pretence is pulled off by him.

She also realizes her flaws. Raina confesses that she is a hypocrite and snobbish girl. In the end, she gets married with Bluntschli who is a realist.

Character of Catherine in ‘*Arms and the Man*’

Shaw’s description of Catherine is very appropriate Catherine Petkoff is a woman of over forty. She is highly energetic. She is the wife of a mountain farmer. But she is determined to be a Viennese lady and so she wears a fashionable tea-gown on all occasions.

Catherine is a motherly type of woman. She is a good mistress and a good housewife who manages her household affairs with great skill. She always looks after the comforts of her husband and daughter. She is very practical. She has a strict control over her domestic servants. She is dignified in her manners and bearing. Catherine is a snobbish fashionable lady. She is fond of imitating western fashions. She boasts stupidly of her library, electric bell and civilized culture. She is very proud of the fact that her husband is a ‘Major in the army. She has money and position and she is proud of her social prestige. Her foolish pride in the aristocracy of her family is exposed in her words: ‘Our position is almost historical: we can go back for twenty years

Catherine is a shrewd wife and a wise mother. She knows well how to dominate over Major Petkoff. She is a very affectionate mother. She is always anxious for the future happiness of her daughter. Catherine is a very practical mother. When Bluntschli proposes to marry Raina, Catherine, like a wise mother, raises the question of Bluntschli’s social position and financial condition. But on knowing that Bluntschli is a

man of vast wealth, Catherine changes her mind for the good of her daughter. She says “I will not stand in the way of her happiness.”

Catherine, after all, is a good mother and a remarkable housewife. She has faith in military and heroic ideals. She has a good practical sense. Catherine is a fine example of a people just tasting the fruits of freedom and of western culture and civilization.

Catherine the mother of Raina is portrayed as an aristocratic house wife with all underpinning of traditional maternity. She has no opinion of her own and goes along with her daughter and father Petkoff. Catherine can be considered as an archetypal mother who manages the household and who feels proud that her son-in-law has secured a brilliant victory. Feminists would argue that her character is obsolete and anti-feminist. Marxists would argue that her character is a stereotype of the consciousness of the bourgeoisie. She is a submissive character to masculine ideals, whims and fancies seems to be very jubilant even more than Raina, when she comes to know that the Bulgarian have won a great victory over the Serbs by the extra-ordinary performance of Sergious. She admires Sergious in a way it seems that she worship him. As she says: “Sergious is the hero of the nation, the idol of the regiment.”

Farther more, we see Catherine has a domineering attitude over her husband. Her husband is a high military officer but she keeps this man under the thumb. We see, when Petkoff expresses his view that a daily bath is something unnecessary, Catherine shows her reaction thus:

“You are a barbarian at heart still, Paut.”

Catherine’s domination over her husband become more clear towards the end of the play, when she gives a assent to Bluntschli’s proposal to marry Raina, says Catherine:

“I shall not stand in the way of her happiness. That is major Petkoff’s feeling also.”

Catherine possesses both the strength and weakness in her character. She is strong enough to dominate over husband and the subordinates. She shows her weakness in yielding to Raina’s wishes. It appears most explicitly when Raina says her mother:

“Oh, I know Sergious is your pet. I sometimes wish you could marry him instead of me. You would just suit him”

Catherine has worldliness in her. We see it she thinks more about wealth and status in connection with her daughter’s marriage than of suitability of temperaments of daughter and would-be-son-in-law.

In fine we can say that, Catherine is a typical Bulgarian woman as well as an affectionate mother, careful house wife. She has a dominating attitude over other character which makes her an important person in the play.

Chapter { 2 }

Eliza in Pygmalion

Pygmalion was written at the end of the Victorian age, when people in England, at that time, used to identify anybody according to his appearance and Accent. This play is about a linguistic professor called Higgins who wants to Make an experience on a flower girl in the street in order to transfer her to a Good English speaker, and to make her act as a high class lady in six months: You see this creature with her kerbstone English: The English that will Keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. (Shaw, Pygmalion , 2000, p. 18). The flower girl, Eliza, responded to all his obligations and orders in order To gain money to improve her life. In just three months, she is externally Changed, but not internally, which gives the chance to go back to her origin. While doing his experience, Higgins does not pay any attention to her as a Human being, which expresses his insolence. However, we are not sure if she Has feelings towards him or not. The play discusses the relationship between “the creator” and his creature. The major difference between the Greek myth and Shaw's play is that the Greek Myth

talks about a sculptor who sculpted a beautiful statue whom she later became alive. He created a new life who was not existed. On the other hand, Eliza is already alive from the beginning, and Higgins does not create a new life; he tends to transform her from a low class to become a duchess. Additionally, Higgins and Eliza have no emotional relation although he is used to see her face every day. Like Shaw, Higgins does not have any previous relations with women, he just admires his mom, because he thinks that she is perfect. (Otilia, 2014).

Fredericksen (2020) argues that the identity creation in the play of Pygmalion represents the creator measures at that time when Shaw chooses his characters. Speech is not the only reason why Higgins chooses Eliza, but also her appearance since people at that time used to identify anyone by his accent and appearance to determine where does he belong and which class he is. Bernard Shaw in Pygmalion has not identified any of the characters in the opening of the play, for instance Eliza is the “flower girl”, the “note-taker” is Professor Higgins and the “gentleman” is Colonel Pickering. This is a symbol that he neglects the identity of those persons, especially Eliza who is the main character in the play. However, Higgins attempts of changing the identity of

Eliza is a kind of creating a new personality depending on his experience, Exploiting the maiden-like background of the poor flower girl. Nevertheless, We are not sure if Higgins succeeds in his experiment or not, if Eliza has Changed or not, and even if she has really changed, is it internal change, or just She pretends that she has changed, since Higgins himself is confident that Eliza Will “relapse” into her old origin. Shaw’s inspiration of the Greek myth led him to write Pygmalion. He Embodies himself in a scientist of phonetics, who tries to convince the high London society that he can transform the cockney speaking Covent Garden Flower girl, Eliza Doolittle, into a woman as poised and well-spoken as a Duchess within six months. However, Higgins wants to conduct his experiment And achieves new success regardless of Eliza’s feelings and humanity, whetherif she is hurt or disappointed or not. He starts his experiment according to a bet By his friend Colonel Pickering, a linguist of Indian dialects, that if the Experiment succeeds, the colonel will pay all the expenses, as an indication that This mission is no way can be completed. As the experiment begins, the external Transition starts next day, when Eliza shows up with a beautiful dress and Incredible look :

He (her father) hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean Young Japanese lady in a simple blue cotton kimono printed cunningly With small white jasmine blossoms. (Pygmalion, p. 56). Shaw discusses the theme of creation by showing how a flower girl Becomes a lovely lady, inside and outside, as the transition begins with an idea Planted by Higgins, when he tells Pickering in Act I that he could teach “this Creature” to speak like a duchess. It comes more real after she has a bath in Act2, when her father does not recognize her, and in Act 3 when she visits Higgins’s mother, Mrs. Higgins tells her son that Eliza is a victory of his hard Working and of her dressmaker. Nevertheless, Higgins wants to create a new Girl starting from the outside, which is considered as a sign of indignity and Insolence. However, he should start with the inside transition; the soul and the Mind, then move to the outside. The changes so far are only external, like “visible Speech”; the notation system Higgins uses for visualizing the Production of speech, which are simply the sight and sound of Eliza. Hence, Higgins himself sees her in superficial terms as a block of wood and something To be shaped as an experiment. Higgins works to create Eliza, like the Greek Sculptor Pygmalion

created his sculpture, and several times Higgins refers to Her as a “creature”, an allusion to Mary Shelley’s novel Frankenstein and “the Creature” created by Victor Frankenstein.

1. Eliza Doolittle

Poor

Eliza’s condition can be identified through the description of her Appearance and clothes. Eliza is described as a dirty girl who sells flowers on the Street. When compared to the ladies, she is very dirty. It can be seen through her Hair, hat, and boots. Her clothes are old and shabby. Eliza wears a dirty little straw Hat, an old black coat, and worn shoes. Besides, she lives alone in her lodging. It Is a miserable room with its empty birdcage and newspaper pictures on the wall. The poverty leads her to think about gaining money to improve her life. She decides to focus on earning money by selling flowers. She has to work hard to Finance her life. This condition leads her to seek the better life. She believes that Her life will be better if she can work in a florist shop. Therefore, she really wants To get a job in a florist shop

Uneducated

Eliza is an uneducated girl. It is indicated by her inability to speak English. In the nineteenth century, women were banned from gaining education because they were considered to have a lower position than men. They were just allowed to stay at home to do the household. It happens to Eliza as well. She does not have a chance to get education. Therefore, she cannot speak English properly. It can be seen through the fact that she has bad English pronunciation.

Eliza is an ignorant girl who is not familiar with luxurious things. She has never seen a bathtub. When she does, she refuses to use it because she feels it is both dangerous and indecent to take off all one's clothes and get wet. She knows of someone who did it every Saturday night and died from it. She has no idea of a bathtub and does not know how to use it. Her ignorance indicates her being uneducated. The lack of education cannot empower her to get a job. She cannot work in a florist shop unless she can speak English well. This condition leads her to meet Higgins to have lessons. She wants Higgins to educate herself in order to achieve her dream.

Confident

Eliza is a confident girl although she is poor and uneducated. Her confidence can be identified through her reaction towards people who insult her. She does not want to be treated unfairly. She is almost ready to quarrel with an

Upper class woman, Freddy's mother, after the payment for the flowers that Freddy has accidentally spoiled when she sells flowers on the street.

She says what she thinks is right even though other people insult her.

Another example is when Eliza comes to Higgins' house, she meets Mrs. Pearce, Higgins' maid. Eliza does not care of Mrs. Pearce who insults her when she

Comes to have the lesson. The quotation below shows that Eliza is very confident To speak up because she thinks everyone has a right to take lesson.

Eliza does not want to be insulted although she is uneducated. She thinks that all People have the same chance to get a better life. She wants to improve her life by Getting a job in a florist shop. She is confident that she can achieve her will if she Learns how to speak English properly. Her confidence can be seen through her Effort in getting lesson.

Eliza realizes that she cannot speak English well, however, she is very confident To ask lesson from Higgins. She does not have much many for her own living but She believes that she can pay Higgins for the lesson.

a. Keen

Eliza really wants to get a job in a flower shop, however, it is impossible

For her because of the way she speaks. Therefore, she comes to Higgins to get Lesson. She is keen for her will. It can be identified through her reaction towards People who underestimate her. She does not change her will when people

Underestimate her because of her poverty. She offers the payment for the lesson

Although she is poor MRS PEARCE. How can you be such a foolish ignorant girl as to think

You could afford to pay Mr Higgins?

THE FLOWER GIRL. Why shouldn't I? I know what lessons cost as well

As you do; and I'm ready to pay (Shaw, 1958: 38).

Mrs. Pearce, Higgins' maid, does not believe that Eliza affords to have lesson

From Higgins. Eliza is not worried when Mrs. Pearce underestimates her as a poor Girl.

She promises to pay the lesson. She calculates the proper price of the lesson,

Then she decides to offer a shilling for the lesson. The quotation below shows how

Eliza tries to force Higgins to accept her idea.

LIZA. Oh, I know what's right. A lady friend of mine gets French lessons

For eighteenpence an hour from a real French gentleman. Well,

You wouldn't have the face to ask me the same for teaching me

My own language as you would for French; so I won't give more

Then a shilling. Take it or leave it (Shaw, 1958: 39).

Eliza does not want to be stomped by others. She struggles to get lesson from

Higgins in order to improve her life. She wants to prove that she can get a better

Life through her own effort

Independent

Eliza is an independent girl who lives alone without her parents. Her Independence can be identified through her thought. She knows that her father

Does not want her because she is just a burden for him. In fact, her father cares

Nothing for his family while her sixth stepmother turns her out.

LIZA. I aint got no parents. They told me I was big enough to earn my Own living and turned me out.

MRS. PEARCE. Wheres your mother?

LIZA. I aint got no mother. Her that turned me out was my sixth

Stepmother. But I done without them. And I'm a good girl, I'm (Shaw, 1958: 43).

Generally, the unmarried women usually depend on the father. Eliza does

Not like being considered as a burden to her father. Therefore, she decides to be

Independent. She tries to make her own living by working as a flower girl. Later,

She proves that she can earn money and live without her father's help.

Eliza's independence is also seen through her decision to leave Higgins.

She is brave to make a decision to leave Higgins although he has filled her needs.

She does not want to live with Higgins who always controls her life. Higgins Treats her rudely because she is only the object of the experiment. Her statement Below shows that she refuses to live under Higgins' authority.

LIZA. Yes: you turn round and make up to me now that I'm not afraid of You, and can do without you (Shaw, 1958: 138).

Eliza struggles for her own life. After leaving Higgins, She depends on herself And decides to be a teacher. She gains her freedom and lives independently. It Proves that Eliza is an independent girl who does not depend on men both her Father and Higgins.

Tough

Eliza is a tough woman who works hard in any kind of condition. It can be Seen in the first act that shows Eliza who still works hard to sell flowers on the Street although the weather turns bitterly cold. The heavy rain does not dampen Her enthusiasm to sell her flowers. London at 11.15 p.m. Torrents of heavy summer rain. Cab whistles Blowing frantically in all directions. Pedestrians running for shelter into The portico of St Paul's church. All are peering out gloomily at the rain (Shaw, 1958: 13).

Due to the bad weather, it is not easy for her to work on the street. People

Do not care for her. They refuse to buy flowers, however it does not stop her to Offers her flowers. She is lively and cheerful as she works hard to sell flowers. She realizes that money is very important for her life. Therefore, she is quite Persistent in persuading people to buy her flowers. As an example, she tries hard To put her action in persuading a man to buy a flower. Her action in persuading a Man, can be seen in the following quotation

THE FLOWER GIRL. If it's worse, it's a sign it's nearly over. So cheer
Up, Captain; and buy a flower off a poor girl

THE GENTLEMAN. I'm sorry. I havnt any change.

THE FLOWER GIRL. I can give you change, Captain.

THE GENTLEMAN. For a sovereign? Ive nothing less.

THE FLOWER GIRL. Oh do buy a flower off me, Captain. I can change Half-a-crown.
Take this for tuppence (Shaw, 1958: 18-19)

Another proof that Eliza is a tough woman can be seen through her Reaction towards people who forbid her in selling flowers to the upper class People. Since she is a lower class woman, she is not allowed to sell flowers to the Upper class people. The quotation below shows that Eliza does not give up to sell Flowers although many people refuse he

THE FLOWER GIRL. I aint done nothing wrong by speaking to the

Gentleman. I've a right to sell flowers if I keep off the kerb. I'm a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me (Shaw, 1958: 19).

Despite the bad weather and refusal of people, Eliza keeps struggling to sell flowers. Just because she is a lower class woman, it does not mean people can forbid her to offer her flowers. She thinks that she can sell flowers to anyone without seeing their social class. The most important thing for her is earning money for her own life.

Conclusion

The role of women did not change for centuries. All religions and political systems pictured women as mothers and wives, gentle, weak and not so smart. On the end of the 19th century, attitudes towards women had begun to change and their position in society improved in several ways- in law, in education and employment. Bernard Shaw was one of the first one to see women as a human being not just an addition to a man. Women in Bernard Shaw's plays start changing and discovering different world through intellectual evolution

Shaw's drama was very intellectual and used the theatre as a social force to influence and change the existing social systems and structures. Women emerged in Shaw's plays are strong and independent and educated, bold and assertive. They do not rely on men but

learn from them. The New Women were inducted into the early and middle plays of Shaw. They eschewed their traditional roles of dutiful daughters and submissive wives and seized the role of the protagonist. They set a new trend by challenging male authority and attempting to remake the world created by men.

Shaw's play "Arms and man " Raina portrayed as the protagonist of the play is nourished on the romantic fables of Pushkin and the opera. She is bursting with romance and there is a contradiction in her character when on the one hand she regards war as a spectacle to defeat the enemy and fight bravely and on the other hand she has no qualms in trying to protect her own enemy. She is gracious and merciful towards her enemy. She does this by taking great risks towards her reputation. She is an archetype of a compassionate other, a feminist who acts as a rebel of counter culture. When she finds out that Sergius, her would-be had won the war, she wonders whether she would be any more eligible. She idealizes Sergius as a romantic hero. The author in Raina has created a remarkable character that encompasses the ideal of modern feminism. She also develops a romantic attraction towards Bluntschili whom she addresses as 'my chocolate cream soldier'. Later on in the play we realize that she goes on to marry Bluntschili.

Shaw's play "Pygmalion" Eliza Doolittle portrayed as the protagonist of the story. She is a hardworking young woman who sells flowers to earn a living after leaving her parents' house. She is a bit brazen and rude but that is a reflection of her hard life and circumstances.

She is intelligent and quick at adapting and learning new stuff. She takes on herself to improve her manners and accepts Higgins and Pickering's offer to transform her. She works meticulously and ends up exceeding all expectations.

In the end, she acknowledges her personal growth and wants to lead a better life than before. She marries Freddy and opens up a flower shop to make her dreams come true. In spite of all her qualities and virtues, she finds it difficult to make independent decisions. She depends on Pickering and Higgins at the start and then married Freddy who confesses his undying love for her.

Catherine the mother of Raina is portrayed as an aristocratic house wife with all underpinning of traditional maternity. She has no opinion of her own and goes along with her daughter and father Petkoff. Catherine can be considered as an archetypal mother who manages the household and who feels proud that her son-in-law has secured a brilliant victory. Feminists would argue that her character is obsolete and anti-feminist. Marxists would argue that her character is a stereotype of the consciousness of the bourgeoisie. She is a submissive character to masculine ideals, whims and fancies. In the end of this study, like any personalities, there are similarities and differences between Eliza and Raina

Birth

Raina belongs to an upper-class Bulgarian family and she is the only affectionate daughter of Major Petkoff. On the other hand, Eliza Doolittle is a good-natured girl and a

natural daughter of Alfred Doolittle, the dustman. The readers come to know that Eliza is an inhabitant of a London slum. She earns her livelihood by selling flowers. She cherishes a dream to become an assistant of a florist.

Beauty and appearance

Both Raina and Eliza are beautiful and have a very beautiful physical appearance but they are somehow different. At the very outset of the play, it is noticed that Shaw has compared Raina's beauty with nature. On the other hand, Eliza's beauty is not mentioned in such a way but she is a beautiful looking overall.

Intelligence

In respect of intelligence, Eliza possesses a great deal of native intelligence, that she has a perfect ear for all sorts of sounds, an excellent ability at reproducing sounds, a superb memory, and a passionate desire to improve herself, where Raina is also very intelligent and brave; she allows Bluntschli, a total stranger into her room and shield him, a great personal risk, from being discovered by the search party. Apart from being intelligent and brave; there is spontaneity in her nature that enables her to adapt more readily to changing situations. In that she is in sharp contrast with the more calculating Louka

Presence of mind

Raina has a lack of presence of mind that is evident by the bedroom act of the drama when she is exploited by the realist man of the drama Bluntschli who snatches away her

nightdress. On the contrary, Eliza's observation proves that she is woman of shrewd intelligence and presence of mind.

Concept of war

Raina has a romantic concept for war and is really obsessed with heroism of Sergius. She is found as the blind lady without knowing the destruction of war. On the other hand, Eliza is a foil to Raina as we do not get any romantic attitude of Eliza about war.

Concept of marriage and love

Raina believes in a higher concept of love. She thinks that the higher concept of love will bring endless happy married life for her but her concept is collapsed when she sees that Sergius is shamelessly making sensational love with her maid Louka.

Eliza's concept of love and marriage is out and different from Raina. Eliza, wishes to be the recipient of a little loving kindness, and if it means marrying Freddy Eynsford-Hill in order to find this human companionship and warmth, then she will do so.

Twist in both of them

It is the mystery of the world that ladies are always mystic. Raina has a bad habit of overhearing that is disdained by her mother Catherine and is liked by her father Major Petkoff who thinks his daughter is always punctual. By the end of the drama, when Sergius chooses Louka as his life partner, Raina remains unmoved which is really

surprising for the audience, but the truth is that she is already engaged with his dream man Chocolate Cream Soldier Bluntschli.

Eliza is more advance than Raina in respect of twist role. She is a sensitive girl and receives appreciation from Colonel Pickering and Higgins; they also get success in transforming an ordinary girl as Eliza into a polished lovely woman. But She feels that the two men do not have any emotional intimacy for her, and she feels neglected and humiliated. Her anger for Higgins turns into abhorrence for him and she is shocked at Mr. Higgins' egocentric nature for he takes all the credit of his experiment. Raina and Eliza are similar but the difference in their activities.

Conclusion

From the light of the above discussion, it can be asserted that Raina and Eliza are the token of the female of the world. Through their character, Shaw has been able to see that marital happiness does not depend on status, rather it is a matter of understanding and realization . In my opinion Eliza is best seen by the progression which she makes from “a thing of stone,” “a nothingness,” a “guttersnipe,” and a “squashed cabbage leaf” to the final act where she is an exquisite lady — totally self-possessed, a person who has in many ways surpassed her creator

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الإهداء

{ ولقد مننا عليك مرةً أخرى }

{ فَرِحِينَ بِمَا آتَاهُمُ اللَّهُ مِنْ فَضْلِهِ }

الحمد لله الذي نظن به خيراً فيكرمنا بـ أفضلٍ مما ظننا به

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عاشتك في جنانه { أبي }

لـ عُكاز قلبي لمن أستقيم و أقيم بها إلى النور الذي يسطع لينير أيامي العاتمة الفضل إلى من رسمت
بصلواتها ودعاتها درب نجاحي من سهرت الليالي على راحتي وأعانتني منذ الخطوة الأولى وإلى

يومي هذا استودعك الله ليبيبيك لي أعوام فوق أعوام لولاكي ما أكملت الطريق { أمي }

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