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Satire in

Bernard Shaw's *Pygmalion*

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Dedication

This dissertation is dedicated to our parents for their love, endless

support and encouragement

To our brothers and sisters.

To all our friends.

Acknowledgements

We would like to express our thanks to Mr. Madjid Doufene who helped us to fulfill this task of research.

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Abstract

Our present research attempts to explore the use of satire in *Pygmalion* by Bernard Shaw in order to disclose the purpose behind the use of this literary technique. This study aims to analyze and clarify the use of the literary device of satire and state its role in indicating the main themes of the play. We also aim to reveal the extent to which Shaw portrays the reality of English morality in the Victorian period. This research contains two chapters; the first chapter is devoted to the historical and literary context of the play object of our study. The second includes the analysis and interpretation of satire as used in Shaw's play. For undertaking qualitative data analysis, we have applied the Marxist theory as it may help explain the role of satire as a literary instrument for attacking false social values.

Key words

Pygmalion, satire, irony, Victorian society, and Marxist theory.

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General Introduction

Background of the study

The English society during the Victorian period witnessed many changes and challenges in many fields as a result of the Industrial Revolution which caused the principal changes in many aspects of life. For example, in literature many novelists and playwrights were influenced by the social problems and divisions at that time which make them reflect this theme in their works as with the playwright George Bernard Shaw.

Bernard Shaw is one of the Victorian play wrights, who showed great interest in politics and social issues of his community; his works, especially his play *Pygmalion*, criticized the false moral values that spread throughout Britain at the time of the Queen Victoria's reign.

Shaw in *Pygmalion* describes the people's life in the Victorian period. He presents the characters 'speech and behaviors as humorists by using powerful satire and irony, bitter sarcasm and ridiculous language in different situations and attitudes.

Satire is literary device that Shaw uses in his play *Pygmalion* as a way to criticize and solve the problems of the Victorian society. In addition, he used satire in order to denounce and disprove the false social values and class division. Shaw attached harshly the social system and what he considered ridiculous and bad through the use of satire.

Objectives of the Study

Through the present research, we aim to highlight how Bernard Shaw used his literary carrier to criticize the Victorian society; also to attempt to explain how satire is used to reject the social values in the Victorian era.

Research Questions

This study raised the following research questions:

1. How is satire used in '*Pygmalion*' by George Bernard Shaw ?

2. To what extent does Bernard Shaw succeed in using satire to criticize the Victorian society?

Hypotheses

To answer the above mentioned questions we hypothesize that :

1. In *Pygmalion* Bernard Shaw uses satire by criticizing the characters' speech and behaviors.
2. Bernard Shaw succeeds in using satire through his satirical manipulation of the predominant issues during the Victorian period.

Methodology

In this work, we followed an analytical method in order to investigate and interpret the use of social satire in *Pygmalion* by Bernard Shaw .We have also used the approach of Marxist literary criticism as an attempt to understand the link between Victorian society and *Pygmalion*.

The data were collected by reading intensively the whole content of the play *Pygmalion* and then making instances from the play in relation with the objectives of the study. Finally, we selected and organized the data closely related to the social satire object of our study.

Dissertation structure

Our study contains two chapters. The first chapter is devoted to general background; it aims to cover the historical and literary context of the play, the second chapter deals with the corpus analysis and interpretation of satire as used in Shaw's *Pygmalion*.

Chapter One
Historical and Literary Context

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1.1. Introduction

This chapter attempts to give a general overview about literature and theatre during the Victorian age, and the most famous playwrights of that age especially George Bernard Shaw. We will also define the terms of satire and irony, their use in literature, and their types.

1.2. Victorian Literature

The British queen, Victoria, has given her name to the era between 1837 and 1901, the years of her reign, and the longest of any British ruler. The Victorian era was a period of world as well as British history, for the queen ruled at a time when Britain had a vast global empire (Chrisp, 2005). The Victorian period was a time of great social change. Railroads were built across America and Europe, where many new industries developed. Britain conducted the way in manufacturing, earning the nickname "workshop of the world". The growth of British industries attracted people from downstate that lead to rapid growth of towns and cities, where the population doubled. (ibid).

The Victorian age is considered the most wonderful century in human history, one great interest of that age is that it was the time when a new social order was being built up, and entirely new problems were being solved. The nineteenth century has been called the age of hope. (Inge, 1922). The growth of the empire was encouraged by a change in attitude during the century that lead to a huge change in al domains (economic, politics, culture...), which gave the British sense of supreme confidence. (O'Driscoll, 2009). Those changes influenced also the social structure which marked by the growth of middle class and the deep believe on a set of values which emphasized hard work, thrift, religious observance, the family, an awareness of one's duty, absolute honesty in public life, and extreme respectability in sexual matters.(ibid).

As stated before, Britain after the Industrial Revolution changed in many fields. The development of science have a specific influence upon the literature of the Victorian age. It composes a transition in the history of literature between the romantic period literature and the very different literature of the 20th century.The

authors and intellectuals of this period either objected against the horrors of this new style of life (for example, Dickens, 1812-1870) or simply neglected it. Many literary men especially the Romantic poets praised the beauties of countryside and the qualities of country life, which means literature tends to be closer to the daily life that reflects habits, desires, and aspirations exist in reality. (O'Driscoll, 2009).

Literature of the Victorian period had influenced by the social and cultural background of that age, the dismal reality of the industrial age created a protest literary works reflected and simulated the predominant social issues in that period such as the miserable conditions in factories, child labor, and the discrimination against woman. The novel was the dominant genre in the Victorian era. Elizabeth Gaskell's *Mary Barton* (1847) was one of the first novels to notify against the problems of industrialization. Charles Dickens (1812_1870) created a host of unforgettable characters in such novels as *Oliver Twist* and *Hard Times* where he treated many social issues. Poetry also occupied a strong position during the Victorian era; it shared many characteristics with the romantic poetry. The themes that had treated in poetry are more realistic, discussed such issues as the rights of woman, science, and religion. Alfred Lord Tennyson (1809-1892) and Robert Browning (1812-1889) considered the famous poets ever. The Victorian drama continued its decline since the Restoration period, where most works of the period marked by lack depth and originality. George Bernard Shaw and Oscar Wilde are exceptions to this trend. (Raihah, 2013).

1.3. Victorian Theatre

The theatre has always been strong in Britain especially at the end of the Victorian period; there have been no significant plays in England since the late 18th century until the end of the 19th century, where the play was resurrected. (O'Driscoll, 2009).

During this era, English drama was less existence, and the performance of plays were belong to the previous periods. The dramas were some innovations became the focus was on the physical structure of the stage more than the content of drama. The theatre became richer in scenarios and furniture in order to give a realism to the performance. The audiences were people of low education that demanded the theatre for enjoyment and suspense. That is why farces and melodramas were the most

successful performances ever. This shows the significant function of theatre as a tool to entertain the public who wanted to escape the daily problems. There were great contributions from different countries aimed to enrich the English stage and wrote effective plays. However, Henrik Ibsen (1828_1906) considered the most influential writer for the English stage who spoke about social problems and attacked the hypocrisy of the middle classes morality. Both Oscar Wilde and George Bernard Shaw's production were influenced by these innovations. (Aira, n.d.).

However, at the beginning of the 20th century, a number of playwrights managed to revive life in the English theatre by producing realistic plays about the social problems.

Oscar Wilde reawakened the era of comic comedy in the reign of the return of ownership with the play "*Lady Windermere's Fan* (1892)" and "*An Ideal Husband* (1895)". Moreover, Bernard Shaw wrote wit plays, but he was primarily interested in revealing the flaws he saw in society, his best works were produced at the end of the 19th century, "*Man and Superman*" (1903) and "*Candida*" (1898). He is famous for a specific style that distinguishes him from other playwrights. (Srinivas, 2014).

1.4. The Characteristics of Shaw's Style

George Bernard Shaw was a novelist, essayist, short story writer and playwright. He has more than sixty plays. He was one of the most famous playwrights in the Victorian period, He was well known by his extraordinary literary style. (Shaw, p20). His literary style characterized by the outspoken truth, exaggeration and sharp humor; that is to say, he uses satire and irony in intelligent and witty way in order to make the audience think that what is the purpose behind laugh and enjoyment. Also, his literary style known by gathering between challenge, amusement and shock the audience. In his plays, he treats the prevailing political, economic and social issues in comic way like the hypocrisies of society. He uses comedy as a corrective, that is meant to shame the audience out of conformity. They said that: « His work would be little performed and quickly forgotten ». (Smart, 2001.p.11)

In his play, he treats the prevalent or predominant issues like the hypocrisies of society in comic way. (Iqbal, 2009). He uses comedy as a corrective, that is meant to

let the audience laugh for themselves and think about the serious problem (Bollyson, 2003)

Further, in the plays of Shaw we notice that he manifests his attitudes, opinions and experiences about social matters in general; in other words, he combined contemporary morals concerns and issues such as education, marriage, religion government and class privilege with comic, satire, irony and paradox.

1.5. Historical Background of Satire

Pinning down the beginning of satire is not an easy task. It existed since the early ages. Both Romans and Greeks used satire, those Romans satire tended to be presented as poetry while Greek satire would be presented in plays and performances. The word "satire" retrieved from the Roman noun "satura". The greatest Roman satirists were Horace (65 BCE- 8 BCE) and Juvenal (55/60-127) who wrote in technical and considered way. Which makes their works and ideas model for writing satire in the modern ages and influenced the minds of contemporary satirists. Early Greeks satires were in essence comedy plays usually fairly bawdy. Poet Archilochus (c. 680 – c. 645 BC) is set to be the first Greek literary artist during this period, he and other Greek authors like Aristophanes (c. 450 BCE- c. 388 BCE) helped build the foundation for all of western comedy much of what they produced, though-poens and plays harshly but humorously critiquing society and even certain individuals.(Jones, 1971).

As we move on from Greeks to European in the middle age satire has developed more, a good example is Chaucer (1340-1400) who criticized the hypocrisy of the Catholic Church and the government of England, and the characters are implicitly criticized for this hypocrisy. Gulliver's travel (1726) and Modert proposal (1729) by Jonathan Swift which are the best examples of modern satire which are works are a result of the conflict between Ireland and England and the state of English government and society.(le Boeuf, 2007. p.8)

1.6. Definition of Satire

According to Hodgart (2010,p.7) "Satire is a literary genre of specific kind, in which vice, follies, stupidities and abuses, etc., are held up to ridicule and contempt"

From this quotation, we understand that the use of satire is not just to decorate the language but also to criticize a given society in an indirect and harsh way.

"Satire is the use of humor or exaggeration in order to show foolish or wicked of some people's behaviors or ideas" (Devi, 2016)

It is clear from the above quote that literary men use satire to exhibit the behaviors or ideas of the society in humorous way.

Moody defines satire as "any form or piece of writing which is deliberately and humorously critical in intention" (Moody, 1968)

We can deduce from the quote that the use of satire in literature is not to make the audience/reader laugh entertain but (in deliberately way) it has a particular intention behind it.

According to Merriam Webster online dictionary (2007) "satire is a trenchant wit, irony or sarcasm used to expose and discredit vice or folly"

We understand from the last quote that satire is blend of criticism attacks the flaws of subjects, people, and government.

Bernet (1976) added "satire is a work ridiculing aspects of human behavior and seeking to arouse in the satire is work which ridicules or holds up scorn the vices, crimes and absurdities of men and individuals of class and organization of societies and civilization.

The most operational definition of satire is Swift's who defined satire "as a sort of glass where in beholders do generality discover every body's face but their own, which is the chief reason for that kind of reception it meets in the world, and that so very few are offended with it(Cuddon,2001,p.780)

From the previous definition, we deduce that satire is used to point out common human failings.

"Literary manner which blends critical attitude with human and wit to the end that human institution or humanity may be improved"(Thrall, et all, p, 960)

The above quote explains that satire is a blend of criticism and humor for the purpose of correction or improvement.

Catherine D. Harris (n. d.) states that:

satire can be described as the literary art of diminishing or derogating a subject by making it ridiculous and evoking toward it attitudes of amusement, contempt, scorn, or indignation .It differs from the comic in that comedy evokes laughter mainly as an end in itself while satire deride that is it uses laughter as a weapon, and against a butt that exists outside the work itself. (Harris, n.d.)

The quotation above shows that there is difference between satire and comedy; the former aims to make the audience or reader understand the hidden meaning and comedy aims to make the audience laugh but satire.

1.7. Types of Satire

Satire as a literary genre, it has many kinds of writing, each kind holds a sense of bitterness gentleness .Hence, literature classified satire into two types:

1.7.1. Formal Satire

In formal satire, the author uses the first person 'I' directly to the audience or the reader .If it is more polite and aims to mend a situation, it will be a Horatian satire, but if it is the opposite ,it will be a Juvenalian satire .(Olaniyan,2015)

a. Horatian Satire

It is called after the Roman poet Horace , it is known as ' telling the truth with a smile ', this type of satire aims to correct the absurdities of human culture or a given society in gentle ,wise and witty way with peaceful sense of comic .(ibid)

b. Juvenalian Satire

It comes from the Roman poet Juvenal .This type is more disdainful and harsh than the Horatian; Juvenalian satire is cruel ingenuous and serious, aims to criticize errors and faults of humans .(ibid)

1.7.2. Indirect Satire

In this type, the characters represent theme or subject and make the audience enjoy, but the real subject of attack is outside the story or play. (Lindquist ,1996)

The tone and the mood of literary works can be praising mood or blaming mood, which highlight through the literary genre as satire and its elements.

1.8. Elements of Satire

The use of satire aims to correct the faults or to send a hidden message to manipulate a particular issue. The playwrights use different elements and techniques in order to make them play the role of satire. Those are:

1.8.1. Paradox

Abrams states that " paradox is statement which seems on its face to be logically contradictory or absurd yet turns out to be interpretable in a way that makes good sense" (Abrams ,1999)

As stated in the previous quote, paradox means using contradictory expressions to convey message and make meaningful sense.

A good example of using language paradoxically is Bernard Shaw "There are two tragedies in life. One is to lose your heart's desire; the other is to gain it"

However, any society controlled by internal and external forces, which lead to contradictions that create a sense of innovation which enable the satirist to criticize the hypocritical society that went away from ethics but in sardonic style. In other words, paradox in literature refer to the use of concepts or ideas that are contrary to one another by defy logic. Thus, the importance of paradox is to create feeling of intrigue and interest in readers' mind to make them think deeper and harder to enjoy the real message of the literary work (poetry, prose, play)

1.8.2. Hyperbole

"Is figure of speech, or trope (Greek for "overshooting") is bold overstatement, or the extravagant exaggeration of fact or of possibility, it may be used either for serious or ironic comic effect" (ibid)

Hyperbole represents something far from normal fact so that it becomes ridicule, and its defect can be seen. Example of hyperbole and exaggeration from daily use of language is "I am trying to solve a million issues this day". Another example is from literature is in W.H.Auden's poem (1930) " As I Walked One Evening"

I'll love you, dear, I'll love you
Till China and Africa meet
And the river jumps over the mountain
And the salmon sing in the street
I'll love you ocean
Is folded and hung up to dry

1.8.3. Meiosis

The word meiosis originated from the Greek word "meioo" that means to "diminish" or "to make smaller"

Meiosis is the opposite of exaggeration, as Abrams (1999) states "meiosis or understatement, which deliberately represents something as very much less in magnitude or importance than it really is, or is ordinarily considered to be". Therefore, Meiosis is used to understate someone or something, it aims to diminish or reduce the significance of events or persons.

An example retrieved from Fire and Ice (1923) by Robert Frost:

Some say the world will end in fire
Some say in ice
From what I've tasted of desire
I hold with those who favor fire
But if it had to perish twice
I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice

1.8.4. Sarcasm

According to (Gove et al.1961) that "word sarcasm can be traced back to the Greek word "sarkazein", meaning to speak bitterly as to tear flesh like dogs".

Sarcasm is a figure of speech, holds two meanings; surface meaning (praise) and deep meaning (deliberate meaning in ridicule way).

Unlike irony, the concept of sarcasm did not achieve historical significance and positive regard. Sarcasm has not been the subject of comparable historical debate, and it has retained its negative connotation such that, in modern dictionaries, sarcasm is marked by a victim who is the butt of ridicule. (Soukhanov et al., 1992)

The quote shows that sarcasm has negative meaning all the time, it reveals that sarcasm attacks specific subject, uses spiteful comments to deliberately hurt the victim.

1.8.5. Irony

Like all other figures of speech, irony achieves some increased meanings to a situation.

There are many definitions that have been recommended through the years, one of them being that irony is confusion between what is said and what is meant.

According to Merriam Webster, irony is the use of word in specific way where the intended meaning is opposite to the actual meaning of the words in humorous or sardonic way (Merriam Webster dictionary online, 2007).

Irony is often described as a rhetorical device together with metaphor, metonymy, synecdoche, hyperbole and litotes and is a form of non-literal language (Saeed, 2009); In other words, irony involves hidden meaning does not congruent with the surface structure of the speech.

The word irony can be traced back to the Greek word "eironeia", a term means contemptuous deception.

Oxford Dictionary defined irony as "a figure of speech in which the intended meaning is the opposite of the expressed by the words used usually taking the form of sarcasm or ridicule in which laudatory expressions are used to imply condemnation or contempt (Oxford, 2000)

In the quote, irony is defined as a device that identifies absurdities under a comic and humorous cover. Irony makes a literary work more attractive and compels the readers to use their imagination and understand the implicit meaning.

Hutcheon (1994) argues that irony is defined semantically by three characteristics; it is

relational, inclusive and differential. First, irony is relational because it exists between meanings between the said and the unsaid. Second, it is inclusive because both meanings simultaneously in the ironic moment...Third, irony is differential because the said and the unsaid meanings are different from one another but not necessarily opposite (Hutcheon, 1992, p, 58-64)

We understand that irony has three basic characteristics delimit its fundamental definition, since that irony represents the confusion of the relation between what is said and what is meant, that is why irony is relational, it is inclusive because the said and the meant statements occur at the same time. Irony accepts two meanings, which are different from one another so that irony is differential, but not necessarily contradict each other.

1.8.6. Types of Irony

Irony can be used to point out absurdities or to deepen the tragedy of situation. There are three general forms of irony: Dramatic, situational and verbal.

a. Dramatic Irony

It occurs in plays, it characterized by an inconstancy between what the audience knows to be true and what the character is aware to be true. This can create strict suspense of humor .For instance the protagonist searches for the antagonist to take

revenge, the antagonist tries to go out of the country. The audience knows the antagonist's place, but the protagonist does not know. (Wilson and Sperber, 1992)

b. Situational Irony

In this type, both of the audience and the character are unaware of what will happen. Thus, it is the opposite of what was expected. For example, staying all night revising for the exam, and when you go to class you discover that the exam is not until the next day. (ibid)

c. Verbal Irony

Verbal irony involves what one does not mean implicitly. In classical rhetoric, verbal irony is a trope, and as such involves the substitution of a figurative for a literal meaning (ibid)

It is clear that verbal irony is a mode of expression in which the figurative meaning is the opposite of the literal meaning.

In literature, verbal irony occurs when an ironist states something that he does not believe, and then predicts the reader to recognize the inconsistency between what he believes and what he says (Lindquist, 1996).

1.9. Differences and Similarities Between Satire and Irony

So far we have observed that the two concepts satire and irony suggest various definitions. Thus the distinction between them is stated as follows :

According to de Silva (2015), "Satire and irony are two closely interrelated concepts though there exists a difference between them".

Therefore, from the above quote we can deduce that satire and irony are interchangeable but they have some differences and similarities between them.

The main difference between satire and irony is on their category, that, satire is classified as a literary genre and irony is categorized as a literary device (ibid).

Another difference between satire and irony is in their effect, where satire exposes a vice or weakness in the society, but irony is used for comic or emphatic effect (ibid).

De Silva (2015) states that satire and irony have otherness on their subcategories that irony can be categorized into dramatic, situational and verbal irony and satire can be classified as Horatian and Juvenalian.

On the other hand, the two concepts satire and irony have two main similarities, which the first one is embodied on their usage, where both satire and irony used in, written and verbal forms (ibid).

The second similarity is that both satire and irony are literary terms that are used to portray something that is opposite to the reality or truth, in order for this to be exposed to the public for the purpose of awareness and change. (ibid).

1.10. Aims of Satire

The literary work (prose, poetry, play ...) have the sense of entertainment and humor through its genres such as satire and irony, sending a message to person, culture, government, or given society. Those aims are expressed as follows:

- a. According to Hornby (2000, p, 112) the satirist uses satire in order to expose the flaws, errors and corruption of person or society (Hornby, 2000)
- b. It is an indirect reaction of faults and defects of individuals and community, which portray it in the literary works in aesthetic way to express his criticism indirectly in order to correct untruth and wake his audience (Mairdan, 2015)
- c. The satirist targets the social moralities by criticizing them under a humor cover. (Harris, 1990)

1.11. Satire in *Pygmalion*

Pygmalion (1914) is one of the well-known plays of Shaw. It begins in front the church, which is in Market at 11:30pm in the summer. There was gloomy and raining weather. In that scene there is a conversation between flower girl (Eliza), note taker (Higgins), his friend (Pickering) and woman with her daughter (Clara) and her son (Freedy). All those characters have the same dialect except Eliza has a cockney accent .In the beginning of the play Eliza heard the conversation between Higgins and Pickering when he told him how he could transform a poor English speaker into perfect English speaker or transform this flower girl into duchess. (Gallardo, 2001).

In that time, Eliza decides to learn English in order to be an acceptable flower girl in the shops rather than the streets. So the next day Eliza went home to Higgins to ask him for lessons, at the end Higgins accepted to teach her after bad behaviors and contempt from him a contrary to Pickering who let him accept the offer when he told him he will pay all the expenses but make her duchess through her speech and etiquette. Eliza lived at the home of Higgins through all her learning period. She faces a lot of foolish, malice, wicked and unsolicitous from Higgins and Mrs. Pearce.(ibid)

From *Pygmalion* we understand that Shaw used Eliza to open debate about the harsh and decisive exploitation of the low class because Shaw has the ability to mock or attack the system through the use of satire and irony in order to criticize it, through Eliza because he think that there is bad moralities and shallowness in the society and also there is social superiority and inferiority. Which underlie the class system through the speech and etiquette, which makes distinguishes in the class system. (Devi, 2016)

1.12. Marxism and Literature

Marxism reverts to the thinking of Karl Heinrich Marx (1818_1883), a nineteenth century German philosopher and economist. His first nontraditional way of seeing things manifested in the German Ideology in 1845. When he introduced the concept of dialectical materialism, he contended that the means of production controls a society's establishments and doctrines, and that history is sophisticated toward the triumph of communism. (Dobie, 2001).

After Marx and Friedrich Engels; a political economist, meeting in Paris in 1844, they decided to work together to expound the principles of communism which later called Marxism, and organize an international movement. They expounded their ideas in the Communist Manifesto (1848), where they identifies class struggle as the driving force behind history and how can that clash lead to revolution in which the workers would overturn the Capitalists.(ibid).

According to Dobie (2001), Marxism applied its principles in literature early, although, it was not designed as a method of literary analysis, because literature sometimes considered as a means of productive critical dialogue and other times

views as a threat if it did popularize "ideology". Marx and Engels wrote a set of philosophical principles and linked them to literature.

The Hungarian critic Georg Lukacs (1885-1971) saw literature as a reflection of a society's consciousness; he is the responsible for "reflectionism". This theory aims to discover how characters and their relationships exemplify and display class clash, it works to figure out the nature of the given society and to find a particular insight into reality. In the end, the reflectionists think that the fragmentation and alienation refer to the ills of capitalism. (ibid).

According to Dobie (2001), he stated that, Marx argued that, to elucidate any social or political context, any events or product, it is indispensable to understand the material and historical circumstances in which they occur. The means of production; which society supplies food, clothing, and other necessities, structures the society. Capitalism, for instance, divided people into who control the means of production, named "the bourgeoisie", and those who controlled by them called "the proletariat", because those who control production have a power base, they can manipulate all aspects of the culture.

Any text has both subject matter and a manner of presentation that can either promote or criticize the historical circumstances. In that, many Marxists considered the "what" is more significant than the "how", because the first expresses an ideology; a specific belief of the social relations of its time and place. (ibid).

1.13. Conclusion

This chapter covered the forms of comedic criticism, which are satire and irony; the terms that stand for their own principles, elements, and types.

Although the basic goal of satire and irony is not only to criticize cruelty, it draws attention to the faults and absurdities in government, society, individuals in order to correct or change the moralities in soft criticism by using jokes to make people laugh.

Chapter Two:
Corpus Analysis and Interpretation

Contents

2.1 Introduction

2.2 Sampling

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2.1. Introduction

In this chapter, we will discuss the best works of George Bernard Shaw's *Pygmalion*. Through his play, he attempts to manipulate several issues during the Victorian society.

This chapter is devoted to explore the use of social satire in the play *Pygmalion* in order to disclose the purpose behind it. The aim of this chapter is to clarify, analyze, and interpret the satiric instances that are picked out from the play, and show their role in indicating the hidden messages that Shaw intended to convey.

2.2. Sampling

The whole play is satire; specifically, it is social satire. Therefore, we will take acts I, II, and III as a representative instances. This study is interpreted within a Marxist theoretical framework, since it deals with social conflicts and class straggle. the analytical descriptive method is adopted.

2.3. The Interpretation of the Use of Social Satire in *Pygmalion*

Satire plays a big role to indicate the hidden messages in any literary work specially the play of this study, which was written by George Bernard Shaw, who is the most playwright known by his biting satirical style.

Bernard Shaw allows readers/audiences analyze and interpret the play in several ways depending on their wit and comprehension. Thus, we attempt to examine some instances extracted from the play for interpretation.

2.3.1. Act I

First and foremost, in *Pygmalion*, Bernard Shaw prefaced the play with an overview of the setting, where the events will arise.

Covent Garden at 11.15 p.m. Torrents of heavy summer rain. Cab whistles blowing frantically in all directions. Pedestrians running for shelter into the market and under the portico of St. Paul's Church, where there are already several people, among them a lady and her daughter in evening dress. They are all peering out gloomily at the rain, except one man with his back turned to the rest, who seems wholly preoccupied with a notebook in which he is writing busily. (*Pygmalion*, act I, 7)

The opening lines of the act represent a description of the setting where the events took a place in front Ingo Jones's church in Covent Garden vegetable market before mid-day. The scene gathers people from different social class as a sign from Shaw to say that there was a division into castes within the society in that time. The scene was characterized by depression and noise because of the sudden rain, which reflects the intention of Shaw to convey the message that the society in that time was full of contradictions and people were unsatisfied about the situations.

In that scene, Shaw wants to portray people's psychological state and the state of society during the Victorian era, as he gives us an overview about the situations at all levels whether political, social, economic, or even historical.

Secondly, the main characters are ironically introduced in the play.

Liza:

She sits down on the plinth of the column, sorting her flowers, on the lady's right. She is not at all an attractive person. She is perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. 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. Her features are no worse than theirs; but their condition leaves something to be desired; and she needs the services of a dentist. (ibid, 9)

Higgins:

He appears in the morning light as a robust, vital, appetizing sort of man of forty or thereabouts, dressed in a professional-looking black frockcoat with a white linen collar and black silk tie. He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feelings. He is, in fact, but for his years and size, rather like a very impetuous baby "taking notice" eagerly and loudly, and requiring almost as much watching to keep him out of unintended

mischief. His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes wrong. (ibid, 19)

The satiric detailed descriptions of the main characters that Bernard Shaw suggested to us were done to achieve a specific purpose. The first one is that he intends to elucidate the huge difference between Liza and Higgins, the second one is to demonstrate how can the living conditions and social position control the appearance and other's treatments. The reasons cited fits in with the Marxist point of view, in that, differences in socioeconomic conditions are more significant than differences in religion, ethnicity, or gender.

When Liza and Higgins start a conversation, everything turns to be sarcastic and satiric in an entertaining and burlesque sense to the scene.

" THE FLOWER GIRL: Ow, eez ye-ooa san, is e? Wal, fewddan y' de-ootybawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awyatbahtpyin. Will yeoopy me f'them ?" (ibid, 9).

" THE FLOWER GIRL: Ah—ah—ah—ow—ow—oo!" (ibid, 16).

Shaw here criticizes the vulgarity of lower class language and poor speech and grammar since they are related to non-education, through the emphasis of Liza's poor articulation and her social class as clearly shown in Liza's pronunciation, in, [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.](ibid, 9). But Shaw produced that under a witty and humorous cover, as he wants to reveal the importance of education especially in the Victorian period. This supports the Marxist perspective in that education has a direct relation with economic power held by the bourgeoisie seeing that the dominant ideology in that time is the capitalism, and the owners have the full power to control the social activities.

" THE DAUGHTER: Do nothing of the sort, mother. The idea!" (ibid, 9).

The daughter (Clara) felt disgusted by the girl's (Liza) look; she even warned her mother not to deal with her. Maybe, it is funny for the audience, but in fact, it has a purpose behind it.

A dramatic irony has a theatrical effect understood by the audience but not by the character itself, here. The audience understands that Clara mocked Liza when she called her 'the sort'. This shows the characteristic of arrogance in the middle class people. Shaw satirizes the British social class attitudes as being the measure of a person's worth, where the appearance is more valued than any moral trait.

" THE NOTE TAKER:[coming forward on her right, the rest crowding after him] There, there, there, there! Who's hurting you, you silly girl? What do you take me for? "

" THE BYSTANDER: It's all right: he's a gentleman: look at his boots. [Explaining to the note taker] She thought you was a copper's nark, sir." (ibid, 11).

This comic conversation between the two characters shows clearly the importance of the appearance and how the look classified people in different classes in the society. The bystander describes the note taker as a gentle man from a look to his boots.

Bernard Shaw utilizes satire in order to ridicule the pettiness and hierarchy of the British society and to clarify how the social position can influence the treatment relationships among societies.

" THE NOTE TAKER: You see this creature with her kerbstone English..."

" THE NOTE TAKER: yes, you squashed cabbage..." (ibid, 16).

The harsh sarcastic expressions that Higgins addressed Liza show that Shaw's intention to criticize the superficiality of the upper class for their arrogance, vanity, and the non observance of the others' feelings. At the same time, Shaw wants to approve from the Marxist perspective people's social behavior has a strong relationship with economic power which is the superstructure of social realities.

The reaction of the taxi man when Liza asked him to drive her [She sails off to the cab. The driver puts his hand behind him and holds the door firmly shut against her. Quite understanding his mistrust, she shows him her handful of money]. Eightpenceain't no object to me, Charlie. [He grins and opens the door]. Angel Court,

Drury Lane, round the corner of Micklejohn's oil shop. Let's see how fast you can make her hop it. [She gets in and pulls the door to with a slam as the taxicab starts] (ibid, 17), reflects the mistreating toward the poor.

This ironic replay exposes the hypocrisy and superficiality of society, where an individual is treated according to his social class; how much he has money, how he dresses and how he acts; if you have money you can go or do what you want.

Eliza's house:

a small room with very old wall paper hanging loose in the damp places. A broken pane in the window in mended with paper... a birdcage hangs in the window; but its tenant died long ago...the rest irreducible minimum of poverty's needs: a wretched bed heaped with all sorts of coverings...a chair and a table... the whole lighted with a gas lamp... (ibid, 17).

Higgins' house:

Higgins's laboratory in Wimpole Street. It is a room on the first floor, looking on the street, and was meant for the drawing-room. The double doors are in the middle of the back hal... on the same side, is a fireplace, with a comfortable leather-covered easy-chair at the side of the hearth nearest the door... On the piano is a dessert dish heaped with fruit and sweets, mostly chocolates... On the walls, engravings; mostly Piranesis and mezzotint portraits. No painting. (ibid, Act II, 18).

Mrs. Higgins' house:

Her drawing-room, in a flat on Chelsea embankment, has three windows looking on the river... a balcony with flowers in pots... In the middle of the room there is a big ottoman; and this, with the carpet, the Morris wall-papers, and the Morris chintz window curtains and brocade covers of the ottoman and its cushions... (ibid, Act III, 42).

Bernard Shaw describes the bourgeoisie's and the proletariat's houses and gives us a clear image about their lives. The start was with Liza's room, which was a small, cold, and gloomy room. She lived in the lowest comfort conditions. Everything there is miserable and pathetic, a birdcage with no birds, as it agrees there is no life there, the old furniture expresses the harsh poverty, a wretched bed, a chair and table, and a tacky kitchen, the whole lighted with a gas lamp. In contrast, Higgins' laboratory and Mrs.Higgins' house were luxurious and stylish, both are spacious. Higgins' laboratory

was a room looking on the street, it equipped with all the equipment that professor of phonetics needs, everything was tidy, a comfortable leather covered easy chair, piano, a dish heaped with fruit and sweets. Walls with engravings.

As for Mrs.Higgins' house, which was a flat with a drawings on the walls, has three windows looking on the river. The furniture was luxury shows a comfortable life, the place is adorned with a big ottoman with carpet, the Morris chintz window curtains and few good oil paintings.

With these detailed descriptions, Shaw seems as he comparing between the two classes in order to give a clear picture about the living reality, but implicitly, he is criticizing satirically the splendid and extra vagant life of the bourgeoisie's families and their high life style in the English society, at the time where the poor are suffering of difficulty of life because of the harsh conditions.

2.4.2 Act II

Coming to the second act, Bernard Shaw used Higgins' house as a setting of the stage.

" HIGGINS: Pickering: shall we ask this baggage to sit down or shall we throw her out of the window?" (ibid, Act II, 21).

" HIGGINS: Somebody is going to touch you, with a broomstick, if you don't stop snivelling. Sit down. "(ibid, 23).

" HIGGINS: [tempted, looking at her] It's almost irresistible. She's so deliciously low—so horribly dirty— " (ibid, 23).

The maltreatment of Liza by Higgins is clearly exhibited in the play. Shaw aims to send his personal thoughts in the play behind Mr.Higgins' character. Moreover, Shaw portrayed how the bourgeoisies treat poor people in those days, and how Capitalism was arbitrary.

Higgins:

If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be

taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls... (ibid, 28).

The above quote is a blatant example of sarcasm by which Shaw wants to portray the inferior sight of the upper class toward the lower class, where the palaces are monopolized just for the bourgeoisie.

Although a verbal irony is a type of irony, Shaw used Higgins' dialogue in *Pygmalion* to express Higgins' distaste for Eliza's whining.

" HIGGINS: [tempted, looking at her] It's almost irresistible. She's so deliciously low—so horribly dirty—

LIZA: [protesting extremely] Ah—ah—ah—ah—ow—ow— oooo!!! I ain't dirty: I washed my face and hands afore I come, I did. (ibid, 23).

PICKERING: You're certainly not going to turn her head with flattery, Higgins. " (ibid, 24).

The quotation above Shaw displays the use of exaggeration or hyperbole. Shaw uses it to show the huge difference of speaking patterns between the upper and the lower classes. Hence, we understand that Shaw wants to criticize the ridiculousness of both Liza and Higgins, through the cockney accent of Liza, and the proper British accent of Higgins, where both are exaggerated.

" HIGGINS: [looking critically at her] Oh no, I don't think so. Not any feelings that we need bother about. [Cheerily] Have you, Liza?" (ibid, 26).

Meiosis is used when Higgins satirizes Liza violently, without any respect to her feelings when he asked her ironically if she has emotions in a sense that she is an object or animal and not a human being. This attitude supports the Marxist point of view in that the bourgeoisie consider the proletariat just as a commodity. Here, Shaw wants to warn the reader/audience that Higgins' relationship with Liza is based upon scientific experiments and that the human principle is not foremost in his mind. This might be one of the illustrations of the upper class hegemony.

" LIZA: Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you business?" (ibid, 21).

" LIZA: Oh, you've no feeling heart in you: you don't care for nothing but yourself [she rises and takes the floor resolutely]. Here! I've had enough of this. I'm going [making for the door]. You ought to be ashamed of yourself, you ought." (ibid, 27).

Shaw takes Liza's character as an example of stereotypical poor citizen of British society and uses her as a mouthpiece for his messages in order to emphasize the flaws in social classes. Her desire to change and easy acceptance into the wealthy class displays the vanity of society that forces the change not in personality or morals but in accent and appearance to create what society perceives as a "lady".

Behind Liza's replies to Higgins, Shaw wants to confirm that the barriers between classes are not natural and can be broken down. Hence, social class is useless; this supports the notion of Marxism.

There is a paradox in Higgins' speech and manners. In other words, Higgins who is supposed to be a gentleman from the upper class known for their etiquette and good behavior especially he is a phonetic teacher, is in fact an unsolicitous and wicked person. Here, Bernard Shaw criticizes the hypocrisy and duplicity of the society, if Higgins was a lower class citizen, people would disregard or perhaps disdain him for his bad manner. But, because he has high position, money, and power he is honorable and tolerated.

" HIGGINS: [suddenly resorting to the most thrillingly beautiful low tones in his best elocutionary style] By George, Liza, the streets will be strewn with the bodies of men shooting themselves for your sake before I've done with you." (ibid, 25).

" HIGGINS: [deftly retrieving the handkerchief and intercepting her on her reluctant way to the door] You're an ungrateful wicked girl. This is my return for offering to take you out of the gutter and dress you beautifully and make a lady of you." (ibid, 26).

The use of the elocutionary style by Higgins in this scene gives a humorous atmosphere, and attracts the audience. But in the same time, holds Shaw's point of view about women, relationships, and marriage under a comic cover, especially when Higgins called by " ungrateful wicked girl" because Bernard Shaw always think that woman will never be satisfied even what you do for her.

On the other hand, Shaw satirizes the ridiculous of society who think that beautiful dress make human a "gentleman" or a "lady"; and person's worth depends on his look not his personality. This is clearly understood in Higgins say: " And you shall marry an officer in the Guards, with a beautiful moustache: the son of a marquis, who will disinherit him for marrying you..."(ibid, 28). The harsh satiric tone here is obvious which interpret Shaw's dissatisfaction about those dominant views, but Higgins continues his speech with "but will relent when he sees your beauty and goodness". Here, Shaw expresses his view clearly that the existence of class is unreal.

Liza's reaction toward Mrs. Pearce's request to take off her clothes seems laughable and comical for the audiences but in fact, it reveals the decency and moralities of the lower classes. Especially, Liza repeatedly said "I am a good girl, I am", as she emphasizes she has a good ethics and morality, more important than the appearance, Bernard Shaw discussed this issue in a witty and funny way .

Bernard Shaw depicted the comfort life of the bourgeoisies and how they exaggerate when the matter is concerned with the appearance. He depicted all the details in Higgins' bathroom and how Mrs. Pearce prepared the bath for Liza using an expensive soaps and perfumes in the time that Liza refused to get the bath since she thought that cleanliness is a dreadful thing and it will kill her.

Here, Bernard Shaw wants to criticize the upper class life and give us a hint about the lives of different classes.

In Shaw's time, woman was regarded as property, this is clearly indicated in the play when Mr. Doolittle sells his daughter to Higgins, although he said he is not here for money but he took money in the end. It means that the inequality between gender was great than the inequality between religions, races, or classes or what is called the dominance of patriarchal attitudes that develops the belief that women are innately inferior to men.

Shaw attacks those false values and the attitudes of the upper class but also " the middle class morality" which is as hypocritical as its upper class counterpart.

2.4.3 Act III

Concerning the third act, where the events took as place in Mrs. Higgins' house then in the palace.

This act considered as a climax to the incidents, that everything would be prepared for the next and the most important point.

After a detailed description to Mrs. Higgins' house, where Shaw portrays the bourgeoisies' life style which he found ridiculous; he opens this scene with Mrs. Higgins's home day, the first arrival was her son Prof. Higgins whom she blamed him for his coming because of his bad manner with guests.

Prof. Higgins is extremely childish and rude in all the play, he also avails a focal points of the faults of the upper class, he uses a lot of swear words repeatedly such as "damn it" and "what the damn thing" without respect to the others. This, implicitly conveys Shaw's criticism about those societal traditions that are simply performed a lot in Shaw's days.

Shaw gathers people from different social class. Higgins' family symbolize the upper class, The Eynsford Hill are from the middle class and Liza represents the lower class. (Hassan Ali, 2016).The purpose behind this is to compare their interaction especially in this act. We have noted a lot of affectation and overacting mannerism. Here, Shaw mocks their attitudinizing in an indirect and smart way.

At the end of act III, Higgins, Pickering and Liza achieve success and Higgins won his bet.

After Liza's superficial transformation involving her accent, clothes and manner, she became able to mingle with the upper class unnoticed. Bernard Shaw satirizes those ridiculous values and concepts indirectly revealing that the difference between classes is negligible and useful for nothing.

All that is a direct satire about the superficiality of the upper class, Shaw uses it to make fun of them calling them "fools".

4. Conclusion

In this chapter, we have attempted to analyze and interpret the use of social satire by applying the Marxist theory. From all the interpretations suggested above, it is obvious that Shaw uses satire and its elements to create a sense of humor to criticize the superficiality of the society and manipulated successfully various issues related to the Victorian society in order to convey his critical ideas and thoughts.

GENERAL CONCLUSION

In this work, we have examined satire in the play *Pygmalion* by Bernard Shaw. We have demonstrated that Shaw's life experiences and the harsh conditions and other circumstances played a major role in shaping his writing style.

Bernard Shaw as a social critic is famous by using effectively satire in his works, especially in *Pygmalion* in order to criticize his society and solve its problems in the Victorian era.

Pygmalion is one of the most famous plays of Shaw that focuses on the differences between the lower class and the upper class in the Victorian era. Shaw in *Pygmalion* uses a specific tools like satire in order to criticize the harsh circumstances and the pessimistic Victorian society. Thus, Shaw used of satire in the play *Pygmalion* for raising people's awareness and providing amusement in the same time.

In this study, we have explored satire on the light of Marxist literary theory. Shaw succeeded in using successfully satire through his satirical manipulation of the predominant issues during the Victorian period depicting the speech and behaviors of the characters, in short, satire as a literary device characterized the writing style of Bernard Shaw. Shaw's satire is used to make serious social problems appear humorous. Today, satire is a very powerful artistic form used to critique inconvenient socio-economic policies.

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الملخص

إن الهدف الأسمى من بحثنا هذا هو دراسة أسلوب الهجاء من خلال "مسرحية بيجماليون" لجورج بيرنارد شو والكشف عن خصائصه الأدبية من خلال توظيفه لهذا الأسلوب، كما قمنا بتحليله في المسرحية ، والكشف عن أهداف استخدام هذه الظاهرة في الأدب و دورها في تصوير واقع المجتمع الفيكتوري من خلال "مسرحية بيجماليون" وكيف وفق شو في توظيفه لها. وانقسم العمل إلى قسمين: الفصل الأول تناول السياق التاريخي والأدبي للمسرحية. أما الفصل الثاني فيتضمن تحليل وتفسير استعمال هذا الأسلوب فيها. لذلك ومن أجل تحليل البيانات النوعية قمنا بتطبيق النظرية الماركسية لكي تساعد في إظهار دور السخرية في محاربة المفاهيم الاجتماعية الخاطئة.

الكلمات المفتاحية

بيجماليون، السخرية، الهجاء، المجتمع الفيكتوري، و النظرية الماركسية.

