



**Kasdi Merbah University - Ouargla**

**Faculty of Letters and Foreign Languages**

**Department of Letters and English Language**

**Dissertation**

**ACADEMIC MASTER**

Domain: Letters and Foreign Languages

Field: English Language, Literature and Civilization

Specialty: Anglo-Saxon Literature

**Submitted by: Mr. Khaled Chair**

**Mr. Med El-Bachir Lakhdari**

# **Class Struggle in Bernard Shaw's Pygmalion**

Dissertation Submitted in Partial Fulfillment for the requirements of  
Master Degree in Anglo Saxon literature.

Publicly defended

On: 23/05/2017

Before the jury:

Dr. Halima Benzoukh .....President KMU Ouargla

Dr. Abdelaziz Bousbai .....Supervisor KMU Ouargla

Mrs. Assia Kaddeche .....Examiner KMU Ouargla

**Academic Year: 2016 - 2017**

## **Dedication**

We would like to dedicate this work to our beloved parents, to whom we owe an enormous debt of gratitude for the rest of our lives, as well as the whole family members, whose support has been of a great significance; the effort and work they made for us is endless. May Allah bless them.

We also dedicate this work to our friends and fellows; the presence of their love in our lives is seen in their spiritual and moral integrity, in the virtuosity and affection in their outgoing personalities.

**Bachir & Khaled**

## **Acknowledgments**

First and foremost, we would like to thank Allah for guidance and enlightenment on the righteous path, and for enabling us to devise this work.

Also, we are greatly thankful to our supervisor Dr. Abdelaziz Bousbai for his guidance and considerable help.

We wholeheartedly thank our teachers who have been of a great example of diligence and eloquence, and the incentive of determination and steadiness they have inculcated in our souls as to being laborious and plodding students all along our career.

We would like to express our sincere gratitude to the jury members Mrs. Assia Kaddeche and Dr. Halima Benzoukh for their proof-reading and examining our dissertation, we genuinely value that.

## Abstract

The present study attempts to analyse Bernard Shaw's portrayal of the class struggle in the Victorian society. Also it seems evident that Bernard Shaw introduces his thoughts and ideological convictions through *Pygmalion* to defend the lower class. Our study aims at depicting and analyzing class struggles which Bernard Shaw tackles through his play *Pygmalion*. The methodology that is used in conducting this research is descriptive analytical by which class struggles in the play will be explored and analysed. Thus, the theoretical approach that is opted for the study is the Marxist. Inasmuch as the inquiries are made, the research realm expanded on the attempts by Bernard Shaw to expose the exercises of the capitalist society upon the lower class with the portrayal of different aspects of the Victorian social problems. In addition, Shaw implicitly provides thorough comments on social issues by depicting the societal principles with a clear emphasis on class struggle.

**Key Words:** Victorian society, social classes, class struggle, Marxist Theory, lower and upper classes.

## **Table of contents**

<b>Dedication</b> .....	I
<b>Acknowledgments</b> .....	II
<b>Abstract</b> .....	III
<b>Table of Contents</b> .....	IV
<b>General Introduction</b> .....	1

### **The Theoretical Part**

#### **Chapter One: Victorian Literature**

Introduction.....	6
1.1 Victorian Literature Overview .....	6
1.1.1 Victorian Novel.....	7
1.1.2. Victorian Novel Themes.....	8
1.1.3. Victorian Novelists.....	9
1.2. Victorian Drama.....	10
1.2.2. Victorian Theatre.....	12
1.2.3. Bernard Shaw as a Dramatist.....	13
1.2.4. Bernard Shaw's Drama.....	14
1.3. Irish Influence on Bernard Shaw.....	15
1.4. Theatre of Ideas.....	16
Conclusion.....	17

## Chapter Two: Social State in the Victorian Age

Introduction.....	19
2.1. Social Class.....	20
2.1.1. Class Struggle.....	20
2.2. The Social Classes in the Victorian Age.....	22
2.2.1. The Upper Class.....	22
2.2.2. The Middle Class.....	23
2.2.3. The Lower Class.....	23
2.3. Working Conditions.....	24
2.4. Living Conditions.....	25
Conclusion.....	26

### The practical Part

## Chapter Three: Analysis of the Play

Introduction.....	29
3.1. Theoretical Approach .....	29
3.1.1. Pygmalion as a Social Play.....	30
3.2. Class Struggle.....	32
3.2.1. Social Values.....	36
3.2.2. Identity and Appearance.....	38
<b>Conclusion.....</b>	<b>40</b>
<b>General Conclusion.....</b>	<b>42</b>
<b>Bibliography.....</b>	<b>45</b>
<b>Résumé.....</b>	<b>47</b>
<b>الملخص.....</b>	<b>48</b>

# **General Introduction**

## General Introduction

### 1. Background:

The Victorian period formally begins in 1837 (the year Victoria became Queen) and ends in 1901 (the year of her death). Victoria's reign lasted over 63 years, longer than any other British Era. Victorian era is an age full of contradictions, of industrializations and technological progress, of extreme poverty and exploitation of factory workers, of social reforms, and of scientific discoveries.

The Victorian Era is an age of change in all fields; one of these fields is literature which witnesses a great change.

This change from Romanticism to Realism, and from poetry to the rise of the novel, the emergence of theatre and the new dramatic thought through the famous works of Henrik Ibsen, Oscar Wilde and George Bernard Shaw; the latter was one of the prominent playwrights in the Victorian literature and all over the world.

Bernard Shaw is well known for his plays that introduce his socialist and Marxist view, *Pygmalion* is one of his prominent plays. The play is set in at the end of the Victorian period in England. Among other things, this period of history was characterized by a particularly rigid social hierarchy, social division and class struggle. The play tells the story of a poor, young flower girl from a lower class who has been disrespected and overlooked because of her appearance and the dialect she speaks, but her willingness to change this view of people to her appearance and way of speaking led her to learn to speak as a duchess and transform from a lower to a higher class.



The extent to which Bernard Shaw manages to clarify his point of view is his own personal belief that hates the treaties of the Bourgeoisie towards the underdog, and on account of such beliefs, his theme was clear when he demonstrated the effects in manageable segments and tremendous patterns that respected every feeling of the social classes that need voices, every perfection he shed light on as a main crave for change was the honesty that his self stood for, and every iconoclasm he maintained to defend was yet another meaningful proposition of the resistance and the need for such civil war that lasted centuries in a way of a true identity struggle.

## **2. Main Objectives:**

The main objectives of the study are the following:

- 1- The portrayal of the class struggle in the play.
- 2- The depiction of the resistance to class struggle through the major character Eliza.

## **3. Research Questions:**

This research work aims at answering the following questions:

- 1-How does Bernard Shaw portray the social classes in his play *Pygmalion*?
- 2-To what extent could Bernard Shaw depict the resistance to class struggle through *Pygmalion*?

## **4. Hypothesis:**

Some hypotheses are formulated to answer the research questions:

- 1- Bernard Shaw portrays the social classes of the Victorian age through *Pygmalion*.

2-Bernard Shaw fosters the resistance to the upper class social values through Pygmalion.

## **5. Methodology:**

The methodology that is used in conducting this research is the descriptive analytical method by which class struggles in the play will be explored and analysed. Moreover, the approach that is opted for the study is the Marxist approach.

## **6. Dissertation Structure:**

The first chapter is devoted to Victorian literature, Victorian drama, theatre, Novelists, the Victorian novel and its themes. Also, it discusses Bernard Shaw's life, Drama, theatre of ideas that he was known by crafting it.

The second chapter tackles the social state in the Victorian Age, from social division and class struggle to living and working conditions and how the Victorian society was divided into classes which reflect any person's social state.

The third chapter, the practical part, centers on the analysis of the play from a Marxist perspective, it has implied a notion of a deeper analysis since Pygmalion came to an actual overview, as it was accompanied by the Marxist standpoints.

# **Chapter One**

## **Victorian Literature**

## **Chapter One: Victorian Literature**

### **Introduction**

The literature of the Victorian age (1837-1901) enters a new period after the romantic revival. The literature of this era is preceded by romanticism and is followed by modernism or realism. The Victorian literature is one of the greatest periods of literature that Britain witness. It produces great novelists, playwrights, well-known artists, and a great literature.

#### **1.1. Victorian literature Overview**

The Victorian literature (1837 - 1901) is named after the reign of Queen Victoria. It comes after the romantic revival. It is a period of the greatest in the English literature; it enriches literature with great poets and writers. The Victorian literature comes with a new thought and philosophy, literacy rates rise, people are reading for pleasure and novels become popular at that time.

Contributing to a rapid rise in the popularity of the novels; there is the growth of an educated middle class reading public, and an increase in the number of circulating libraries. Books in the Victorian Age are written for young readers, some of these books were considered as books of children, although they are written for adult readers (Carter and McRae, 1996). But now as more young people could read; especially in the middle class, novels are written for them, most of these novels are instructional and have a tone of moral, but sometimes they are enjoyable novels(ibid).The novelists of the century identifies themselves with their age and shared

a special climate of ideas, feelings and assumptions. They accepted the idea of progress without questioning it.

Literature of this age intends to come closer to daily life which reflects its practical problems and interests. It becomes a powerful instrument for human progress.

### **1.1.1. Victorian Novel**

The novel in the 19<sup>th</sup> century appears as the leading form of literature in England, while in the preceding Romantic period poetry is the dominant form of literature.

The Victorian novel witnesses a tremendous growth and takes the place of poetry that is the dominant genre in the preceding literary period. The novel becomes largely popular in Britain and the entire world. As a result, the novel becomes the most popular form of literature in Britain and all over the world. The Victorian novel has both great influence and importance; it is compared to one of the greatest periods in British literature that is the Elizabethan. (Carter and McRae, 1996) argues that: The novel continued to thrive through this time. Its importance era could be easily compared to the importance of the Shakespeare for the Elizabethans (Taibi, p.62).

Moreover, the Victorian novel could be divided into three periods: The Early-Victorian Novel, whose main representative author is Charles Dickens who dealt with social and humanitarian themes and expressed the main social issues of the age. The Mid-Victorian Novel is linked to the persistence of Romantic and Gothic traditions and to a psychological vein if we consider the works by the Bronte Sisters and Robert

L. Stevenson (Dr. Jeckill and Mr. Hyde).The Late-Victorian Novel was nearer to Naturalism, and almost scientific look at human behavior, upon which the narrator no longer had power to comment (Bloom, 2004).

The Victorian novel is a real representation of various and different aspects of the Victorian society, it is the mirror of the time from its early emergence, that is to say, the Victorian novel reflects the reality that is the main social issues which exists in the Victorian era.

### **1.1.2. Victorian Novel Themes**

The Victorian Era is perceived as the link between Romanticism of the 18th century and the Realism of the 20th century. The novel as a genre rose to entertain the rising middle class and to depict the contemporary life in a Changeable society. The Victorian novel is more about social themes (Carter and McRae, 1996). The Victorian novelists tackled in their writings the contemporary problems of the Victorian society caused by the predominance of industrialism and wrote about different social issues such as the suffering of children and their problems, poor people and how they are ignored in the society. The novels of the age were mostly a kind of an implicit criticism to society. One of the most prominent novelists at the time Charles Dickens wrote novels in which he criticized society. Class struggle; marriage; progress and education, the Industrial Revolution and new roles for women were the main themes of the Victorian novel, all of these themes are reflection of the Victorian society in a way or in another. Moreover, novelists have shown their social interest by tackling various contemporary social issues. Deirdre (2001) wrote that:

The Victorian Novels are often out of control because they are about many things: provincial politics; ecclesiastical infighting; city squalor; repressed sexuality; making money; losing money; imperial adventure; angels in the house; frightening New Woman and scientific challenges to established religious beliefs, the value and function of aesthetic life in a materialistic society (Deirdre, p.05).

It is said that the aim of the Victorian novelists is to make their readers aware of many of the problems and make them in touch with their social background; in other words, the Victorian Novel reflected the society and their social problems by dealing with the issues of the age.

### **1.1.3. Victorian Novelists**

The Victorian novelists represented society as they perceived it; their writings were a reflection of their societies, the Victorian era has given to the world a literature of great writers, novelists, dramatists and poets. Charles Dickens is the most famous of the Victorian novelist. Those are some of the most eminent ones: the Brontë sisters Emily (1818-1848), Anne and Charlotte (1816-1855), Christina Rossetti (1830-1894) Elizabeth Barrett Browning (1806-1861) Joseph Conrad, Edward Bulwer-Lytton, Wilkie Collins, Charles Dickens (1812-1870) Benjamin Disraeli, George Eliot (1819-1880) George Meredith, Elizabeth Gaskell, George Gissing, Richard Jefferies, Thomas Hardy (1840-1928) A. E. Housman (1859-1936) Rudyard Kipling, Robert Louis Stevenson (1850-1894) Bram Stoker, Algernon Charles Swinburne (1837-1909), Philip Meadows Taylor, Alfred Lord Tennyson (1809-1892), William Thackeray (1811-1863) Oscar Wilde (1854-1900) Lewis Carroll (1832-1898) and H. G. Wells (1866-1946) (Taibi, 2008). In fact, the Victorian novelists came with a new thought, ideas and style that the literature for them is more than their own experiences and backgrounds, but it is the reflection of their societies, nations and principles as well.



Their aim is not only to show how self-experienced they are, but it was deeper than that. Moreover, they were depicting what they have witnessed in an age of different changes and huge transformations, novelists were the voice of the oppressed citizens, especially the Underdog people who have no chance amongst the society that is essentially divided into different classes.

It could be said that the Novelists of that time were the real voice of the oppressed people, who were a lower class individuals; since most of those writers had the intentions to defend their communities.

## **1.2. Victorian Drama**

In the early Victorian period, melodrama and farces are the main specialties of the main theme of the play until 1950, unlike Drama that does not prevail.

In the next twenty years, in the afterwards of the 1870, the plays of the Irish playwright Bernard Shaw comes to be one of the most debatable at that time, as their themes are not easily accepted in the English society, he tackles social and political issues that have always been flavored as controversial. Other prominent figures were: Oscar Wilde who is a successful playwright in the Victorian Era and Sir Arthur Wing Pinero whose plays are popular as well, his intrigue is in social themes such as: class struggle, social values, identity appearance in a comical way(Carter and McRae, 1996). Moreover, the Victorian drama on the other hand; in both positions of its stance of the literary fields, it did not witness a close care such as the other genres, and though Realism was heavily utilized in the Bernard Shaw's plays, *Widower's Houses* in (1892) a meaningful subject of the greed that over took the landlords of both upper

and middle class, *Mrs. Warren's Profession* published in (1898) a subject that also a realist matter, this one was to tackle prostitution; most importantly, these subject matters by an order of Bernard himself; he appended his work to a further realm of documents and for the sake of arguments and discussions, only to alarm the individuals' minds for the true nature of Realism.

The Victorian drama nevertheless; had no futuristic views even though it was filled with visions of the Realism movements that have always stated facts about the individuals real status (ibid).

The Victorian drama was not a popular genre of literature or at least it was less popular than the novel and other literary genres, although there were some playwrights and famous dramatist who were successful and popular at that time such as: GeoDion Boucicault (1820-1890), Oscar Wilde (1854-1900), George Bernard Shaw (1856-1950) and Noel Coward (1899-1973). All of those playwrights enriched the English drama by their prominent works that is still eternal in the world literature.

### **1.2.2. Victorian Theatre**

In the early Victorian period, theatre was less important and it had less impact than the novel. Degen (1982) claimed that:

The theatre as a social phenomenon is forgotten in the wake of other, more pressing concerns-the growth of industry, labor legislation, public health, and political enfranchisement-while the drama written during the bulk of the century is generally looked upon as the black sheep of Victorian literature.(Degen, p. 25).

Although theatre in the early Victorian period is less important; the next years in that period witnesses a truly popular theatre. New theatres opens to satisfy a

demand for entertainment from the workers who flooded into the major cities as the Industrial Revolution took hold. In the early years of the 19th century, restrictions of the Licensing Act allowed plays to be shown at only two theatres in London, at Drury Lane and Covent Garden. Their program was predominantly Shakespearean although some contemporary writers like Sheridan, who managed Drury Lane until 1809 and were also popular. (Griffith, 1991)

During the century, theatre became an enormously profitable business. It had even become international, with British theatre companies touring America, Europe and even as far as Australia and South Africa. A number of actors and actresses had become stars, earning huge sums of money for single performances, and yet there were no serious writers creating important and lasting works of dramatic and theatrical art (ibid).

### **1.2.3. Bernard Shaw as a Dramatist**

George Bernard Shaw was born into a lower-middle class Protestant family in Dublin, Ireland on July the 26<sup>TH</sup> 1856 and worked as a clerk between 1871 and 1876. He moved to London at the age of twenty. His early years here, between 1876 and 1884, were filled with frustration and poverty, he was relying on his mother during this period, he said about this period I did not throw myself into the struggle for life: I threw my mother. His move to London has totally changed his view to life (Damrosch and Dettmar, 2006).

Shaw spent his days in the British Museum reading room writing novels and reading, he started to be interested in political causes, especially socialism and in this period he became a socialist, in his book *Plays Unpleasant* Shaw(1957) said:

I was a socialist, detesting our anarchical scramble for money, and believing in equality as the only possible permanent basis of social organisation, discipline, subordination, good manners, and selection of fit persons for high functions(Shaw, p.07).

Despite his failure as a novelist in the 1880, his first success as a writer came through his works of art; music and dramatic criticism. Bernard Shaw introduces his thought and ideas associated with modernity, both in his plays and his philosophical and political essays who is best remembered for today, Bernard Shaw was famed by his dramatic works. He was awarded the Nobel Prize for literature in 1925 (Damrosch and Dettmar, 2006). Shaw continued writing plays until his death in 1950 at the age 94, he left a total of sixty plays and numerous essays, Pritchett wrote in his obituary that Shaw was the last of the Victorian prophets, this saying proves that Bernard Shaw was largely known as one of the greatest playwrights in the last century.

George Bernard Shaw is a name in the English history that brought to the history plays and different writings. Drama for Shaw was a movement that could be utilized as an ethical operator through his shows, he inhabited as far as understanding good issues. In addition, he spoke of various problems in his plays to help the general population of society to consider the issues. The subject matters that he highlighted in his plays are marriage and equivalent rights for men and women; prostitution and its reasons, connections and numerous other social subjects. The majority of his plays are

instructional as they contemplate over some social issue being predominant in the general public.

#### **1.2.4. Bernard Shaw's Drama**

George Bernard Shaw is recognized as one of the greatest dramatists in the British history of literature, Some critics compare him to Shakespeare who is an English poet; playwright; and an actor widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist; it is not easy to be compared to such a great man, it is not said spontaneously or by compliment; but it is because Bernard Shaw is in fact a great dramatist who had a great influence and a footprint to the British literature.

From 1890 to 1950, the English drama was well-known for its prominent playwright Bernard Shaw (Carter and McRae, 1996). He was eminent by using theatre to address his messages and discuss social issues (ibid). Shaw was influenced by the Norwegian playwright Henrick Ibsen .The claimed quote will show the influence of Ibsen on Shaw:

Shaw also championed. Like James Joyce, he fervently admired Henrick Ibsen, the Norwegian playwright whose plays seemed to sound the death knell for Victorian social certainties. Ibsen's *The Doll House*, for example, dramatized the growing movement for the emancipation of women, a cause Shaw adamantly supported.(Damrosch and Dettmar, 2006 p.2213).

Such as any famous personality in the world in several fields that generally influence other great figures; Bernard Shaw is largely influenced by the Norwegian playwright Henrick Ibsen and Ibsen's drama is a turning point in the career of Bernard

Shaw; this influence has created the personality and thought of one of the most famous literary men in the English literature history.

### **1.3. The Irish Influence on Bernard Shaw**

Shaw always intends to show his Irish contempt for English, while remarking that the English are incapable of making a play or presenting one (*Damrosch and Dettmar, 2006*). Shaw confirms the non-existence of the English influence on the theatre because the rich purchased powerful Englishmen, as well as preferring politics and church activities. The Irish origins of Bernard Shaw had massive reflect in his writings in which he always commented on different issues and social problems that prevailed in the English society. Shaw himself confided that he is a specialist in the immoral and heretical plays, deliberately with an objective of transferring the nation to his opinion and beliefs on all social and ethical matters. It is a very brave struggle which he undertook to enforce the public to reconsider its morals. In a specific mode, the prefaces proved the thing by which he could manipulate the public conscience, whereas the play is the vehicle by which he conveyed the thing. Through an artistic employment of the dramatic presentation on stage, he created a social awareness in the dull conscience of the existing society (*Damrosch and Dettmar, 2006*).

### **1.4. Theatre of Ideas**

George Bernard Shaw has been credited with creating the theatre of ideas, in which plays explore such issues as sexism, sexual equality, socioeconomic divisions, the Effects of poverty and philosophical and religious theories. Moreover, his innovative dramas are thought to have paved the way for later Symbolist drama and the Theater of the Absurd.(Degen, 1982).Therefore, Shaw explores different issues in the majority of his plays to convey his messages; the political play of ideas is the form that Shaw crafted mastered over the next thirty years, picturing a rich history of political thought and philosophical inquiry.

Shaw lent from the British thinkers such as: Carlye and the German Philosopher Friedreich Neitzche, whose controversial writings argued that human beings make their own truth and thus create their own values (Damrosch and Dettmar, 2006). Bernard Shaw's major dramatic works are infused with his social, economic, and political concerns, particularly his criticism of the inequalities and injustices of the Victorian capitalism. This quote clarifies more what has been said:

Shaw was a political iconoclast whose democratic ideals were meshed with an unsentimental acknowledgment of human nature. He wanted the best cultural goods of education, art, freedom from drudgery--to be distributed equally to all without regard to sex, class, or race (Damrosch and Dettmar, 2006, p.2214).

The fact that a writer with a disbelief to the systematic rules that a government, would create a special realm of perturbation and a wrong direction, such perfection of hard work towards the entire genders is yet a problematic iconoclasm that always produces such distinctive writers such as Shaw, in terms of everything he stood for.

## **Conclusion**

The Victorian era was a period of flux in many fields, one of these fields was literature. The Victorian literature saw great change and progress, especially the rise of the novel as a genre itself. Literature saw transformation within its period from Romanticism to Realism; politics to passion, optimism to pessimism, literature could successfully deal with the changing atmosphere of the society. Classes, gender, individualism, society happened to give space in the Victorian literature. It was one of the prominent literary periods in the British literature, it produced great writers, novelists and poets and was one of the most important movements in Britain and across the globe.



# **Chapter Two**

**Social State in the Victorian**

**Age**

## **Chapter Two: Social State in the Victorian Age**

### **Introduction**

If there is one transcending aspect to the Victorian English life and society; that aspect is change. Everything that the previous centuries had held as sacred and indisputable truth came under assault during the middle and latter parts of the nineteenth century.

The Victorian age is in fact a period of different changes in the social; scientific, political and economic fields. (Cody, 2002). The Victorian era refers to the reign of the Queen Victoria, it was one of the longest periods of reign in the history of Britain, it also witnessed an economic and industrial progress. It did not witness only a progress in economy and industrialisation that may indicate the economic power of that era, but poverty and the deep gap between the rich and the poor are highly appeared in the Victorian society. This gap resulted in a class division. Carter and McRae (1996) wrote that: this was an age of extremes: the working classes were poor, and lived and worked in terrible circumstances; the middle classes grew rich and comfortable. There were double standards in this society. (Carter and McRae, p.126).

The standards that brought about such new challenges are a special addition to the numerous stages of development; these new additions caused the class division to be more questionable in due to such technological coming that helped shape the direction of the country.

## **2.1. Social Class**

The concept of class is in fact complex; it can be defined in different ways.(Cody, 2002).Before the middle of the eighteenth century, the word Class was hardly maintained but the language of class came into an increasing use in the mid-eighteenth century. The stance in society was denoted by reference to a person's rank, which was an indicator of status as of economic position (ibid). Max defined class as: any group of people who share a similar position in an economic market (Livesey, 2003). Another definition that was proposed by Karl Marx : social class is any aggregate of persons who perform the same function in the organization of production.

In other words, the economic status of any person determines their social class, individuals will therefore be able to expand their fields of activities in terms of eliminating the class division, since the additional fields helped create an escape to the despotism of the low-ranked individuals, the direction of the country will then be able to guide itself in a more developing way, this pattern has worked a better plan of an analytical philosophy that by means opened to several supporters who demanded the free will to choose their own rights as free civilians.

### **2.1.1. Class Struggle**

Class struggle alludes to the idea of fundamental pressures or oppositions which exist in society because of contending financial interests between social classes. According to Karl Marx, class conflict and struggle occur because of the economic organization of most societies. According to the Marxist perspective, class conflict and struggle are inevitable in capitalist societies because the interests of workers and

capitalists are fundamentally at odds with each other. Capitalists accumulate wealth by exploiting workers while workers maintain or advance their own well-being only by resisting capitalist exploitation. (Crossman, 2014). The proletariat is the social class which does not have means of production that the Bourgeoisie has (Forster, 1974). Consequently, the class struggle is a result of this division between classes.

Bendix and Lipset have identified five variables that determine a class in the Marxian sense:

- Conflicts over the distribution of economic rewards between the classes.
- Easy communication between the individuals in the same class position so that ideas and actions programs are readily spread.
- Growth of class consciousness in the sense that the members of the class have a feeling of solidarity and understanding of their historical role.
- Profound dissatisfaction in the lower class over its inability to control the economic structure of which it feels itself to be the exploited victim.
- Establishment of a political organization resulting from the economic structure, the historical situation and maturation of class-consciousness. (Rashmi, 2012).

The concept of class struggle, though not originally propounded by Karl Marx, is yet one of his great contributions to Sociology. To Marx the history of all hitherto existing society is the history of class struggle (Forster, 1974).

## **2.2. The Social Classes in the Victorian Period**

Throughout most of civilization, people have been divided into social classes: Upper Class, Middle Class, and the Working Class (Lower Class). In the 19th century England, there was a high aristocratic society that distinguished itself from the rest of the English society, consisting of the elegantly dressed Bourgeois class sharply contrasting the poor peasant class that is the upper class (Cody, 2002). Then there is a middle class, less comfortably than the upper class and less powerful, but respected nonetheless. At the bottom there is the lower working class replacing the majority of people, rarely having the requirements of life and never considered by other classes, no matter how long or hard they worked on improving their circumstances. Nevertheless, the society would still perceive them as a long-termed slave, even if the social class theme comes to an end, the lower class or the underdog will proceed the visual aid till the end of the Victorian era changes the regime.

### **2.2.1. The Upper Class**

Throughout the regime of the bourgeoisie at that time, there is a segregation of families in accordance to the living conditions, this category chose for itself the right to stand for rights other people had not demanded for in the first place, they specialized in picking the patterns of a normal living than those who actually relished it, actual things such: Individualities, moralities, sexual desires etc. the Bourgeoisie were of an oppressive system that maintained a line of a lower class that would give to the country more than it needs, this would help the country serve a direction, this is due to the facts that are underlined by the rolling family, the Underdog giving no voice amongst the people; were of the whole genders that did the labours of many sorts.

### **2.2.2. The Middle Class**

In the mid section of the eighteenth century, many active workers who dwelled the city such as: merchants, lawyers, engineers, businessmen, traders, teachers; learned to defend their rights by an uprising machinery that they discovered throughout their professional lives, that is to say, from a labour routine to a decent life that taught them to rise for riot acts, such a demeaning the system by striking for their own good, and pleading their rights through the most brutal ways, these people are the main motor of the country.

Subject matters such as education; religion are of great importance because of their significance to the upcoming value of the future, men of the middle class did not share the same qualities such as the ones provided for the duty-free individuals, they married till the age 30, children on the other hand were raised by servants and went to specially-made schools built only for those whose parents had medium incomes, but women did not care for nothing but house managing. The middle class was the one that notably seemed special amongst other classes the most.

### **2.2.3. The Lower Class**

The general notion about the lower class is its division of a conventional respect to the individuals, men, women and children have had a highly contribution to the society in due to its significance of a hardworking and non-paid well people, each worker when in their twenties; they barely owned the lands they farmed, and on account of the jobs they cherished for the sake of food and shelter, did not belong to them, as it is given to the landlords of the businesses.

The physicality of the workers since the entire class seemed to apply to such duty is a huge matter; since this class was the only underdog that came close to an exile if any riot somewhat takes place, or an uprising delivers a new systematic orders that may disdain the authority.

### **2.3. Working Conditions**

Though the Victorian era is regarded as the most dynamic era in which a number of reforms took place and mostly for the better, but it was the same period that also witnessed bad working condition. Several people of different stances happened to have a grim life, in which the normal standards of a normal living became with a higher price, and the slightest values of life challenges demanded further expanses that the people had to travel miles to get the sustenance and the goods need for the depravity situations they shared with one another, not to mention the epidemic to death infection became a psychological fear that prevailed to the bottoms of the striking indigence (Taibi, 2008).

The class division in the Victorian era created a variety and different categories of workers. Harris argued that:

Such variety may imply that a holy adequate history of work can be written, if at all, only at the level of the individual form, factory, home, office, or workshop. Yet the very centrality of work as a pillar of social, economic, and moral life makes it imperative to fit the conditions and experience of work into some wider social concern (Harris, 1994, p.92).

The conditions of work in general have always stated a better stance for the workers despite their ranks and belongings, this concern should apply several morals

that would help integrate the direction of the working class, as well as the experiences in return to the old ones since a condition is highly taken into consideration.

## **2.4. Living Conditions**

The 19th century witnessed rapid population increase; the reasons for which are not very clearly explained. But some of the reasons that can be quoted are mortality rate lowering, an increase in the child survival rate.

The movement of the population after the Industrial revolution from countryside to cities seeking jobs in factories made a great growth in population; a large number of skilled and unskilled workers went in search of jobs though they were very lowly paid. Another consequence of this is the overcrowding of towns and cities; thereby resulting in the creation of slums as accommodation that had become extremely expensive for the common people to afford; Henry Mayhew; a prominent journalist, wrote a description of the Victorian London street, calling it a tidal ditch, as though vacant of the civilians that should have filled in and settled permanently, and several features that he ascertained to describe the attire of the city, the density nevertheless later on was fulfilling a large number to a bigger movement in due to the industrial revolution, wherein the people including the entire ranks, had a respect to the realm of the notion of industrialization. In 1811, people were 12 million, which later increased to nearly 21 million thanks to the helpful firms of work provided by the freedom of work to many sources and reliabilities, such opportunity was to be perceived as the end of the antique rolling systems (Carroll and Wheeler, 2014).



In this era of living conditions that varied from a class to another, since these conditions are related to the financial status of the individuals, it is a period of extreme social inequality, and industrialisation that caused rapid changes in everyday life that affected the entire classes. In general, people were living in harsh conditions in a period that witnessed a huge child labour.

Children were expected to support their families. They are made to work in dangerous places, some novelists and social commentators spoke about the rapid change and the effects of industrial revolution on the Victorian classes and their living conditions (Harris, 1994). That is to say, each effect that predates the stances of a regular living, would eventually raise the question of which direction the country is heading for.

## **Conclusion**

We can say that the Victorian period is prevalent by its changes especially in the social part that saw different social classes, great emergence and transformation and the entire qualities that are stated in this chapter devoted for the Victorian age society by its various components.

The expansion of the moral standards that the people believed in; happened to be adequate in terms of stabilizing the identity and fighting for it, yet, the reason for such tight belief was a mere endeavour to depict the massive need of the indigent underdog, needing a direct help from the neglecting bourgeoisie, that the latter; could

not help but witnessing the change as a mandatory device that the social class needed at that time.

# **Chapter Three**

## **The Practical Part**

### **Analysis of the Play**

## **Chapter Three: Analysis of the Play**

### **Introduction**

This chapter provides a Marxist analysis of *Pygmalion*, one of the most popular works of the Irish playwright George Bernard Shaw, first performed in London and New York in 1914 and published in 1916. *Pygmalion* is a social play, in this play Bernard Shaw offers an analysis of identity, social values and class struggle through his various characters who represent different Victorian social classes.

The analysis of the play *Pygmalion* will be conducted through a Marxist perspective.

### **3.1. Theoretical Approach**

Marxism is a critical theory and movement in literature. It is based on the philosophy of the German economist and philosopher Karl Marx. Marxism emphasizes the idea that social life is based upon conflicts of interest; it argues that those who own the means of production (the Bourgeoisie) control the society. The beginning of Marxist thought came about through Karl Marx and Friedrich Engels' *The Communist Manifesto* during the late 19th century, Karl Marx shared the same views with Friedrich Engels. They explained their shared principles and views in *The Communist Manifesto* in 1848 (Eagleton, 1976). Their argument is that class struggle in any society could create a revolution by workers who are oppressed. One point of view Marx believed in is that those who own the means of production have no right to

control the society and he believed that workers are the only ones who should have control on the economic production.

Marxism in literature is considered as a sociological approach. It does not look at literary works as literature for the sake of literature, but as products of economic, ideological and historical forces. Literature reflects the environment of the author, his society, his ideology and even his class (Abrams, 2008).

In *Pygmalion* there are various Marxist themes; some of these themes are identity, social values, class division and class struggle. So the Marxist approach will be suitable for such play to be analyzed.

### **3.1.1. Pygmalion as a Social Play**

Most of the Victorian novelists, writers and playwrights tackled social themes in their writings describing, criticizing and commenting on their social issues and problems. *Pygmalion* was one of the Victorian age plays; it is written by the Irish playwright George Bernard Shaw. It is a comedy about a phonetics expert who, as a kind of social experiment, attempts to make a lady out of an uneducated Cockney flower-girl (Ganz1983). Although not as intellectually complex as some of the other plays in Shaw's theatre of ideas, *Pygmalion* nevertheless asks important questions about social class, human behavior, and transformation of individual and how a person can be influenced by such a change.

*Pygmalion* is a social play in the first place that explicitly comments on issues of class, gender, identity, class conflict and other social themes. Ganz(1983)claims

that: ‘‘*Pygmalion* illustrates the difference and tension between the upper and lower class in the Victorian period. A basic belief of the period is that a person is born into a class and that no one can move from one class to another’’. (Ganz, p. 45).

Bernard Shaw’s Play addresses the discourse of education and its interrelationship with other discourses, such as class, identity, and the transformation of individual. It also deals with the dynamics of teacher-student power relationship in the context of education discourse. Believing that education is for all people and from all classes(ibid). In this play Bernard Shaw tells about the struggle of flower girl named Eliza that struggles to change her lower social class by education and learning so she can talk as a lady from a high class which is the upper class and by that she can break the basic beliefs and the outstanding idea in the Victorian society that each person who was born in any social class cannot change his or her class. Shaw refuses this belief and believes that any person can improve his/her own life through his/her own effort. So the social play *Pygmalion* is a reflection of Bernard Shaw’s socialist view, as it is apparent in most of his works. He believed that any artistic work should have a message to convey; his main interest was social themes as a socialist in the first (MacDonald, 2006).

Bernard Shaw through his play *Pygmalion* by its different themes and various characters , it can be regarded as a real representation of a capitalist society that the playwright intends to portray.

### 3.2. Class Struggle

Pygmalion examines this theme primarily through the character of Eliza, and the issue of her struggle to change her social class. People in the Victorian age mostly judge any person from his appearance and his social class. There are many aspects in the society which are influenced by social class such as the way of speaking, dressing, and thinking. Bernard Shaw portrays this issue first through Eliza the flower girl who is not satisfied with her social situation. The major character Eliza who is a lower class girl as Shaw described her:

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 (*Pygmalion*, Act I, p.03).

The fact is that Bernard Shaw described the lower class people in general through Eliza, people are poor, non-educated, they hardly find a work, all of these descriptions reflect a lower class appearance and real life. Bernard Shaw, in fact is describing how lower class people suffer in their life while the upper capitalist class is living in totally different conditions that are surely better in all fields. The lower class people were also ignored and had no value in a society that judge by appearances. Shaw shows that again through another character Professor Higgins who represent an upper class society. Higgins the upper class man attacks Eliza by insulting her and saying: “you see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days” (*Pygmalion*, Act I, p.15). It can be interpreted in the sense of those who are poor will remain poor for the rest of their lives. Eliza's social class is what helped dictate how formal her English would be. This struggle of

language, way of speaking, dressing and so several other aspects are in fact the fuel of the class division; if someone is judged by what he wears or how he speaks, it is really not fair because in the end man should be never judged by his appearance.

The struggle of Eliza, the flower girl, and why she did not want to continue her life living in such conditions is represented when Professor Henry Higgins who gave her an offer she could not refuse. Higgins is a well-known phonetic expert who studies the science of speech. This character is the direct protagonist of Eliza and yet the observer oftentimes can identify with him as well. His eccentricities and brusque attitude are almost present as comical. He is very unconcerned about the others' feelings and desires but that does not necessarily mean he is centered on himself. Rather, he feels he is serving the human race at large and that anyone in the way of that is not worth his time. He brutally criticizes Eliza and her crude pronunciations of words. To the snobby, intolerant Higgins inarticulateness and ignorance concerning proper dialect and language produces a verbal class distinction that functions as an external indicator of what class in society one may belong to (Azher, 2010). Higgins is represented as he is proud by teaching Eliza and changing her from a cockney girl to a duchess. He says to his mother:

But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul. (*Pygmalion*, Act III, p.64)

Throughout the play, Ms. Doolittle persists to achieve her goal of being a lady from a higher class; the real challenge is of her ability to accept that new different



society by its various principles. Bernard Shaw uses Eliza's cockney speech as derogatory towards British society, though the same criticism is cast upon the upper class, the class that judge people from their speech. Higgins and Pickering's treatment of Eliza throughout her growth differentiated from each other. Eliza Doolittle rises to a higher rank not only due to expertise of Higgins and Pickering, but also through her own development as a woman. Her transformation from a lower class girl to a middle class lady shows the true concern of *Pygmalion* that is centred on the class system and the resulting changes of a capitalist society, Though Shaw obviously states the theme of this play in the Preface to be confined to phonetics. Bernard Shaw criticized the vulgarity of lower class language through Eliza who portrays the lower Victorian class characteristics as it is shown in this quote from the play: “Ow, eezyə-ooa san, is e? Wal, fewddan y' də-ootybawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awyathahtpyin. Will ye-oopy me f'them?” (*Pygmalion*, Act I, p.17).

Shaw's comment on Eliza's speech shows his distaste for the cockney accent. According to John A. Mills, Shaw indulges in sporting such as a language, revealing his continuing interest in the comic possibilities of cockney dialect (Mills, 2005). On the other hand, Shaw cleverly uses this vulgarity of specific dialect to criticize the superficiality of upper class.

The comprehension of such class struggle would shed light on such accumulation of the social classes; the Capitalist class and the Working class, a main idea that the Capitalist's deepest intention is to spread power and dominance over the Working Class, and is therefore expanding the entire class of the society. If this idea

is easily grasped, eventually the idea of accumulation is the main collective standards of putting together the entire classes under one wing (Bell and Cleaver, 2002). Marx has set the idea of accumulation as a collective pattern that means to push the Capitalist onto the leading front and bringing about the working class to believe firstly in the idea of working till the extent of actually start applying it, and is therefore the easiness to produce the decent necessities of life challenges. Capitalism in its originalities, is for the other class to refuse the forced labor by the coercion and the persuasive ways to make one work for such an authority, hitherto; the entire social classes. Also known as the underdog would learn to pick the true exchange after a realization of their own good to the real access of goods they once craved for. Main ideas such as Subsistence; imposition and consumption came to eliminate the feeble touchstone that the Working class relied on for the sake of living (ibid).

The class struggle in this play is a central theme that is portrayed through Eliza whose desire of change motivates her to be a duchess by learning the high class dialect, and again; this was a portrayal of the class division which was built on the dialect. The playwright signifies that it is a speech alone that makes the difference between a flower girl and a duchess.

It is evident that Bernard Shaw represented his view to social classes' variations through the class struggle which resulted from these variations.

### 3.2.1. Social Values

Eliza's reaction to her transformation differs from that of her father's, Alfred Doolittle, due to their contrasting circumstances of rising into higher class. Introduced by Shaw with the full complement of phonetically spelled cockney sounds, Eliza is represented that she wants to change her lower social class to a higher class by learning and aiming to be a duchess to update her speech and manner. On the other hand, Alfred Doolittle, Eliza's father is represented as a materialistic man. Alfred differs from Eliza in many aspects, for he is thrust into a higher social class, not by updated speech or manner, but by money. Shaw's aim to expose the vanities of Philanthropy for he shows how a man's behavior is a consequence and not due to his character, but of his situation (Crompton 1969).

Both of these characters' views differ in the perspective of how each attains their middle-class status. Alfred is forcefully burdened by the responsibility of actually having money, whereas Eliza tries to change everything about her to gain a respectful position in the professional class since she was not respected by most of people; who would look at her as a lower class flower girl who cannot change anything and she is living only to wait for her death as all poor people from her class, but Shaw comes to say that no one was born to die but to change; this view is portrayed through the character of Eliza who broke all rules, beliefs and thoughts that the Victorian people were believing through their belief that is each person who was born in social class could not change their class. Mr. Doolittle's character exemplifies Shaw's contempt for the poor class and the morals that have risen from such standards.

Another social value is again depicted through the major character Eliza who refused the request of Mr. Higgins to marry her, Eliza resisted all of his advantages that would make her a higher class lady that any lower class girl wants and dreams to be in such a situation and position, Mr. Higgins her teacher who thought that he can dominate her personality and her attitudes, but he discovered that Eliza's values and principles are the part of her personality that can never be changed in opposite to her desire to change her social class. Eliza gains the strength she needs to venture into the professional world by herself after being forced to change her values by Higgins and Pickering. This strength results in her independence and departure from Higgins, only to marry Freddy Eynsford Hills who is from her social class and they share the same values and principles.

The transformation of Eliza is in fact a standpoint to the theme of Pygmalion. The importance at first appears to rest in the power Higgins expressed by achieving this transformation. As the play unfolds, however, the focus shifts so that the effects of the change upon Eliza become central. The truly important transformation that Eliza undergoes is not the adoption of refined speech and manners but the learning of independence and a sense of inner self-worth that allows her to leave Higgins.

Social values are deeply represented in the play, Bernard Shaw wants to show that circumstances may change people, In fact, values and principles would not change easily especially those people who look at their principles as it is something sacred. The Marxism's subject matters of the class struggle such as in: Class Division, Social Values and Identity have appeared to make a stand of the people that demanded and

fought for it at that time, from the point of a striking poverty till a well-known voice that the people recognized and depend on while living their lives awaiting for such rights to come to them, they knew such facts are to be combated for than dreamt of such as in the play of *Pygmalion*, the scenario of the theme was about a poor girl from the class that had nothing but selling flowers as her only money making, a hard time and a brutal experience that introduced her to a famous figure using her to show the potentials that could be extracted from this underdeveloped class girl. Eliza who was from this class is represented that she is more reserved even she reached the bottom of the higher class with her new dialect and behavior which indicates the great transformation of her personality but not principles and values.

### **3.2.2. Identity and Appearance**

*Pygmalion* explores how social identity is formed not only through one's way of speaking, but also from the appearance. One's physical appearance indicates his social class.

In the opening scene of the play, any Victorian individual could know anyone from his clothing, moreover, the prejudgment from the appearance is a craft in the Victorian society; people judge each other from their appearances.

Eliza and the gentleman, for example, easily know each other's status through their different attire. As Pickering comments in Act Four: 'many noble people believe that one's appearance displays one's natural identity and character, thinking that style comes by nature to people in their position'. (*Pygmalion*, Act IV, p.20). Somewhat similarly, at the end of the play, Higgins tells Eliza that he cannot change his nature.

But the importance of appearances in the play reveals that identity often is changeable, and does not come naturally as it is performed or worn like a costume. Eliza is the most obvious example of this. As she wins Higgins' bet for him, she fools people into assuming that she is from a noble background by changing her appearance. Even before her complete transformation, her own father fails to recognize her in act two only because she has changed clothes and bathed.

Eliza showed that she has changed and she is not the same person she used to be, she has shown an external change rather than on the inside because she still reversed to her original dialect at certain times.

Overall, Eliza has changed; in many different ways which include her new identity that has accompanied her improved hygiene, self-esteem, confidence, views and her relationships such as the one that was formed with Freddy. Eliza has found her self-importance and independence and she can now leave Higgins, without his need all the time, as she left with Freddy.

Eliza will continue to work hard and fight for the identity she thought she deserved. Eliza's identity significantly changes over the course of the story, but her essence remains true to the hopeful Cockney speaking girl we met at the beginning of the play.

## **Conclusion**

Pygmalion is one of Shaw's most popular plays like all of his great dramatic works. The story of the transformation of a flower girl from a lower class to a new and different high class. The ending of Pygmalion provokes an interesting controversy among critics. Higgins and Eliza do not marry at the end of the play, while the play as it is usually produced often reconciles the two main characters; this non-romantic ending unlike the usual endings of the prominent plays had various interpretations and numerous messages to be conveyed and that what made the play one of the most successful plays in the world. George Bernard Shaw is shown to be critical of society and its conforming classes, both lower and upper statuses. Those are unfortunate enough to have grown up in England, they are known by their lowly origins that were apparent in the English society due to their distinct mannerisms and accents.

# **General Conclusion**



## General Conclusion

On account of Bernard Shaw's psyche, his deepest concern of his society was to make its condemned voice heard, yet every attempt he dared to perform worked but barely survived the oppression of the regime at those harsh times, such helpful device was born before the despotism took place when several writers took advantage of literature.

Shaw's relief of complaining his community's self-importance to the rolling family, the excessive coercion maintained a line that made the "Underdog" realize their rights towards the country, a right that was never allocated throughout their longevity.

*Pygmalion* and though incoherently fragile to the regime, it attempted a no exception plan to stand its ground on top of the misery that advised their multiple values and principles, but there was bravery that withdrew the plain obedience of the regime, despite its harshness; Bernard Shaw's play demanded huge observation by insisting the act of resistance and the brutality that came with it, such psyche was to coexist with appreciation to the values that any oppressed nation would have called for: Identity; appearance and the smallest details of a decent living, since many land owners worked there and never actually owned them due to their state of being usurped, such exposition of dominance ushered a direct control of the destination that the classes might choose, this act of resistance was what the *Pygmalion* deemed most.

The cessation of the play brings a thrilling factoid of the protagonist's last call for her social status, even though endeavoring to penetrate the classes through a

convenient pattern depending mainly on her cleverness, she was proposed by Higgins for marriage, nevertheless she refused his proposition despite the success she gained with the Bourgeoisie, she turned her attention to the beloved Freddy whose stance was of an indigent foundation, such patterns of Eliza, was a mere picture of Bernard's deep personality, and yet to retain the struggle and raise its voice to the demise of the rolling system.

# **Bibliography**

## **Bibliography:**

Abrams, M. H. (1978). *A Glossary of Literary Terms*. India: Macmillan India Limited.

Benjamin W. Griffith. (1991). *English Literature*. London: Barron's Educational Series.

Bloom, H. (2004). *The Victorian Novel*. United States: Chelsea House Publishers.

Carter, Ronald, and John McRae. (1997). *The Routledge History of Literature in English*. Britain and Ireland. London and New York: Penguin Books.

Carter, R. and McRae, J. (2001). *The Penguin Guide to English Literature*. Britain and Ireland, London: Penguin Books.

Cody, David. (2002). *Social Class: Literature, History & Culture in the Age of Victoria*. New York.

Damrosch, D. and Dettmar, K. J. H. (2006). *The Longman anthology of British Literature*. New York: Pearson Longman.

Deirdre, David. (2001). *The Cambridge Companion to the Victorian Novel*. London: Cambridge University Press.

Eagleton, T. (1976). *Marxism and Literary Criticism*. United States: Routledge Classics Edition.

Forster, John. (1974). *Class Struggle and the Industrial Revolution*. London: Methuen and Coltd, 1978.

Ganz, Arthur. (1983). *George Bernard Shaw*. London: Macmillan.

Harris, J. (1994). *Private Lives, Public Spirit: Britain 1870-1914*. London, United Kingdom: Penguin Books.

Lerner, Laurence. (1978). *The Context of English Literature: The Victorians*. London: Methuen and Coltd.

Livesey, C. (2003). Social Inequality: Theories/ Weber-sociology Central. Retrieved On April 17 th, 2017, from: Sociology org: <http://www.Sociology.org-UK/Siweber.pdf>.

Peter, Bell and Cleaver, Harry. Marx's Crisis Theory as a Theory of Class Struggle.

Austin, Texas and Boston, Massachusetts. Retrieved On April 19 th 2017 from [http://www.commoner.org.uk/cleaver05\\_pr.htm](http://www.commoner.org.uk/cleaver05_pr.htm).

Praver, S.S. (1976). *Karl Marx and World Literature*. London: Oxford University Press.

Pryia, Rashmi. Marx's Sociology Theory of Class Struggle. Your Article Library. Retrieved On April 16 th, 2017 from <http://www.yourarticlelibrary.com/sociology/marxs-sociology-theory-of-class-struggle/43763/>.

Shaw, George Bernard. (1957). *Plays Unpleasant*. London: Penguin Plays.

Shaw, George Bernard. (1983). *Pygmalion*. London: Longman House.

Taibi, A. (2008). *British and American Civilization*, Teacher Training School of Humanities. Algeria, Constantine.

## Résumé

La présente étude tente d'analyser la représentation de Bernard Shaw de la lutte des classes dans la société victorienne. Il semble également évident que Bernard Shaw introduit ses pensées et ses convictions idéologiques à Pygmalion pour défendre la classe inférieure. Notre étude vise à représenter et à analyser les luttes de classes que Bernard Shaw s'attaque à travers son Pygmalion. La méthodologie utilisée pour mener cette recherche est une analyse descriptive par laquelle les luttes de classe dans la pièce seront explorées et analysées. Ainsi, l'approche théorique qui opte pour l'étude est le marxiste. Dans la mesure où les enquêtes sont faites, le domaine de la recherche s'est développé sur les tentatives de Bernard Shaw d'exposer les exercices de la société capitaliste à la classe inférieure avec la représentation de différents aspects des problèmes sociaux victoriens. En outre, Shaw fournit implicitement des commentaires approfondis sur les questions sociales en décrivant les principes de la société en mettant clairement l'accent sur la lutte des classes.

**Mots clés:** société victorienne, classes sociales, lutte de classe, théorie marxiste, classes inférieures et supérieures.

## المخلص

تهدف هذه الدراسة إلى تحليل مسرحية الكاتب الايرلندي جورج برنارد شو من خلال تسليط الضوء على موضوع الصراع الطبقي و بما أن المسرحية كتبت في العصر الفيكتوري و الذي اتسم بتعدد الطبقات الاجتماعية مما ولد نوعا من الصراع الطبقي داخل المجتمع , الصراع الطبقي كان واحدا من المواضيع التي عالجها الكاتب في مسرحيته من خلال شخصية بائعة الزهور ليزا و التي تنتمي إلى الطبقة الكادحة من المجتمع الفيكتوري آنذاك حيث أن الفرق بين الطبقات شاسع و هذا ما يظهر جليا في حبكة المسرحية و تناولها لهذا الموضوع بأسلوب درامي بحت و الذي يوحي بشساعة الفرق بين طبقات المجتمع الفيكتوري كما يعالج البحث تطرق المسرحي إلى بعض القيم الاجتماعية و موضوع الهوية الذين عالجهما بطريقة ساخرة .

**الكلمات المفتاحية:** المجتمع الفيكتوري، الطبقات الاجتماعية، الصراع الطبقي، النظرية الماركسية، الطبقتين الأرستقراطية و الكادحة .