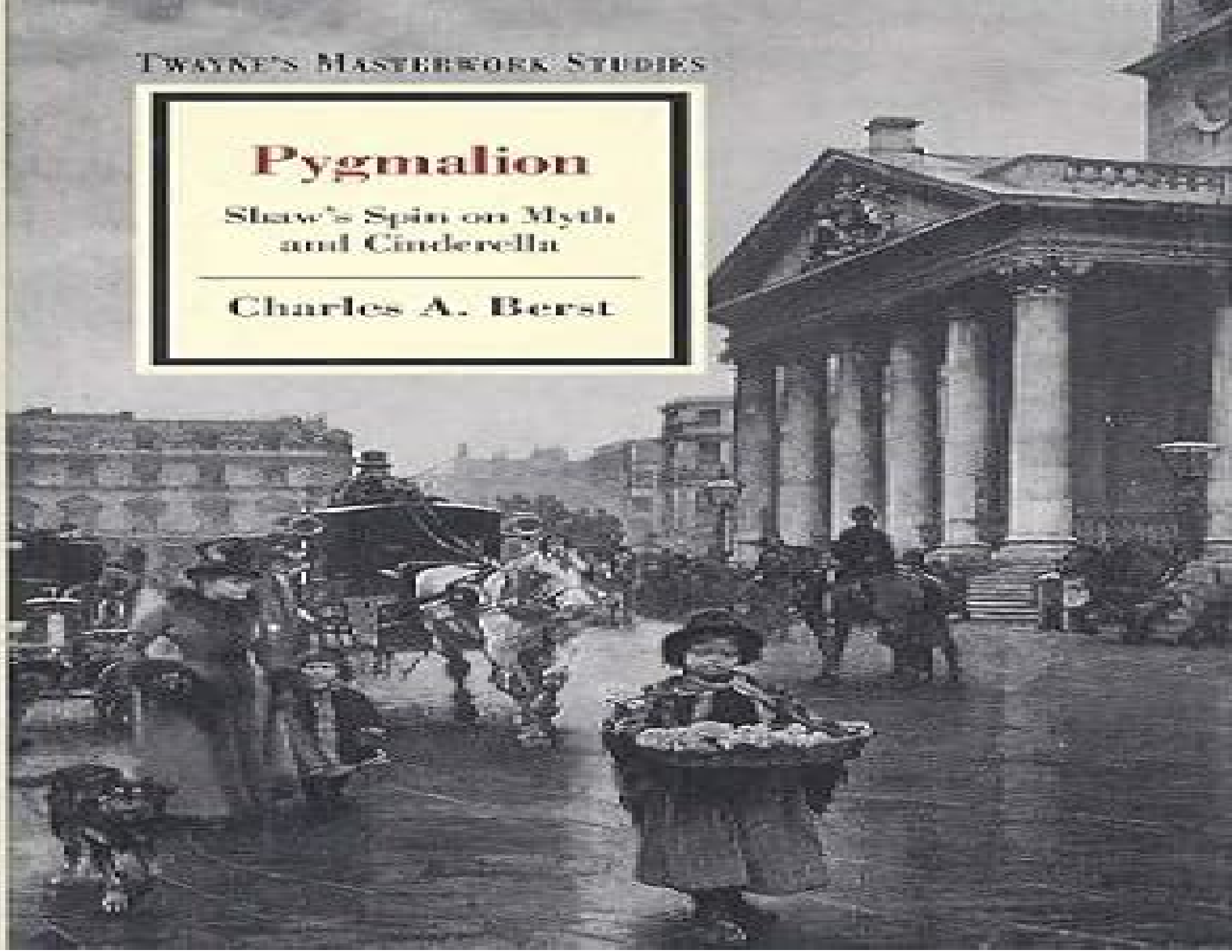


TWAIN'S MASTERWORK STUDIES

# Pygmalion

Shaw's Spin on Myth  
and Cinderella

Charles A. Berst



# Pygmalion Shaws Spin On Myth And Cinderella

**Gale K. Larson**



## **Pygmalion Shaws Spin On Myth And Cinderella:**

**Pygmalion** Charles A. Berst, 1995 The immensely popular and durable Pygmalion has long been familiar to readers and audiences as a unique combination and reworking of two well known stories Ovid's telling of the Pygmalion myth and Charles Perrault's Cinderella According to Berst Shaw's heartily derivative play is well on its way to assuming a major place in the mythic tradition alongside these two classics As he accompanies the reader through each of the play's five acts Berst illumines not only Shaw's understanding of the mythic power of the Pygmalion and Cinderella stories but also the striking departures he took from them What results is new insight into the theatrical skill that has made Shaw in the eyes of many the greatest English playwright after Shakespeare Just as Perrault makes Cinderella's growth from a girl to a woman more important than the hocus pocus of her transformation Berst views the spiritual themes in Pygmalion played out in Eliza's evolution as the richest most enduring locus of Shaw's thematic intentions In comparing the different versions of the play Shaw's original script his later revisions his script for the film version and the My Fair Lady script Berst gives us an unprecedented and detailed overview of those intentions Maddeningly Shaw saw his romance transformed by many directors into a simplistic love story coupling Higgins and Eliza at the end Berst's account of Shaw's exasperated efforts to thwart such stagings of Pygmalion he tried often unsuccessfully to forbid any suggestion that the middle aged bully and the girl of eighteen are lovers is highly entertaining and bemusing

Shaw Fred D. Crawford, 1998 SHAW 18 offers fourteen articles that illuminate aspects of Shaw's family history relations with contemporaries evolving reputation and dramatic works Dan H Laurence presents an authoritative genealogy of the Shaw and Gurly sides of Shaw's family Among discoveries that have long eluded Shaw's biographers is the birthdate of Elinor Agnes Yuppy Shaw Shaw's sister Michael W Pharand assesses Shaw's intense dislike of Sarah Bernhardt Stanley Weintraub analyzes Shaw's presence in the plays of Eugene O'Neill Shaw's Advice to Irishmen a newspaper account of Shaw's 1918 Dublin lecture Literature in Ireland records Shaw's comments on George Moore J M Synge and James Joyce Robert G Everding surveys Shaw festivals from 1916 in Ireland to the present day Shaw festivals in Ontario and Milwaukee In a review of Frank Harris on Bernard Shaw 1931 Richard Aldington dismisses Shaw as human being thinker and dramatist You must be a Shavian to admire and love Shaw the artist In an interview with Leon Hugo biographer Michael Holroyd discusses his biography of G B S responses to his biography and future work involving G B S Jeffrey M Wallmann argues that alienation in Shaw's plays enhances their contemporary value Bernard F Dukore investigates Shaw's reasons for discarding the original final act of The Philanderer Rodelle Weintraub argues persuasively that You Never Can Tell requires the audience to choose between Crampton's reality and Crampton's dream Mark H Sterner weighing the various charges against Ann Whitefield's character in Man and Superman concludes that Shaw's treatment of her and Tanner as significantly different but nevertheless equal in itself was a revolutionary change in the status of sexual power relationships Julie A Sparks identifies W W Henley's sonnet Liza as a likely source not only for some of Eliza's traits in

Pygmalion but also for images in Man and Superman and Major Barbara Charles A Carpenter considers Buoyant Billions and Farfetched Fables in the context of Shaw's response to the birth of the atomic age Paul Bauschatz evaluating the differences between My Fair Lady and Pygmalion illustrates why the film can reflect Shaw's play only uneasily SHAW 18 includes five reviews of recent additions to Shavian scholarship as well as John R Pfeiffer's Continuing Checklist of Shaviana

**Pygmalion, Heartbreak House, and Saint Joan** George Bernard Shaw, 2021 Pygmalion Heartbreak House and Saint Joan are widely considered to be three of the most important in the canon of modern British theatre Pygmalion 1912 was a world wide smash hit from the time of its premiere in Vienna 1913 and it has remained popular to this day Shaw was awarded an Academy Award in 1938 for his screenplay of the film adaptation It was of course later made into the much loved musical My Fair Lady Heartbreak House 1917 which was finally performed in 1920 and published in 1921 bares the hallmarks of European modernism and a formal break from Shaw's previous work A meditation on the war and the resultant decline in European aristocratic culture it was perhaps staged too soon after the conflict indeed it did not have the success of his earlier works which was likely due to his experimental aesthetics combined with a war weary audience that sought lighter fare However while this contemporary reception was muted it is now recognised as a modernist masterpiece Saint Joan 1923 marked Shaw's resurrection and apotheosis The first major work written of Joan of Arc after her canonization 1920 the play interrogates the origins of European nationalism in the post war era Like Pygmalion it was an immediate world wide hit and secured Shaw the Nobel Prize for Literature in 1925 Drawing upon the transcripts of Joan's trial Shaw blended his trademark wit to produce a hybrid genre of comedy and history play Despite the historical setting Saint Joan is highly accessible and continues to delight audiences *Pygmalion and Galatea* Essaka Joshua, 2021-09-09 This title was published in 2001

Pygmalion and Galatea presents an account of the development of the Pygmalion story from its origins in early Greek myth until the twentieth century It focuses on the use of the story in nineteenth century British literature exploring gender issues the nature of artistic creativity and the morality of Greek art **Retelling Cinderella** Nicola Darwood, Alexis

Weedon, 2020-11-12 Cinderella's transformation from a lowly overlooked servant into a princess who attracts everyone's gaze has become a powerful trope within many cultures Inspired by the Cinderella archive of books and collectables at the University of Bedfordshire the essays in this collection demonstrate how the story remains active in various different societies where social and family relationships are adapting to modern culture The volume explores the social arenas of dating apps and prom nights as well as contemporary issues about women's roles in the home and gender identity Cinderella's cultural translation is seen through the contributors international perspectives from Irish folklore to the Colombian Cenicienta coste a Cinderella of the coast and Spanish literary history Its transdisciplinarity ranges from fashion in Charles Perrault and the Brothers Grimm's publications to a comparison of Cinderella and Galatea on film and essays on British authors Nancy Spain Anne Thackeray Ritchie and Frances Hodgson Burnett *The Cambridge Companion to George*

*Bernard Shaw* Christopher Innes, 1998-09-24 The Cambridge Companion to George Bernard Shaw is an indispensable guide to one of the most influential and important dramatists of the theatre The volume offers a broad ranging study of Shaw with essays by a team of leading scholars The Companion covers all aspects of Shaw's drama focusing on both the political and theatrical context while the extensive illustrations showcase productions from the Shaw Festival in Canada In addition to situating Shaw's work in its own time the Companion demonstrates its continuing relevance and applies some of the newest critical approaches Topics include Shaw and the publishing trade Shaw and feminism and Shaw and the Empire as well as analyses of the early plays discussion plays and history plays British Modernism and Censorship Celia

Marshik, 2006-07-06 Government censorship had a profound impact on the development of canonical modernism and on the public images of modernist writers Celia Marshik argues that censorship can benefit as well as harm writers and the works they create in response to it She weaves together histories of official and unofficial censorship of individual writers and their relationships to such censorship and of British modernism Throughout Marshik draws on an extraordinary range of evidence including the files of government agencies and social purity organisations She analyses how works were written revised published and performed in relation to this complex web of social forces Chapters of Dante Gabriel Rossetti Bernard Shaw Virginia Woolf James Joyce and Jean Rhys demonstrate that by both reacting against and complying with the forces of repression writers reaped personal and stylistic benefits for themselves and for society at large *Cinematic Mythmaking* Irving Singer, 2010-09-24 Mythic themes and philosophical probing in film as an art form as seen in works of Preston Sturges Jean Cocteau Stanley Kubrick and various other filmmakers Film is the supreme medium for mythmaking The gods and heroes of mythology are both larger than life and deeply human they teach us about the world and they tell us a good story Similarly our experience of film is both distant and intimate Cinematic techniques panning tracking zooming and the other tools in the filmmaker's toolbox create a world that is unlike reality and yet realistic at the same time We are passive spectators but we also have a personal relationship with the images we are seeing In *Cinematic Mythmaking* Irving Singer explores the hidden and overt use of myth in various films and in general the philosophical elements of a film's meaning Mythological themes Singer writes perform a crucial role in cinematic art and even philosophy itself Singer incisively disentangles the strands of different myths in the films he discusses He finds in Preston Sturges's *The Lady Eve* that Barbara Stanwyck's character is not just the biblical Eve but a liberated woman of our times Eliza Doolittle in the filmed versions of Shaw's *Pygmalion* is not just a statue brought to life but instead a heroic woman who must survive her own dark night of the soul The protagonist of William Wyler's *The Heiress* and Anieszka Holland's *Washington Square* is both suffering Dido and an awakened Amazon Singer reads Cocteau's films including *La Belle et la Bête* *Orphée* and *The Testament of Orpheus* as uniquely mythological cinematic poetry He compares Kubrickian and Homeric epics and analyzes in depth the self-referential mythmaking of Federico Fellini in many of his movies including 8 The aesthetic and probing inventiveness in film

Singer shows us restores and revives for audiences in the twenty first century myths of creation of the questing hero and of ideals both secular and religious that have had enormous significance throughout the human search for love and meaning in life

*The Sensitive Son and the Feminine Ideal in Literature* Myron Tuman, 2019-05-11 This book considers major male writers from the last three centuries whose relation to a strong often distant woman one sometimes modeled on their own mother forms the romantic core of their greatest narratives Myron Tuman explores the theory that there is an underlying psychological type the sensitive son connecting these otherwise diverse writers The volume starts and ends with Jean Jacques Rousseau whose *Confessions* provides an early portrait of one such son There are chapters on other adoring sons Stendhal Sacher Masoch Scott Fitzgerald and Turgenev as well as on sons like Bernard Shaw and D H Lawrence with a different less affectionate psychological disposition toward women This book demonstrates how despite many differences the best works of all these sensitive sons reflect the deep contorted nature of their desire a longing that often seems less for an actual woman than for an elusive feminine ideal

**Shaw and Science Fiction** Milton T. Wolf, 1997-01-01 Shaw's speculations about human destiny align him with many other writers of the time and later who forged a new genre of literature that ultimately took the name in 1928 of science fiction Ray Bradbury affirms Greg Bear's statement about the little known but significant relationship that Bernard Shaw has with science fiction Bradbury who frequently emphasizes Shaw's influence on his own work asks Isn't it obvious at last Those that do not live in the future will be trapped and die in the past Susan Stone Blackburn comparing Shaw's *Back to Methuselah* with Olaf Stapledon's *Last and First Men* discusses why science fiction scholars have been reluctant to acknowledge Shaw's role in the genre Tom Shippey examines aspects of Shaw's theory of Creative Evolution to show why many have dismissed Shaw's science fiction as insufficiently scientific Surveying the science fiction milieu Ben P Indick shows that while Shaw was not interested in writing science fiction per se he knew the genre and how to use it Jeffrey M Wallmann chronicles the science fiction techniques that Shaw foreshadowed Rodelle Weintraub analyzes dream related elements of the fantastic that Shaw frequently employed in his drama John Barnes focuses on Shaw's radical superman a stock in trade of science fiction Like H G Wells Shaw understood that human intervention was becoming the dominant mechanism of evolution and that new approaches to theatrical drama would be required to convey the social and political impact of the scientific revolution Elwira M Grossman compares similar dilemmas facing Shaw and the Polish dramatist Witkacy J L Wisenthal examines the utopian tradition that underlay the English literary experience and Julie A Sparks contrasts Karel Capek's anti utopian concepts with Shaw's utopian vision Also included is an 1887 lecture by Shaw entitled *Utopias* published here for the first time Several of the contributors emphasize the significant influence that Shaw had on major science fiction writers Elizabeth Anne Hull explores Shaw's affinities with Arthur C Clarke John R Pfeiffer discusses the many connections between Shaw and Ray Bradbury and George Slusser explores Shaw and Robert A Heinlein's recurrent fascination with the possibilities of life extension Like his friend Einstein Shaw knew that imagination is more

important than knowledge Peter Gahan's article demonstrates that Shaw's ambition was to engage the reader's imagination the only sufficient backdrop for his vision Also included are reviews of recent additions to Shavian scholarship including the Shaw Wells correspondence and John R Pfeiffer's Continuing Checklist of Shaviana Shaw Gale K. Larson, MaryAnn Krajnik Crawford, 2002 Shaw now in its twenty second year publishes general articles on Shaw and his milieu reviews notes and the authoritative Continuing Checklist of Shaviana the bibliography of Shaw studies *Psychoanalytic Perspectives on Women, Menstruation and Secondary Amenorrhea* Danielle Redland, 2020-05-01 I can be a mother a wife a daughter a sister and a woman without having periods This book explores two of the oldest and most important symbols of all time menstruation and secondary amenorrhea Women of menstruating age commonly experience secondary amenorrhea a cessation of periods but most people have never heard of the term nor do they realise what it represents Danielle Redland's curiosity as to why this is posits that menstrual conditions need to be decoded not just simply treated Surveying menstruation and Secondary Amenorrhea SA principally from a psychoanalytic perspective with sociocultural historical political and religious angles also examined *Psychoanalytic Perspectives on Women Menstruation and Secondary Amenorrhea* draws secondary amenorrhea out of the shadows of its menstruating counterpart and explores how narratives of womanhood and statehood dominate Chapters on blood ideology and war amenorrhea on Freud's treatment of Emma Eckstein and on the psycho mythology of Pygmalion present the reader with visions beyond patriarchy towards more thoughtful ideas on the feminine challenging assumptions about gender identity and what is deemed good for women Rich in clinical examples the book locates menses and their cessation at the heart of personal experience and examines psychosomatic phenomena the link between psyche and body and the value of interpretation From the author's own analysis to a variety of cases linked to hysteria anorexia stress trauma abuse helplessness and hopelessness individual stories and narratives are sensitively recovered and carefully revealed This refreshing example of multi layered research and psychoanalytic enquiry by a new female writer will be of great interest to psychologists psychotherapists healthcare and social work professionals and readers of gender studies history politics and literature

**Bernard Shaw and Beatrice Webb on Poverty and Equality in the Modern World, 1905-1914** Peter Gahan, 2017-02-23 This book investigates how alongside Beatrice Webb's ground breaking pre World War One anti poverty campaigns George Bernard Shaw helped launch the public debate about the relationship between equality redistribution and democracy in a developed economy The ten years following his great 1905 play on poverty *Major Barbara* present a puzzle to Shaw scholars who have hitherto failed to appreciate both the centrality of the idea of equality in major plays like *Getting Married* *Misalliance* and *Pygmalion* and to understand that his major political work 1928's *The Intelligent Woman's Guide to Socialism and Capitalism* had its roots in this period before the Great War As both the era's leading dramatist and leader of the Fabian Society Shaw proposed his radical postulate of equal incomes as a solution to those twin scourges of a modern industrial society poverty and inequality Set against the backdrop of Beatrice

Webb's famous Minority Report of the Royal Commission on the Poor Law 1905-1909 a publication which led to grass roots campaigns against destitution and eventually the Welfare State this book considers how Shaw worked with Fabian colleagues Sidney and Beatrice Webb and H G Wells to explore through a series of major lectures prefaces and plays the social economic political and even religious implications of human equality as the basis for modern democracy Unpublished Shaw Bernard Shaw, Dan H. Laurence, 1996 SHAW 16 contains twenty nine unpublished pieces by Shaw written between 1877 and 1950 The most significant is a ten page draft synopsis of Man and Superman the original manuscript draft of the play has been lost in a contemplated five act version providing scholars with a hitherto unavailable ur text Equally important for the biographical and artistic insights they offer are the early literary efforts found in Shaw's first opus notebook including an extended narrative verse fragment of 1877 set in Dublin a polemic his first on oakum picking and prison conditions a criticism of organists and orchestral conductors and an attempted evaluation of contemporary arts and letters in 1878 We find Shaw through the persona of a female narrator creating in his own image a fictional memoir of the young Hector Berlioz offering an ironic vindication of housebreakers in anticipation of Heartbreak House exploring the seamy side of the prizefight ring examining exhausted genres of Victorian art in 1880 defining the true signification of the term Gentleman lecturing on Socialism and the family and on realism as the goal of fiction and penetratingly considering the future of marriage in a rejected book review one of four included in the volume The dimensions of Shaw's political views may be examined through nearly a dozen commentaries on politics and on war and peace ranging from the Boer War an 1899 draft letter to the press Why Not Abolish the Soldier and 1903 municipal elections to U S Liberty Loans the Italo Abyssinian War how to talk intelligently about the Second World War and the implications of the hydrogen bomb in the nuclear age For good measure the volume concludes with two brief playlets previously unrecorded The editors have arranged these pieces individually or grouped by theme and genre as near to chronological order as possible and the reader is brought closer to the original manuscripts by the retention of Shaw's stylistic and spelling inconsistencies and by transliteration of the shorthand notations he frequently inserted between lines or in the margins Each text is supplemented by an editorial note providing its provenance and a detailed physical description of the manuscript

**The American Musical and the Performance of Personal Identity** Raymond Knapp, 2010-06-21 The American musical has long provided an important vehicle through which writers performers and audiences reimagine who they are and how they might best interact with the world around them Musicals are especially good at this because they provide not only an opportunity for us to enact dramatic versions of alternative identities but also the material for performing such alternatives in the real world through songs and the characters and attitudes those songs project This book addresses a variety of specific themes in musicals that serve this general function fairy tale and fantasy idealism and inspiration gender and sexuality and relationships among others It also considers three overlapping genres that are central in quite different ways to the projection of personal identity operetta



movie musicals and operatic musicals Among the musicals discussed are Camelot Candide Chicago Company Evita Gypsy Into the Woods Kiss Me Kate A Little Night Music Man of La Mancha Meet Me in St Louis The Merry Widow Moulin Rouge My Fair Lady Passion The Rocky Horror Picture Show Singin in the Rain Stormy Weather Sweeney Todd and The Wizard of Oz Complementing the author's earlier work The American Musical and the Formation of National Identity this book completes a two volume thematic history of the genre designed for general audiences and specialists alike

**Text & Presentation, 2016** Graley Herren, 2017-01-11 Bringing together some of the best work from the 2016 Comparative Drama Conference in Baltimore this collection of essays presents the latest research in comparative drama performance and dramatic textual analysis A variety of approaches and formats including twelve research papers five book reviews and one transcript cover topics ranging from Ancient Greece to 21st century America A highlight is the keynote conversation featuring the great American playwright Tony Kushner

*Shaw and History* Gale K. Larson, 1999 This special issue of Shaw offers ten articles that focus on the theme of Shaw and History That focus illuminates Shaw's concept of history as art and its uses for dramatic purposes It is a focus that is broadly applied to the historical perspective Views range from Shaw's uses of historical sources in the Shavianizing of history his uses of historical geographical and political places and events in his work to views that place selected Shavian works within a historical context Stanley Weintraub discusses Shaw's references to Cetewayo Zulu chieftain in Cashel Byron's Profession as the first incorporation of a contemporary historical figure into his work John Allett explores the liberal socialist and radical feminist views of prostitution in nineteenth century England and demonstrates how those political views are developed within the unfolding action of Mrs Warren's Profession Sidney P Albert studies the Utopian movement The Garden City to determine the extent to which that movement influenced Shaw's conception of Perivale St Andres in Major Barbara He also narrates his personal attempt to identify the Ballycorus smelting works and its surroundings as well as the campanile or Folly at Faringdon as sites that provided the scenic sources for Perivale St Andres in Major Barbara Gale K Larson has edited a partially unpublished Shavian manuscript that addresses Shaw's relationship with Frank Harris and among other matters sets the historical record right as to who deserves the credit for attributing the identity of the Dark Lady of the Sonnets to Mary Fitton He also examines the historical sources that influenced Shaw's views on Charles II the Merry Monarch in In Good King Charles's Golden Days and demonstrates Shaw's reclamation of yet another historical figure from the traditional historians David Gunby examines the first night performance of O'Flaherty V C for purposes of setting the historical record straight as to the facts of that production Wendi Chen presents the stage history of the production of Mrs Warren's Profession in China during the early 1920s and argues its central role in shaping modern Chinese drama Rodelle Weintraub assesses Too True to Be Good as a dream play within the context of the nightmarish times of World War I Michael M O'Hara surveys the Federal Theatre's productions of Androcles and the Lion in the 1930s to reveal the political and religious repressions that those productions underscore Shaw 19 also includes three

reviews of recent additions to Shavian scholarship as well as John R Pfeiffer s Continuing Checklist of Shaviana

**Difference** Elizabeth Weed,Naomi Schor,Ellen Rooney,2006 This special issue of differences celebrates the work of the contemporary feminist literary critic and theorist Barbara Johnson whose work has been revolutionary in foregrounding concepts of difference Johnson s is a unique method of literary reading in which literature becomes in her words a mode of cultural work the work of giving to read those impossible contradictions that cannot yet be spoken The contributors to this issue recognize that one of Johnson s primary gifts to literary studies is her ability to teach theoretical insights not in a pedagogically prescriptive or didactic way but through her exquisitely close readings of texts that illustrate the force of theory and language in practice The first half of the issue comprises essays in which scholars influenced by Johnson offer close readings of texts ranging from Sandra Cisneros s Carmelo to Edith Wharton s Roman Fever to George Bernard Shaw s Pygmalion Each of the remaining essays is marked by the intimate voice of its author offering a reflective tribute to Johnson s thought and teaching Contributors Lauren Berlant Rachel Bowlby Bill Brown Mary Wilson Carpenter Pamela Caughie Lee Edelman Jane Gallop Bill Johnson Gonz lez Deborah Jenson Lili Porten Avital Ronell Mary Helen Washington

**How to Teach a Play** Miriam Chirico,Kelly Younger,2020-01-09 Most students encounter drama as they do poetry and fiction as literature to be read but never experience the performative nature of theater How to Teach a Play provides new strategies for teaching dramatic literature and offers practical play specific exercises that demonstrate how performance illuminates close reading of the text This practical guide provides a new generation of teachers and theatre professionals the tools to develop their students performative imagination Featuring more than 80 exercises How to Teach a Play provides teaching strategies for the most commonly taught plays ranging from classical through contemporary drama Developed by contributors from a range of disciplines these exercises reveal the variety of practitioners that make up the theatrical arts they are written by playwrights theater directors and artistic directors as well as by dramaturgs and drama scholars In bringing together so many different perspectives this book highlights the distinctive qualities that makes theater such a dynamic genre This collection offers an array of proven approaches for anyone teaching drama literature and theater professors high school teachers dramaturgs and directors Written in an accessible and jargon free style both instructors and directors can immediately apply the activity to the classroom or rehearsal Whether you specialize in drama or only teach a play every now and again these exercises will inspire you to modify transform and reinvent your own role in the dramatic arts Online resources to accompany this book are available at <https://www.bloomsbury.com/how-to-teach-a-play> 9781350017528

**Pigmali3n** George Bernard Shaw,2016-05-12 Pigmali n satiriza el sistema de clases ingl s y la artificiosidad con el que este divid a a las personas a la vez que celebra el individualismo que es capaz de romper con esas cadenas personificado en Liza la florista protagonista Shaw critica la rigidez de un sistema en el que la brecha entre los pobres y la alta sociedad no solo se debe a una cuesti n econ mica sino tambi n a diferencias estructurales imposibles en un principio de sortear El

protagonista Henry Higgins un afamado y peculiar fonetista se embarca en una apuesta y acoge a Liza para a trav s de clases de fon tica poder hacerla pasar por una duquesa en una fiesta Shaw reescribe as el mito latino recogido en las Metamorfosis de Ovidio Higgins un mis gino irredento ser su peculiar Pigmal i n y Eliza Doolittle su Galatea

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