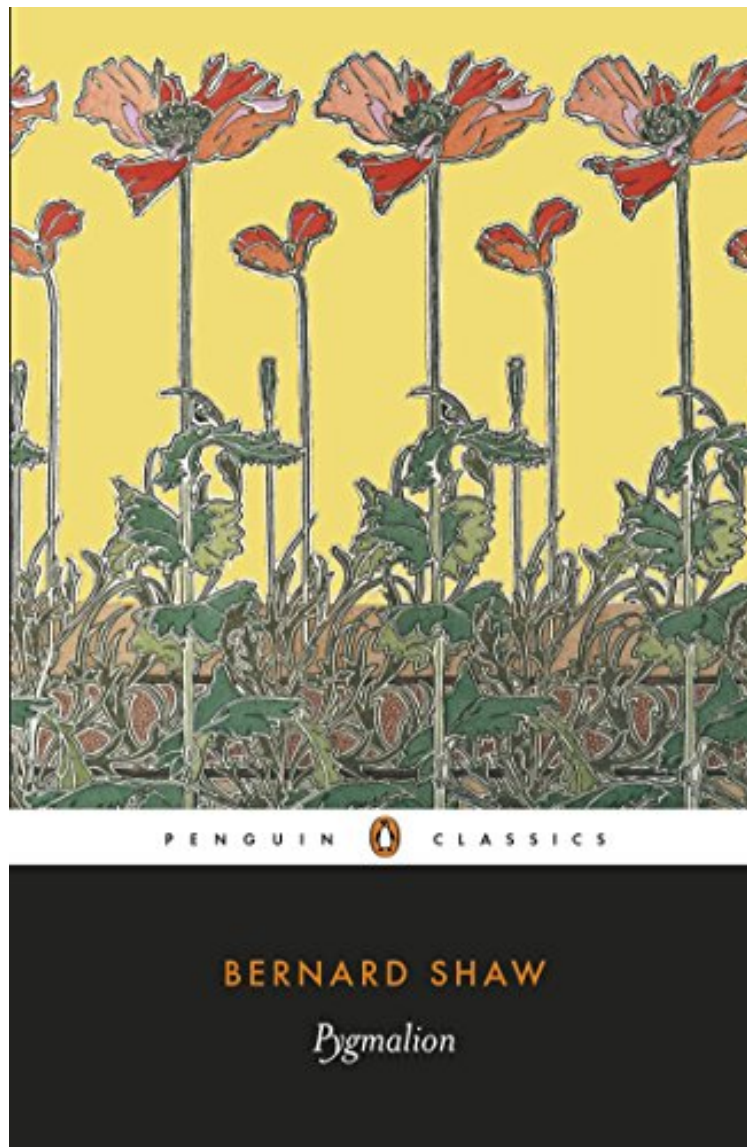


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## Pygmalion (Penguin Classics)

*George Bernard Shaw*  
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#108926 in Books George Bernard Shaw 2003-02-04 2003-02-04 Original language: English PDF # 1 7.80 x .40 x 5.00l, .18 #File Name: 0141439505176 pages Pygmalion | File size: 60.Mb

**George Bernard Shaw : Pygmalion (Penguin Classics)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Pygmalion (Penguin Classics):

2 of 2 people found the following review helpful. Reforming the English language By John P. Jones III before it became the worlds language. George Bernard Shaw was an Irish playwright who wrote Pygmalion in 1912. He would win the Nobel Prize in 1925. He was a polemist and a gadfly, challenging much conventional thought. He opposed both organized religion and vaccinations. More people are familiar with this play thanks to the musical My Fair Lady

which is largely based upon its central themes, though the rain in Spain stays mainly in the plain is never in the original work. Pygmalion is the first name of Professor Higgins, an insufferable, arrogant academic prig. He has developed quite a skill, which he demonstrates throughout the play: identifying someones place of origin by their accent. He claimed to be able to spot someones birthplace within London to within two miles. As for reforming the English language and many others would no doubt agree, particularly those who have learned it as a second language: he advocated the use of phonetics. The good professor decides to conduct an experiment. During a rainstorm, he meets a Cockney flower girl on the streets. He is so proud of his skills, that he is confident that he can teach her proper English (as well as manners) so that in six months, she can pass herself off as a lady. Lisa Doolittle is the flower girl, and she does want proper diction lessons in order to better herself. But she does have a mind of her own, and shows it, objecting to the callous way that she is treated, as merely a pawn in Professor Higgins experiment. There are several supporting characters, such as Professor Higgins mother who largely supports Ms. Doolittle in the conflicts. Meanwhile, her dad, a dustman, sees direct monetary gain in this experiment, not in improving his daughters social status, but in hitting the Professor up for a fiver. The play is left open-ended. In fact, Shaw devotes the last 10% of the work to speculating on the best possible outcomes after the experiment is concluded, including if it would be best for Ms. Doolittle to marry the Professor, purportedly a confirmed bachelor. Shaw notes: When you go to women, says Nietzsche, take your whip with you. Sensible despots have never confined that precaution to women: they have taken their whips with them when they have dealt with men, and been slavishly idealized by the men over whom they have flourished the whip much more than by women. No doubt there are slavish women as well as slavish men; and women, like men, admire those that are stronger than themselves. But to admire a strong person and to live under that strong persons thumb are two different things. Sensible sentiments even, that resonate more than a century later. And I must consider the difficulties of enunciation in another language, and trust I would be able to find a better teacher than the good Professor. 5-stars, for Shaws work. 0 of 0 people found the following review helpful. Hard to swallow By HHI can't say that I enjoyed these plays very much. I find Ibsen's characters to be unbelievable, especially one of the shining stars of his fame and accomplishments, Nora Helmer of "A Doll's House". I guess what I find most obnoxious about these characters is the speed with which they do things, which could be blamed on the necessity of story and play-writing, or it could be that the characters do not show significant glimmers of what they are to suddenly and so surprisingly become. Nora, for example, is this flitting, domestic plaything (thus the title) for nine-tenths of the play, unable to see her own mistakes and the seriousness of the looming catastrophe ahead. Then, all of a sudden, she is a most advanced, thoughtful, determined individual, come to drastic acts with absolutely no passion and able to express her inmost feelings and will to her husband without missing a beat. Ive been in arguments and they dont go like that. Ibsen said of his own work that his plays only just pose questions; they don't make statements. I myself dont buy Ibsen's assessment for a second. It is historically interesting that he considered his plays questions, but they are very clearly works of value statements and modes for societal change (which is exactly what they became). With lines like If Im ever going to reach any understanding of myself and the things around me, I must learn to stand alone, would you honestly believe his plays are unbiased vignettes, wondering about human nature, and nothing more? 2 of 2 people found the following review helpful. Bad formatting for Kindle. By Linda McCombe I gave this one star as the formatting for Kindle was very, very bad. It was all over the pages in boxes, ran off the pages and left blanks in the story. Story is a classic, but this version is awful.

Shaw's brilliantly witty exposure of the British class system Shaw wrote the part of Eliza Doolittle 'an east-end dona with an apron and three orange and red ostrich feathers' for Mrs Patrick Campbell, with whom he had a passionate but unconsummated affair. From the outset the play was a sensational success, although Shaw, irritated by its popularity at the expense of his artistic intentions, dismissed it as a potboiler. The Pygmalion of legend falls in love with his perfect female statue and persuades Venus to bring her to life so that he can marry her. But Shaw radically reworks Ovid's tale to give it a feminist slant: while Higgins teaches Eliza to speak and act like a duchess, she also asserts her independence, adamantly refusing to be his creation. This Penguin Classics edition is the definitive text produced under the editorial supervision of Dan H. Laurence, with an illuminating introduction by Nicholas Grene, discussing the language and politics of the play. Included in this volume is Shaws preface, as well as his sequel written for the first publication in 1916, to rebut public demand for a more conventionally romantic ending. For more than sixty-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,500 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

From School Library Journal Grade 9 Up-Ibsen's classic is well served by the talents of Juliet Stevenson and seven other British actors, all veterans of the Royal Shakespeare Company, stage, and film. With excellent diction and generally convincing emotion, the polished cast conveys the dark despair that touches everyone in the play, and eventually overwhelms Hedda. Brief, but pleasant music gently marks the end of each act, and sound quality is good

throughout. Exceptionally complete liner notes make it easy to find a specific track, and there's plenty of playbill-style information about the performers and the play. While this recordings is not a must buy, it will be a helpful audio component to classes studying the work of Norway's great 19th century playwright. Barbara Wysocki, Cora J. Belden Library, Rocky Hill, CT Copyright 2003 Reed Business Information, Inc. One of Shaw's best works, Pygmalion is a perceptive comedy of wit and wisdom about the unique relationship between a spunky cockney flower-girl and her irascible speech professor. The flower girl Eliza Doolittle teaches the egotistical phonetics professor Henry Higgins that to be a lady means more than just learning to speak like one. The performance by the L. A. Theatre Works is technically flawless and a world-class performance of a theatrical classic. --Midwest Book Language Notes Text: English, Norwegian (translation)