ӘДЕБИЕТТАНУ

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INTERTEXTUAL EFFECT AND TRANSFORMATION IN BERNARD SHAW'S PYGMALION

Резюме

Әдебиет - адамның ішкі жан дүниесін, бар болмыс- бітімін көрсететін айна. Кейде бұл саланың негізі болып табылатын жанрлар, кейіпкерлер тағы басқасы да әдебиет әлемінде өзгерістерге ұшырайды. Джордж Бернард Шоу әлемдік әдебиет тарихындағы метаморфозалық көшірушілердің бірі болған. Мақалада көркем шығарманың ішкі құрылымдық және таңбалық сипаты қарастырылған.

ÖZET

Edebiyat insanın gerçek hayatının bir aynasıdır. Bazen birleşerek edebiyatı oluşturan elementler, temalar, tarzlar, karakterler değişime uğrar. George Bernard Shaw dünya edebiyatında büyük metamorfozlara sahip bir yazardır. Metinsel ilişkiler açısından bakıldığında Romalı klasik şair Ovid'in Metamorfoz'u ile Shaw'ın Pygmalion adlı eseri arasında metinlerarasılık ilişki olduğu kesinlikle söylenebilir. Bu çalışmada sözü geçen metinlerarasılık ilişkiler açıklanıp irdelenmektedir.

Резюме

Литература есть только зеркало, отражающее реальный мир человеческого существа. Иногда элементы, тем, жанров, персонажей и так далее, которые складываются в литературе подвергаются преобразованию. Джордж Бернард Шоу является одним из тех, кто имел большие трансформационные метаморфозу в истории мировой литературы. В данной статье автором рассмотрено интертекстуальное и знаковая сущность художественного произведение.

The term "intertextuality" was coined by the French critic Julia Kristeva who derived it from the theory of Dialogism advanced by Mikhail Bakhtin. Dialogism shapes different voices in a single text. These voices help to text's nature to have similarity or identity w.ith other texts. Consequently, Kristeva used a new principle that all linguistic system is generated of previous utility of language. Postructuralists refuse the idea of a single text formed by a single author. "Intertextuality thus has double focus. On the one hand, it calls our attention to the importance of prior texts, insisting that the autonomy of texts is a misleading notion, and that a work has the meaning only because certain things have previously written." [1, p103]. Any text has certain relations with prior texts. Broadly speaking, intertextuality involve with Postructuralism. "...on meaning intertextuality leads us to consider prior texts as contributions to a code which makes the various effects of signification possible." [1, p103]. There are inevitable relations (interrelations) among other different types of texts which are called intertextual relations. "Any single text is a set of relations with other texts. Its system of language, its grammar, its lexicon drags along numerous bits and pieces-traces of history so that the text resembles a Cultural Salvation Army Outlet..." [2, p173,]

Taking intertextual relations into consideration we can obviously see the appearance of Bernard Shaw's great effort of composing his play. The essence of the work is that from where, what source, and what materials the play takes its basis. If Ovid indeed had established his work-story on the base of a mythological dramatic love story, the style of delivering to the readership by B. Shaw differs in general from the first one. There is a kind of proverb such as "There's no smoke without fire". Really Ovid's "Metamorphosis", most probably the ancient Greek myth "Pygmalion", had an indispensable influence on Shaw to have achieved the enormous popularity for his "Pygmalion". From the structuralist point

of view in the whole system of the universe and life everything is constructively chained to each other. A single event, action, or sign directly affects the others to take place in a right place and right time. "The structure preface-text becomes open at both ends. The next text has no stable identity, stable origin…each act of reading 'the text' is a preface to the next. The reading of a self-professed preface is no exception to this rule." [2, p24].

If we glance from a wide perspective, the difference between the current period of Ovid and Shaw may easily crop up. But the adaptation and its theoretical factors were balanced with the Victorian social literary environment and this equilibrium is stressed on the base of intertextual affection by the prior subject.

As the nineteenth century capitalist societies were progressing, literary criticism and insights around the idea of literature developed. These interrelations of different literary texts were defined as the permanent and real form of living together, while cultural and aesthetic literary movements are only transitory and apparent. Therefore literature should be seen as a living organism and all literary works as mechanical aggregate and artifact. According to intertextual theory, influential versions of literary world was strong enough to fight to close the gap between the authorship and the readership. Such art was to happen in two environments; between different literary texts as interrelations and inside of literary texts as intrarelations. "Pygmalion" may have been progressive but such a vision of literary intertextuality can serve as a new form of literary engineering and adjustment in the hands of an authorial state. Intertextual relations essentially are the embodiment of dominant societal interests which regard all literary works as a way of taking its value from all genres of literature and exercising more effective control and critical conscience of literature. The basic issue is whether the vision of society or community entailed in pluralistic and inclusive or narrow and exclusive. So called prior work, "Ovid's Pygmalion and the following, Shaw's Pygmalion are concerned with literature so that both may have share in common life. The latter with advantage emphasizes a particular sense of literary theme. This question has special significance given in the nature of the ideologies that informed the activities of the relations among the various literary texts.

In an attempt to formulate a comprehensive understanding of literary interactivity we need to build a kind of store consisting of informational background or acknowledgement upon formed literature. Authors asserted that the readers require certain conditions in order to learn how to define and to explain analytical reading. Bernard Shaw's intellectual interests were quite varied from his colleague, Ovid's own, one in purpose, and the other in method. Before he had even taken up his initial steps while planning to write the play he was already thinking about reforming the main frame of the subject about Pygmalion by exposing the inner face of the Victorian social system. Like other authors he was also concerned in particular with the emphasis on the classical literature and succeeded in preparing his masterpiece for a time in which the literary criticism was becoming more and more important. Literature and literary criticism both needed to be stressed. Shaw demonstrated the problems of mentality and morality by returning to the ancient culture through one of Greek myths, Pygmalion. However despite some arguments and questions on the play, despite writer's collaboration, Shaw appears to have made a significant impact both on his contemporaries and on the next generation literary experts in the history of English literature. He even accomplished by attempting to describe the Victorian society and to remake macro interest among the readership to the general view of literature through his formative activity.

Intertextuality is the kind of combination of interrelations amongst prior texts of which Bernard Shaw stressed the importance. Thus he had to gather useful information about the classic Greek myth as a corpus and study the generic structures that tend to be treated as strictly bounded. The structural analytical task is depicted as being to show the limitations of the system containing both mythological genre and drama (what was included and what was excluded) which is logistically comprehensive but not problematic.

There is textual influence upon Bernard Shaw for whom literature has power which not only exceed individual control, but also overall observation and reflexivity. It is easy to notice that what readership sees deep-rooted relationships in literary and aesthetic thought, emphasized the uniqueness of

literary works. The ideology of intertextual affection comprising authorial originality, creativity and expressiveness is a legacy that reached Shaw. To find out the literary relationships based on similar concepts and conventions we should pay attention to the writer's intentions about what he utilized while writing his masterpiece. One of the founding connections of the affection is the name for the play, "Pygmalion". Truly we know that the whole name of the work of Ovid is "Metamorphosis" (Transformations), but as a part of his work is called "Pygmalion". Ovid described his main character under the name of Pygmalion who is a sculptor. On the other hand Shaw's character has different name as Henry Higgins. The same context between them is new; one makes a maiden statue and the other makes a Duchess Lady by teaching a flower girl. Consequently both makers accomplish their goals. Again a paradoxical point rising out gives us a reason to think better of the result. Ovid's Pygmalion falls in love with the pedestal that he made but Shaw's Higgins is too far away from having such sensible feelings of love. The contradiction also reminds us the great difference between Ovid's time and Shaw's Victorian period.

The concept of intertextuality brings us that each work or text exists in relations to themselves. In fact they are more to themselves than to their authors. Most obvious points are formal frames; the maker and made. Our understanding of any literary feature relates to such framings provides contexts within which previous literary text might be written and interpreted. They draw upon multiple codes having multiple meanings from wider contexts. The assignment of the works to a genre provides the readerships with the key to the intertextual affection. Genre is an important field and Bernard Shaw does not necessarily embrace Ovid's whole ideas. This serves to further the mythology of authorial originality. Links also cross the limitations of formal text in sharing topic, themes with treatments within new genre.

The notion of textuality problematizes the intertextual affection as a matter of a useful issue. What is literary affection and what is intertextual affection? In literature each literary work in any medium can be thought of in similar or various influences of other literary works. A useful literary text is comparison and contrast between distinguishable treatments of similar themes. In the Victorian society visual images have acquired far more importance in contexts and themes. There are also many instances where literary use of an image or a critical social area provides anchorage for ambiguous questions.

Literature as well as criticism -the difference between them being delusive- is condemned (or privileged) to be forever the most rigorous and, consequently, the most unreliable language in terms of which man names and transforms himself [3, p19].

Because of the transformational relations occurred in Shaw's Pygmalion during the transition from a previous mythological story to a free identified work is not far from adequate and must be appreciated. Readers can consider and ruminate over their questions about the play. They are actively participating in the texts which render their literary significance to collaborate with the former texts.

What does intertextual significance consist of? Bernard Shaw, and Ovid, the ancient Roman poet, must be highly estimated for the formation of such a professional and wonderful work. The importance of intertextual significance arises just from the previous point mentioned. As the second reason, the readers improve literature and the beauty of literary environment through restoration, refreshing and submitting an earlier text, work, or idea.

It is not difficult to explore the sources of Pygmalion written by Shaw. This research gives a plenty of interest to readers besides analyzing while reading. Setting close relationships and using these relationships extensively are great help for next generation literary writers, in the development of literature and in another word, the improvement of all mankind. The myths such the story written by Ovid are studied through the lens of periods and the piles of translated and edited books, critical works. And now it is so visible that George Bernard Shaw had a great effort to bring such a mythic allegory to the Victorian England. By this extraordinary effort the writer absolutely tried to expose the inequality between mythical romance and comical romance through demonstrating inadequacy of the Victorian society. Shaw professionally converts the simple classic myth into a masterpiece so that any reader could not fall into ambiguous confusion. Additionally he fills the work with the mundane and sordid moral structures in site of his characters representing the Victorian England. His

characters are simply colorful, changeable. Thus he can ground them wherever he wants. From here any reader may ask a question like following: Is a female dependent on male? Does she have real and valid rights to secure and keep herself up? Or women's duty is just to obey men's made up rules and to be under their commands? It is right for the religious theory that woman was created from man's rib but there is a kind of original injustice in the Victorian society which we are able to see through the medium of Shaw's Pygmalion. As a play Pygmalion really has a great affirmation upon verbal speech so that indeed readers feel this injustice easily. Shaw transforms talky situations into actions and vice-versa with a great deal of performance. In this way, he mainly tries to show his power to make such a breathtaking work. That is why we pay attention to the specific situations mixed with verbal actions transforming via the sequential events throughout the whole play. Furthermore as a critical writer Shaw has right to show the foibles and faults of characters of is period. In this way, it is the playwright who makes his virtual characters seem real. While Ovid's hero is burning to feel mutual love from a lifeless statue in the way of illustrating real love, Shaw's relentless and humorous honesty transforms the romantic condition to a more contemporarily relevant and human level of a real critical part of the literary world.

As we see the play is about adaptation and transformation. From one side Eliza demonstrates enormous strength to move the play along more quickly, from other side Higgins shows a pompous attitude which slows it down. The transformational play depicts the dissatisfactions of Bernard Shaw with the Victorian age. Eliza comes from a lower class level with her pathetic dialect but Professor Higgins stands over his gorgeous intelligence of phonetics, well educated speaking, and outspoken rude nature. The opposition is that the phonetician teacher could not develop to transform himself into antifeminist ideas or to transform his rude manners into politeness. He willingly shows his arrogance and disrespect again and again not only for the opposite sex but for those lower than him. It is also a clear description of England society uppers class members' nature. Why should they respect the lower class members? In the end of the play the reader stays as if unaware to view about the matter of indefinite finality with a sense of incompleteness. One naturally expects Higgins and Eliza to marry each other, one expects only Freddy deserves to Eliza. Also, the relationship between Eliza and Higgins leads us to ruminate about the idea that the play is not romance. The arbitrariness of the ending leaves the readers to have description about the later events on their own minds. Maybe it is the deliberate purpose of the author in order to deliver the problematic sides and lack of moral values of his own era so that any reader reading the play could have a belief about the annihilation of temporary entertainment of upper class members and their disrespectful dominance over working lower and middle class members of any society. The readers have message of the play by the writer and the message represents every person's inner quest and desire for self improvement.

"True transformation occurs only when we can look at ourselves squarely and face our attachments and inner demons, free from the buzz of commercial distraction and false social realities. We have to retreat into our own cocoons and come face-to-face with which we are. We have to turn toward our own inner darkness. For only by abandoning its attachments and facing the darkness does the caterpillar's body begin to spread out and its light, beautiful wings begin to form." [4].

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