The Concept of Creation in George Bernard Shaw's *Pygmalion* and Mary Shelley's *Frankenstein*:
A Comparative Study

دراسة مقارنة لمفهوم الخلق في مسرحية بجماليون للكاتب برنارد شو ورواية فرانكشتاين للكاتبة ماري شيلي

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Authorization

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Dedication

I dedicate this thesis to the soul of my father, my hero; who was, and will be always my guide, example and strength in life. He would be very proud of me if he could see what I am doing today. He always believed in me, which gave me the motivation to achieve my goals.

Table of Contents

5.   Conclusion and Recommendations

The Concept of Creation in George Bernard Shaw's *Pygmalion* and Mary Shelley's *Frankenstein*: A Comparative Study

Prepared by:

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Abstract

This thesis discusses the concept of creation in George Bernard Shaw's *Pygmalion* (1912) and Mary Shelley's *Frankenstein* (1818). It examines how Shaw and Shelley utilize the notion of creation in order to reflect upon social, political and cultural issues as well as on human relationships. It also focuses on the similarities and differences between the two works in terms of their deployment of the concept of creation. In order to achieve such objectives, this thesis deploys a descriptive-analytical approach as well as an in-depth-analysis of the characters in both texts. By means of integrating the concept of creation in *Pygmalion*, Shaw directs sharp criticism towards capitalism and its ills. As shown in the play, Professor Higgins endeavors to "create" a new social identity for Eliza in order for her to fit within a capitalistic society. In Shelly's *Frankenstein*, Shelly criticizes some human trait, namely vanity and pride. Victor Frankenstein succeeds in creating a human body but fails to take care of his creation. Rather, he causes his creature much pain and agony and fails to protect him following the process of creation. Frankenstein fulfills his passion for excelling in science, yet he distorts the life of "the monster" he has created. Both Shaw and Shelley deploy the notion of creation in order to effect on social, political and cultural issues as well as on human relationships. While the two works are similar in their indication of the idea of creation, they are different in terms of what they try to achieve.

Keywords: The Concept of Creation, Pygmalion, Frankenstein

مفهوم الخلق في مسرحية بجماليون للكاتب برنارد شو

ورواية فرانكشتاين للكاتبة ماري شيلي

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الملخص

تناقش هذه الرسالة مفهوم الخلق في مسرحية "بيغماليون" لجورج برنارد شو (1912) ورواية فرانكشتاين لماري شيلي (1818). حيث تتناول كيفية استخدام شو وشيلي فكرة الخلق من أجل نقد القضايا الاجتماعية والسياسية والثقافية وكذلك العلاقات الإنسانية. وتركز هذه الرسالة ايضا على أوجه التشابه والاختلاف بين العملين من حيث تصويرهما لمفهوم الخلق. ولتحقيق هذه الأهداف، تستخدم هذه الرسالة نهجا وصفيا تحليليا فضلا عن تحليل متعمق للشخصيات في كلا النصين. من خلال التصوير الأدبي لمفهوم الخلق في بيغماليون، يوجه شو انتقادات حادة نحو الرأسمالية والمشكلات المترتبة عليها. وكما هو مبين في المسرحية، يسعى البروفيسور هيجنز إلى "خلق" هوية اجتماعية جديدة لإليزا لكي تتلائم مع المجتمع الرأسمالي. أما في فرانكشتاين ، تنتقد شيلي بعض الصفات البشرية مثل الغرور والتفاخر. ينجح فيكتور فرانكشتاين في خلق جسم انسان لكنه يفشل في رعاية هذا المخلوق، بل إنه يسبب له الكثير من الألم والعذاب ويفشل في حمايته بعد عملية الخلق. يستطيع فرانكشتاين أن يحقق شغفه للتفوق في العلوم، ولكنه وبنفس الوقت يشوه حياة هذا "الوحش" الذي خلقه. ينشر كل من شو في بيغماليون وشيلي في فرانكشتاين فكرة الخلق من أجل التأثير على القضايا الاجتماعية والسياسية والثقافية وكذلك على العلاقات الإنسانية. في حين أن العملين متشابهان في الإشارة إلى فكرة الخلق ، إلا أنهما مختلفان من حيث ما يحاولان تحقيقه.

الكلمات المفتاحية: مفهوم الخلق، مسرحية بجماليون، رواية فرانكشتاين.

Chapter One

1. Background of the study

1.1 Introduction

Among the themes that have been central to some literary works across the world and throughout history is the concept of creation. Literary creation means the act of inventing, making or the act of creating new identity, character or work. Furthermore, it may mean "the process of creating an original work of art" (Merriam-webster, 2020).

In fact, scientists found writings from ancient Egypt that contain old histories of the Creation and the Flood, which raises the question whether Genesis was borrowed from these civilizations or was dependent in some way on them. Islam tells us that the first creation of life was in Clay, which is a combination of water and earth matter (dust or soil), (Quran, Verse 32: 7). For Christianity; in the beginning, God created heaven and earth, earth was without form, and darkness was upon the face of the deep, and the Spirit of God moved upon the face of the waters, then God said, let there be light: and there was light (Ashliman, n.d.). The theme of creation has been also a dominant theme in classical Greek and Roman civilizations. Greek mythology is full of variable myths about creation as well as about the relationship between gods and mortal.

Classical literary works such as Homer's *The Iliad* and *The Odyssey* provide thorough representations of creation stories about gods, goddesses and classical, the beliefs about creation.

One of the Greek myths says: "In the beginning there was an empty darkness. The only thing in this void was Nyx, a bird with black wings. With the wind she laid a golden egg and for ages she sat upon this egg. Finally, life began to stir in the egg and out of it rose Eros, the god of love. One half of the shell rose into the air and became the sky and the other became the Earth. Eros named the sky Uranus and the Earth he named Gaia. Then Eros made them fall in love. Uranus and Gaia had many children together and eventually they had grandchildren. Some of their children become afraid of the power of their children. Kronus, in an effort to protect himself, swallowed his children when they were still infants. However, his wife Rhea hid their youngest child. She gave him a rock wrapped in swaddling clothes, which he swallowed, thinking it was his son. Once the child, Zeus, had reached manhood his mother instructed him on how to trick his father to give up his brothers and sisters. Once this was accomplished the children fought a mighty war against their father. After much fighting the younger generation won. With Zeus as their leader, they began to furnish Gaia with life and Uranus with stars. Soon the Earth lacked only two things: man and animals. Zeus summoned his sons Prometheus (fore-thought)

and Epimetheus (after-thought). He told them to go to Earth and create men and animals and give them each a gift". (Bierhorst, 1993).

This study explores the concept of creation in two selected works namely, George Bernard Shaw *Pygmalion* (1912), and Mary Shelley's *Frankenstein* (1818). Although the two texts belong to the same culture and written in the same language, they belong to different epochs and to different literary genres. This thesis examines how the concept of creation is deployed in each work to serve specific goals and to reflect upon certain life-related matters. Accordingly, this thesis makes use of Comparative literature to achieve its objectives.

Comparative literature is one of the major literary tasks that allows one to find out similarities and differences between different nations, cultures, genres and writers. What is so significant about comparative literature is that it goes beyond geographical borders and defies Eurocentrism, and thus, allowing literary productions in different parts of the world become reachable. The process of conducting a descriptive-analytical study may involve comparing two literary works or more. However, this process of setting a comparison might involve a literary work and another piece of art such as paintings and music.

Making use of what is mentioned above, this study focuses on the similarities and the differences between the aforementioned works in terms of the concept of creation, taking in consideration the relationship between each "creator" and his/her creature. It also discusses the impact of each creature upon the people around them and highlights the transformation of both creations into victims.

1.2 Statement of the problem

Creation is considered to be a dominant and controversial theme in literature. The notion of creation can be deployed by authors in order to criticize cultural, social, political and historical issues. This study analyzes, compares and contrasts representations of the concept of creation in *Pygmalion* for George Bernard Shaw and *Frankenstein* for Mary Shelly. It provides an in-depth analysis of the relationship between the creators and the creatures and how the representation of such relationships direct sharp criticism towards life-related matters. Furthermore, it adopts a descriptive-analytical approach through reading George Bernard Shaw's *Pygmalion* and Mary Shelley's *Frankenstein.*

1.3 Objectives of the study

This study aims to achieve the following objectives:

1. Exploring how the concept of creation in George Bernard Shaw's *Pygmalion* is deployed to reflect on life-related matters.

2. Examining how the concept of creation in Mary Shelley's *Frankenstein* is used to reflect real-life issues.

3. Highlighting the similarities and the differences between the two works in terms of their deployment of the concept of creation.

1.4 Questions of the study

To achieve the above-mentioned objectives, this study provides answers for the following questions as a guide to a framework:

1. How and why is the concept of creation used in George Bernard Shaw's *Pygmalion*?

2. How and why is the concept of creation used in Mary Shelley's *Frankenstein*?

3.   What are the similarities and the differences between the two works in terms of their deployment of the concept of creation?

1.5 Significance of the study

This study examines the concept of creation in *Pygmalion* for George Bernard Shaw and *Frankenstein* for Mary Shelly. By means of exploring the relationships between "the creators" and the "creatures" as presented in both works, the thesis explores how the deployment of the concept of creation is made use of to comment on issues in our real life. It adds something new to previous studies, which is comparing a mutual concept in two different kinds of works in two different periods of times.

1.6 Limitations of the study

The findings of this study cannot be generalized to other works by the same authors or any other author. Therefore, the outcomes of this study are limited to the selected works; Bernard Shaw's *Pygmalion* and Mary Shelley's *Frankenstein.*

1.7 Limits of the study

This study was conducted in Amman, Jordan during the academic year 2021/2022.

1.8 Definition of terms

Comparative literature

Comparative literature is tracking literature across geographical and temporal borders from different genres, locations, and time periods simultaneously. Beyond that, comparative literature could be conducted across different disciplines, for instance, literature and music or literature and anthropology (Pierre, 2017).

Identity Creation

Identity creation has to do with the complex manner in which human beings establish a unique view of self and is characterized by continuity and inner unity. It is therefore highly related to terms such as the self, self-concept, values, and personality development. The goal of personal identity formation is to establish a coherent view of self through the process of normal human development. Abnormal development could be viewed as the establishment of an incoherent self and characterized by discontinuity or the lack of inner unity. Although the benchmarks of identity formation are most easily observed at the adolescent and adult levels of development, a fledgling identity for a person develops during his/her childhood experiences. At the core of identity formation is the human personality, but psychologists have also employed this

term to speak of subcategories such as racial, ethnic, social class, gender role, spiritual, and sexual identity. (Herman, 2011).

Literary creation

Literary creation is a talent and an ability of imagination that the writer performs in order to deliver a unique conception or message to the audience. It gives the writer enough space to fulfill his imagination and aspirations according to the needs of the scene or the story. (Papanoutsos, 1976).

Chapter Two

2. Review of Literature

This part of the study includes two main subjects; the first is a review of the theoretical literature concerning the concept of creation in general, according to a number of previous studies. The second is a brief review of empirical studies conducted, concerning analysis and criticism of both works.

2.1 Review of theoretical literature

Creation of human beings is considered as one of the greatest mysteries in the world. This mystery is the central theme of various stories produced in many cultures around the world. For instance, the ancient Indians of North America, before the appearance of the Bible and Quran, claimed that the creator decided to create animals to enjoy the new created world, and when animals felt a lack of purpose in their lives, he decided to create human beings in order to teach and assist animals how to live and survive (Leeming, 1994).

The purpose of creation is inventing, or making order from disorder. Yet, the concept of creation is a main component of literary works written in the different parts of the world and through history. Writers and scholars ought to create new ingredients into their works, or establish new characters that are necessary to the topic and the theme of the story. According to Anderson

(2009), the theme of creation is among the most attracting themes for readers. Readers usually enjoy reading literary works that deal with the notion of creation as it remains a mysterious issue that people wish to probe its essence.

In creation from disorder myths, there is nothing but a formless, shapeless plain. In these myths, the word "chaos" means "disorder", and this formless plain, which is also sometimes called "unoccupied" or an abyss, contains the material with which the creation will be made. Chaos may be described as having the consistency of steam or water, dimensionless, and sometimes salty or muddy. These myths associate disorder with evil and forgetfulness, in contrast to "order" which is the good. The act of creation is the bringing of order from disorder, and in many of these cultures it is believed that at some point the forces preserving order and form will weaken, and the world will once again be overtaken into the hellfire. (Womack, 2005).

Fivush & Haden (2003) argue that creation can include "creating a new identity". For them, the most important component in creating new identity is choosing the gender of the character. Both gender and identity must be viewed as evolving concepts that change as a function of the specific developmental and situational contexts in which gender will be foregrounded, and differences between females and males maximized. There are other developmental and situational contexts in which gender will be backgrounded, leading a few

differences between females and males. From this perspective, gender cannot be considered in terms of the ways in which females and males are different, but rather must be considered in terms of situations in which aspects of male and female identity are less likely to be highlighted. They claim that females are assumed to be relationally directed and thus recognize themselves as being existed in a web of relations with others, and portray themselves as socially and emotionally interlinked with those around them. Males, in contrast, are thought to be more autonomous in their existence, presenting themselves as independent of others, focusing on individual goals and achievements.

The stability of the identity depends on the recognition of the society, where the loss of public identity is disposed with a total loss of self. However, people develop their characters according to the treatment of the society based upon their external appearance. Greenall (2020) indicates that person's character should not be identified according to external appearance because it does not meet or reflect a person's real character, and there are a lot of contradictions between the appearance of the people and the way that they act, revealing that external appearances can be tricking and do not necessarily offer insight into someone's personality.

Kunkle (2020) discusses the deep relation between soul and nature, and how this relation can be a central theme in drawings, songs, music, architecture,

and literature that individuals produce. He argues that artists have a tendency to simulate the beauty of nature in their productions. Therefore, art has a fundamental rule in strengthening the relation and unity between human beings and nature, and that nature is full of likeness within families, especially in unexpected quarters. He believes that human relation with nature and its representation in art gives us the chance to have an eternal connection with the creator. This means that when we consider everything created and look closely at the nature, and that everything is created and existed for a reason, then we believe that there is a creator and we ought to worship him.

There are several categories of creating in literature; creation of nothing, recreation and identity creation. Creating of nothing is to invent a new character out of nothing, for instance, *Frankenstein* creates the Monster, who is nameless, as a sign of the society denial of him. Accordingly, it transforms to a killer. Recreation is to invert or transfer a personality and identity to another by changing the external and internal appearance. Eliza in *Pygmalion* for Bernard Shaw is a good example of identity creation. Finally, identity creation, is to create a human identity for fantasy in order to write a story such as creating Galatia out of a statue as a result of a bad experience between the Greek sculpture *Pygmalion* and women, which leads him to sculpt a beautiful woman statue whom he falls in love with, then comes to life and marries her.

2.2   Review of empirical studies

This part of the thesis includes studies that have been conducted on George Bernard Shaw's *Pygmalion* and Mary Shelly's *Frankenstein*.

2.2.1 *Pygmalion*

George Bernard Shaw

George Bernard Shaw was born in 26 July 1856 and died in 2 November 1950, known as Bernard Shaw, was an Irish playwright, critic, polemicist and political activist. His influence on Western culture, politics and theatre extended from the 1880s until his death and beyond. He wrote more than sixty plays, including Man and Superman (1902), Pygmalion (1912) and Saint Joan (1923). With a range combination of both contemporary irony and historical allegory, Shaw became well-known dramatist of his generation, and awarded the Nobel Prize in Literature in 1925 was.

Shaw moved from his hometown, Dublin, to London in 1876, where he struggled to establish himself as a writer and novelist, and embarked on a strict process of self-education. By the mid-1880s he had become a famous theatre and music critic. Following a political rising, he joined the gradualist Fabian Society. The Fabian Society is a British organization whose purpose is to advance the principles of democratic socialism via gradualist and reformist

effort in democracies, rather than by revolutionary overthrow and became its most prominent books. Shaw had been writing plays many years before his first public success, Arms and the Man in 1894. He sought to introduce a new realism into English-language drama, using his plays as bridge to disseminate his political, social and religious ideas. By the early twentieth century his credit as a dramatist was secured with a series of critical and popular successes that included Major Barbara, The Doctor's Dilemma and Caesar and Cleopatra.

In 1938 he provided a script for a filmed version of Pygmalion for which he received an Academy Award. He expressed respect for both Mussolini and Stalin. In 1950, Shaw fell off a ladder while climbing a tree on his property in Hertfordshire, outside of London, and died a few days later of complications from the injury, at age 94. Since Shaw's death scholarly and critical opinion about his works has varied, but he has been rated among British dramatists as a second to Shakespeare; analysts recognize his huge influence on generations of English-language playwrights. The word Shavian has entered the language as encapsulating Shaw's ideas and his means of expressing them. If a work is Shavian, it is of, relating to, or characteristic of George Bernard Shaw or his works. Shaw's plays, referred to as "Shavian plays" are exceptional for their characteristic contrasting of reality with conventional wisdom. They express

Shaw's belief in "life force" and that women attach life force in a keener degree than men are and they involve a theme with criticism. (Wikipedia, 2022).

Tuaderu (2017) argues that *Pygmalion* is considered as one of the literary works of the early twentieth century that describes the social condition of the British society at that time during the dominance of capitalism. Bernard Shaw supports the working-class struggle through public lectures, propaganda and literary works, because they are not treated humanely, and because of human exploitation and denial by the capitalists. Eliza Doolittle, the main character in *Pygmalion*, portrays the struggle between the low class and the capitalists. Therefore, this movement is considered one of the most important movements in the 20th century to free the working class from capitalism, depending on propaganda and the support of writers such as Bernard Shaw, since Shaw himself is communist, who played an important role in this movement.

Pygmalion was written at the end of the Victorian age, when people in England, at that time, used to identify anybody according to his appearance and accent. This play is about a linguistic professor called Higgins who wants to make an experience on a flower girl in the street in order to transfer her to a good English speaker, and to make her act as a high class lady in six months:

You see this creature with her kerbstone English: The English that will

keep her in the gutter to the end of her days. Well, sir, in three months I

could pass that girl off as a duchess at an ambassador's garden party.

(Shaw, *Pygmalion* , 2000, p. 18).

The flower girl, Eliza, responded to all his obligations and orders in order to gain money to improve her life. In just three months, she is externally changed, but not internally, which gives the chance to go back to her origin. While doing his experience, Higgins does not pay any attention to her as a human being, which expresses his insolence. However, we are not sure if she has feelings towards him or not.

The play discusses the relationship between "the creator" and his creature. The major difference between the Greek myth and Shaw's play is that the Greek myth talks about a sculpture who sculpted a beautiful statue whom she later became alive. He created a new life who was not existed. On the other hand, Eliza is already alive from the beginning, and Higgins does not create a new life; he tends to transform her from a low class to become a duchess. Additionally, Higgins and Eliza have no emotional relation although he is used to see her face every day. Like Shaw, Higgins does not have any pervious relations with women, he just admires his mom, because he thinks that she is perfect. (Otilia, 2014).

Fredericksen (2020) argues that the identity creation in the play of *Pygmalion* represents the creator measures at that time when Shaw chooses his

characters. Speech is not the only reason why Higgins chooses Eliza, but also her appearance since people at that time used to identify anyone by his accent and appearance to determine where does he belong and which class he is. Bernard Shaw in *Pygmalion* has not identified any of the characters in the opening of the play, for instance Eliza is the "flower girl", the "note-taker" is professor Higgins and the "gentleman" is colonel Pickering. This is a symbol that he neglects the identity of those persons, especially Eliza who is the main character in the play. However, Higgins attempts of changing the identity of Eliza is a kind of creating a new personality depending on his experience, exploiting the maiden-like background of the poor flower girl. Nevertheless, we are not sure if Higgins succeeds in his experiment or not, if Eliza has changed or not, and even if she has really changed, is it internal change, or just she pretends that she has changed, since Higgins himself is confident that Eliza will "relapse" into her old origin.

Shaw's inspiration of the Greek myth led him to write *Pygmalion*. He embodies himself in a scientist of phonetics, who tries to convince the high London society that he can transform the cockney speaking Covent Garden flower girl, Eliza Doolittle, into a woman as poised and well-spoken as a duchess within six months. However, Higgins wants to conduct his experiment and achieves new success regardless of Eliza's feelings and humanity, whether

if she is hurt or disappointed or not. He starts his experiment according to a bet by his friend Colonel Pickering, a linguist of Indian dialects, that if the experiment succeeds, the colonel will pay all the expenses, as an indication that this mission is no way can be completed. As the experiment begins, the external transition starts next day, when Eliza shows up with a beautiful dress and incredible look:

> *He (her father) hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.* (*Pygmalion*, p. 56).

Shaw discusses the theme of creation by showing how a flower girl becomes a lovely lady, inside and outside, as the transition begins with an idea planted by Higgins, when he tells Pickering in Act I that he could teach "this creature" to speak like a duchess. It comes more real after she has a bath in Act2, when her father does not recognize her, and in Act 3 when she visits Higgins's mother, Mrs. Higgins tells her son that Eliza is a victory of his hard working and of her dressmaker. Nevertheless, Higgins wants to create a new girl starting from the outside, which is considered as a sign of indignity and insolence. However, he should start with the inside transition; the soul and the mind, then move to the outside. The changes so far are only external, like

"visible Speech"; the notation system Higgins uses for visualizing the production of speech, which are simply the sight and sound of Eliza. Hence, Higgins himself sees her in superficial terms as a block of wood and something to be shaped as an experiment. Higgins works to create Eliza, like the Greek sculptor *Pygmalion* created his sculpture, and several times Higgins refers to her as a "creature", an allusion to Mary Shelley's novel *Frankenstein* and "the creature" created by Victor Frankenstein.

2.2.2 *Frankenstein*

Mary Wollstonecraft Shelley

Mary Shelley is best known for her novel Frankenstein or the Modern Prometheus. Shelley was born on August 30th, 1797 in London. Her mother, Mary Wollstonecraft, a well-known feminist died of fever 10 days after giving birth to her daughter. Her father, William Godwin, was a philosopher and political journalist. Mary educated herself during childhood through her father's library and through her father's intellectual circle, which included Samuel Taylor Coleridge and William Wordsworth.

Her father was remarried in 1801 to Mary Jane Clairmont, who brought her two more children. Shelley never liked her stepmother. Her stepmother was jealous of Mary relationship with her father and tried to keep them apart, also

trying to keep Mary away from her books. Nevertheless, Mary was not disappointed, at age 14 she published her first poem titled Mounseer Nongtongpaw. In 1812 Mary was sent to live in Scotland with one of her Father`s acquaintances. During this time Mary became very close to his two daughters. This experience was able to give her the family life that she did not have in London.

At the age of 16 she went back to London, where she was introduced to one of her father's political followers; the young Percy Bysshe Shelley. Mary had a romantic relationship with Percy despite the fact that he was still married. The couple went to France together which caused tensions between Mary and her father. Percy and Mary Shelley traveled to Europe together for a time and after that they faced a financial problem. In 1816, they spent a summer with Lord Byron, John William Polidori, and Jane Clairmont near Geneva, Switzerland. This is where Mary originated the idea for her novel Frankenstein, after the group read a book of ghost stories on a rainy day and Lord Byron, they suggested that they all write their own horror stories. Later on in the year of 1816, Mary's half – sister Fanny committed suicide and so did Percy's wife a short time later. Mary and Percy got married in December of 1816, and she published a travelogue of their escape to Europe titled History of a Six Weeks' Tour (1817).

In 1818, Frankenstein, or the Modern Prometheus debuted as a new novel from a nameless author. Many thought that Percy Shelley had written the book since he wrote its introduction, but nonetheless it turned out to be a huge success. At the age of 24, Mary Shelley became a widow after Percy passed away. During this time, she wrote several more novels including, Valperga and The Last Man. She also spent a lot of her time supporting Percy's poetry to be sure that he would be remembered in literary history in the future. Sadly, she died of brain cancer on the 1st of February 1851. Yet, a century after her passing, Mathilde was finally released in the 1950's. However, Mary Shelley today is still well-known for her novel, Frankenstein. (Editors, 2022)

Victor Frankenstein is a young man who finds the secret of life which encourages him to create a new race. After his experiment is done, he discovers that the creature is horrifying because it looks like a monster. This realization makes him drops it out. The monster is disappointed because of Victor's reaction, and then disappears for a while. After three months it shows up again and starts to seek revenge through killing Victor's brother. After a while Victor meets the monster and blames it for what it did. Nevertheless, the monster justifies his actions by stating that it has been rejected by people because of what it looks like.

The monster indicates that it feels lonely and asks Victor to create a female creature to live with it, and promises to stop making any kind of troubles. At the beginning Victor refuses, but finally agrees. Hence, he goes to an island where he starts to create a new creature, and while doing that, he notices that the monster is watching him through the window. At this point, he decides to stop and destroys the part he has created because he doesn't want to make more troubles to the mankind. Thus, the monster decides to revenge and starts killing everyone Victor loves; it kills Victor's friend, then kills Victor's bride at their wedding night. Accordingly, Victor decides to revenge back by tracking the monster to the Arctic, but he does not find it. Then Walton, a captain of a ship, finds him on a piece of snow but cannot get him back quickly. Victor dies and the monster grieves over Victor's dead body. Finally decides to commit suicide:

> *Was there no injustice in this? Am I to be thought the only criminal, when all human kind sinned against me?* (*Frankenstein*, p. 160).

The *Frankenstein* monster is subordinate to its creator, who is capable to create another of its kind. However, *Frankenstein* is submissive to his creation as it is stronger than him and can kill all of his family and friends easily. The *Frankenstein* creature asks its creator to do a favor:

"You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do". (*Frankenstein*, p. 124).

In this instance, *Frankenstein*'s creature is acting as a follower to its creator. By saying "This you alone can do," the creature is admitting Victor's exclusive capability, since Victor is the only one who can create it a wife. The monster believes that having a female companion is absolutely necessary to sustain himself. Thereby, the monster remains obedient and submissive to its creator. Yet, the monster recognizes that it is powerful and can force Victor to obey its orders anytime, otherwise it will destroy his heart and everything around him.

Brandt (2022) mentions that the creature thinks that if it wants to break its creator's heart, it has to kill everyone Victor loves. The monster is aware of its strength; it vows to kill Victor's wife on their wedding night. It has the feeling of superiority over Victor because of its physical power, but it will never be happy because it will not find a company, since Victor does not want to create one for it. However, both creator and creature are victims for each other, so the readers sympathize both of them. Hence, Victor claims that both of them are not accused for this end, and if he has no ambition to be a successful chemical scientist, he would not have started that experiment at all. Therefore, his refusal

to create a female monster makes sense, because he does not want to be responsible for the death of innocent people.

One more point in Shelley's *Frankenstein* is when the monster, watching students and their daily lives, finds books and reads some texts in order to make itself more "human." The monster who is a creation of a scientific experiment and not human by birth, wants to become more humanistic, more understandable, and more acceptable. Thus, it asks itself questions that are fundamental to the human self-understanding. It says:

> *"My person was hideous and my stature gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them".* (*Frankenstein*, p. 153).

Meljac (2018) argues that the most interesting point in the above quotation is that these questions are very important for the young people as they grow, discover, and become functioning members in their societies. In addition, these questions show how *Frankenstein*'s monster could become an example for the youth who are lost in the modern life; they can discover themselves and learn about their own humanity through significant study in the humanities. Consequently, *Frankenstein*'s monster intent to educate itself and creates

selfhood, and feeling unhuman turns to the humanities to become a more functioning member of the European society.

Chapter Three

3.   Methodology of the study

This study adopts a descriptive-analytical reading of George Bernard Shaw's *Pygmalion* and Mary Shelley's *Frankenstein*. It draws on a close reading of both texts to examine the representations of the concept of creation and to explore the relationship between the creator and the creature. The study makes use of previous studies that deal with the concept of creation in literature. In addition, the study makes use of Marxist theory in analyzing George Bernard Shaw's *Pygmalion.*

Marxism is an ideology and socioeconomic theory developed by Karl Marx and Friedrich Engels. The fundamental ideology of communism, it holds that all people are entitled to enjoy the fruits of their labor but are prevented from doing so in a capitalist economic system, which divides society into two classes: no owning workers and nonworking owners. Marx called the resulting situation "alienation," and he said that when the workers repossessed the fruits of their labor, alienation would be overcome and class divisions would cease. The Marxist theory of history posits class struggle as history's driving force, and it sees capitalism as the most recent and most critical historical stage, most critical because at this stage the proletariat will at last arise united. The failure

of the European Revolutions of 1848 and an increasing need to elaborate on Marxist theory, whose orientation is more analytical than practical, led to adaptations such as Leninism and Maoism. In the late 20th century the collapse of the Soviet Union and its Eastern bloc allies seemed to mark the end of Soviet Marxism as a practical political or economic model. Meanwhile, China adopted many elements of a free-market economy in what it called a development rather than a repudiation of Marxist theory. In the West, Marxism continues to be appreciated as a critique of market capitalism and a theory of historical change. (Britannica, 2010).

3.1 Sample of the Study

The sample of the study consists of two works; Bernard Shaw's *Pygmalion*, and Shelly's *Frankenstein*. However, the outcomes of the study cannot be generalized to any other work by both authors or any other authors.

3.2 Procedures of the Study

This study adopts a descriptive analytical approach by examining certain parts and characters of the two works by Bernard Shaw and Mary Shelly in terms of the theme of creation. The researcher has followed the following procedures in order to conduct this study:

1. Close reading for both works: *Pygmalion* and *Frankenstein*.

2. Reading the biography of Bernard Shaw and Mary Shelly.

3. Collecting references related to the study.

4. Reading previous studies; theoretical and empirical, in the same field.

5. Analyzing and comparing the two works in terms of creation and the relationship between the creatures and their creators.

6. Documenting the references using APA style.

Chapter Four

4. Discussion and Analysis

4.1 Introduction

This chapter discusses and analyzes Pygmalion and Frankenstein in terms of the concept of creation. *Pygmalion* sheds light on the relation between the creator and his creation and how this relationship can be used to comment on real life issues. The primarily difference between George Bernard Shaw's play and Mary Shelley's novel is that the creator in the play endeavors to create a new social identity for his creature. On the other hand, in the novel, "the creator" creates a new living creature out of living human body parts. In both works, the concept of creation is utilized to expose a set of social, economic and cultural issues in real life.

Discussion and Analysis of *Pygmalion*

The myth of Pygmalion belongs to Ovid's Metamorphoses. According to the myth, a sculpture named Pygmalion, does not like the behavior of the girls around him. Thus, he decides to create a sculpture of a woman whom he falls in love with. He prays to Aphrodite to give her life, and his wish comes true, then he marries the woman. In Ovid's Metamorphoses the statue has no name, and it seems that it was the French writer Themiseul de Saint-Hyacinthe de

Cordonnier the first to use the name Galatea. However, Galatea as the name of the statue became widely known in Jean Jacques Rousseau's popular *Pygmalion*. (Otilia, 2014).

This myth has inspired Bernard Shaw whose *Pygmalion* makes use of the concept of creation in order to reflect on the social ills of the English society, and the significance of creation in Shaw's *Pygmalion* is taken from the original myth. The sculptor is a misogynist who dislikes women as he cannot find anything good in them. Accordingly, he decides to remain unmarried and to spend his life alone. Then, he decides to create his own woman by his hands. In very similar ways, professor Higgins does not find any use of all women except his mother, when he says:

> *" I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance. I find that the moment I let myself make friends with a woman, I become selfish and tyrannical. Women upset everything. When you let them into your life, you find that the woman is driving at one thing and you're driving at another. (Pygmalion*, p 78).

Henry Higgins offers Eliza to reshape her and to teach her a new accent in order to become a member of the upper class and to look like a duchess in just six months. Thus, Colonel Pickering, his friend, suggests a bet; if Higgins

can make a lady out of Eliza in six months, he will finance all the expenses of her clothes and English lessons.

> *At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls.* (*Pygmalion*, p 195).

Through displaying the relationship between the creator, Higgins and the creature "Eliza", *Pygmalion* focuses on classism, transformation and independence. Gibbs argues that Shaw had written a play he thought was about, among other things, a young woman finally liberate herself from the domination of her creator. He believes that it was a play not about the growth of love between master and pupil, but about the pupil's regaining, through struggle, her independent identity (Gibbs, 1983).

Higgins endeavors to create a new social identity for Eliza, a flower girl, who belongs to the working class. *Pygmalion* portrays an unjustified situation in which both "the creator" and the creation are victims. Eliza as a flower girl lacks any ambition of class improvement. However, she appears as an enthusiastic girl who tries to improve the quality of her life. She aspires to own a flower shop. Nevertheless, this social transmission requires her to change her

accent and to acquire a new one. When she notices a man writing what she says, she says bad words to Higgins, who ignores her when he meets a man buying flowers, Colonel Pickering, that comes here to meet Higgins. In order to get rid of Eliza, Higgins throws some coins into her basket and keeps talking to Pickering. This money is just the beginning of a different life. Hence, when she sees the coins, her eyes become fill with tears, and all of her worries fade away, as this incident is an announcement of a new stage of her life. Her dream is to own a flower shop, but she knows the rules in England; to be one of them, you must speak like them. Eliza accepts Higgins offer to start taking lessons to change her accent. Eliza's decision announces the beginning of the process of a new social identity. While Higgins is performing his experiment and before becoming the new lady she wants, Eliza goes through a combination of feelings; disappointment, stress and love.

Pygmalion analysis depends on the perception that rely on literary text which the readers can study its political, economic and social conditions of a particular society in a specific place and time. Therefore, the thoughts, actions and attitudes of the characters reflect the social conditions since Shaw wrote *Pygmalion* in the Victorian age in order to criticize the behaviors and relations between people in a capitalist society. In this regard, it becomes essential to define what a capitalist society means; a society described by the means of

economic relationship between the workers and the owners depending on production. Those owners established corporations of production in order to distinguish between the capital owners and the workers. Though, this process gives the chance to the owners to practice human utilization on the workers by making them spend more working hours with low income to increase their profits.

Shaw claims that class structure is a defining feature of a capitalistic society and is the most visible character in England in the nineteenth century, affected by the Victorian age that illustrates social class as the most important matter to think of. He focuses on a point that everything is understood and measured according to class eyes: appearance (such as look, clothes and home), the name of the person, and the way he behaves and speaks.

> *A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon.* (*Pygmalion,* p 18).

Thus, he ensures that the main difference between a flower girl and a lady is knowledge and behavior. This conviction leads him to an assumption that the

upper classes are virtually superior since birth. Thus, *Pygmalion* suggests that in a class society it is potential for anyone to change his social class even if it is something genetic. Shaw focuses on the physical appearance as an essential factor to show class distinction, since appearance and decorations such as house and furniture related to the characters have something to do with the social value and have become a major part of anyone's social class. Shaw knows those facts and uses them in his literary works to show social classism in the English society by making the characters wear different styles of clothes in order to differentiate between them according to their class. Another method to identify characters is by their names, but in Act 1 all of them do not have names except Freddy. They are called the Flower girl, the Daughter, the Note-taker or the Bystander. (Miles, 1999).

Shaw hides the names to clarify the characters' social status by dividing them into two groups; the first group members are the lady, the flower girl and the taxi man, and the second group are the note-taker, the gentleman and the bystanders. The first group affiliates to the lower class, and the second group refers to the upper class. Yet, he highlights the way of speaking and the moral behaviors of all characters by contrasting some of the characters with each other. To give an example here, Higgins with Colonel Pickering and Eliza with Clara. Clara seems to be impolite middle-class lady, with civilizing benefits,

because of education and wealth. Her speech seems to be magisterial to strangers, mocking Higgins for his courage to speak to her, before she discovers who Higgins is later. On the other hand, Eliza is an independent strong girl, depending on herself through selling flowers with self-respect and high moral sense. Thus, through presenting the characters mentioned above, Shaw criticizes how people can be classified and categorized accordance to their way of speaking and regardless of their ethics or principles.

In *Pygmalion*, Shaw is critical of the bad treatments of workers in a capitalist society. Hence, Shaw deploys the notion of creation to fulfill this objective. It is clear that dehumanization in the capitalist system is linked to a lack of understanding of human value and nature, since capitalists enforce long working hours and poor wages, forcing factory owners to treat their workers as slaves. This technique demonstrates capitalists' denial of employees' creativity, sentiments, distinctive personalities and talents only for the sake of surplus value. This is in contrast to Marx's economic mode of production theory, which states that human beings are the primary actors of material production, a process that is the foundation of human existence's production and reproduction. As a result, human beings must be the main body of all economic activities, production and selling, and exchange processes must be committed to human needs.

Karl Marx in 1878 criticized, as cited by Drapper (1978), the practice of bribery which places money as an effective instrument to influence the decision-making process of the English Parliament has weakened one of the arms of the class struggle. This fact corrupted the labor movement in England and gave less contribution to the struggle of the working class.

Capitalism as an economic approach dominated the West by the twentieth century. Despite the fact that capitalism has contributed to the advancement of human development and historical records, it left a dark legacy of human exploitation. It is because of the way the capitalists treat their workers in industries and their greed for the surplus values they obtain through the exploitation of labor power. They are mostly attacked by many labor movements for the long working hours, the low wages they pay to the workers, and the bad treatment of workers including the labor of women and children. The application of the capitalist system in the industrial environment has resulted in the production instead of material goods of the new poor slaves and put them in a bad situation where they are beaten, fined, low pay, starved and left to live in slums and neglected by capitalists who regard them as slaves rather than human beings.

Doolittle, who must be the responsible father for Eliza and who must protect her from any practice of human exploitation, even involves creating

another exploitation of his daughter. By giving this name to Eliza's father, Shaw criticizes the role of Labor leaders in Parliament who represent the Labor Party but contribute nothing to workers' aspirations. They are elected by workers to stand up for workers' rights, but actually do "little" to plead their "brothers" from exploiting capitalists and fail to bring their colleagues to better working conditions in the industry. Doolittle also fails to prepare his daughter for a better future, this indicates another type of exploitation carried out by people who are responsible for the fate of their colleagues. Ironically, Shaw offers Doolittle as a father who can be bribed for just £5 to taunt the fact that so many politicians who come from a working-class background are now oppressed by workers. No wonder, whether Jenny, Marx's wife, calls them "the rascal bastard" or, as it was "traditionally" done by Higgins who called Doolittle "the ruthless rascal." This fact leads workers to set lower expectations of the political arm as an alternative.

In *Pygmalion*, Shaw depicts education as a major factor of class struggle and social transforming. For him, there is a direct relation between education and class struggle. Education illuminates the perception of workers and their typical thoughts to win their ambition through the clear methods and aims of the class struggle. Yet, people who mainly make their living by doing their own

work with the means of production tools or other property such as a shop through education are on the right direction. Shaw emphasizes education as one of the main important methods of class struggle, but at the same time, he criticizes all inhumane methods applied in education that do not give respect to the human aspect. In *Pygmalion*, the rude and irredeemable teacher, Professor Higgins, is presented as a symbol of what people expect of any teacher in real life. He makes use of the procedure by showing Eliza as an instrument of education, a learning tool which raises many objections from Mrs. Higgins, Mrs. Pearce, and Colonel Pickering:

> *Now listen to me, Eliza. You're going to live here for six months and learn to speak beautifully like a lady in a florist shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom, have lots to eat and money to buy chocolates and take rides in taxis. If you're naughty and idle, you shall sleep in the back kitchen among the black beetles and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the guards to the Tower of London where your head will be cut off as a warning to other presumptuous flower girls. But, if you are*

> *not found out, you will receive a present of seven and sixpence to start*
>
> *life with as a lady in a shop. If you refuse this offer you will be a most*
>
> *ungrateful and wicked girl and the angels will weep for you.*
>
> (*Pygmalion,* p 33).

Rather than acknowledging Higgins' efforts in teaching her phonetics, Eliza believes that she has her education from Pickering not from Higgins. Shaw asserts that the struggle of the working class to improve their life must be accompanied by the rules of general or extensive education for the level to which its students will become invincible to forms of the most egregious exploitation. Shaw means by extensive education; communication, magazines, meetings, classes, drama and opera. (Simon, 2014).

Shaw has been making fun of the way in educating people. He claims that students are not a learning objects and have nothing to develop. The educational field is something different from the industrial field. Hence, being civilized and educated is a practical matter in which students are seen as the main factor of the learning and teaching activity. This activity cannot be carried out mechanically as the students are considered as the material of this process, and after passing certain mechanical processes, they become the products that the factory owner expects.

Some other characters support Eliza's struggle. For instance, she gets positive support from Mrs. Pearce, who is deeply concerned and protective from Pickering, who pays for Eliza's language lesson, and who pays great respect to Eliza's humanity and feelings. In addition to Mrs. Pearce, she also gets support from Mrs. Higgins, whom Eliza always brazenly pleads with her son, and criticizes the significance of the Wimpole Street lab's language project to Eliza's future, and protests the way her son treats Eliza as a living doll.

By providing all of the mentioned above support from other characters, Shaw asserts that the class struggle must take place collectively. For instance, Mrs. Pearce belongs to the same class as Eliza. Thus, her support for Eliza's struggle reflects the support and solidarity among workers that later emerged in the form of labor movements. The workers have been through hard times together, and thus, can feel unsafe. It is the experience of exploitation that makes them feel that they are one group of people who suffer the same suffering because of the oppression of the factory owners. In Marxist terminology, this feeling evoked in each factor a class consciousness, which is described as a consciousness that comes through the practical experience of oppression. This class consciousness structurally unites the workers as a single social class in the face of the capitalist who exploits them in industry. It makes workers more

interconnected with each other, and considers each person as a human being despite being less than human to the capitalists. This class consciousness supposedly encourages Mrs. Pearce to show her disapproval when Higgins asks her to take all of Eliza's clothes and put them in the trash.

The metaphoric conflict between "the creator" and the creature, that is depicted in *Pygmalion* through the confrontation between Higgins and Eliza, says much about the community where they live. Such a conflict reflects the bad treatment of workers in a capitalist society. The treatment based on the capitalist system is the main cause of conflict, especially the policies regarding wages, working hours and work discipline. The struggle of the working class is, in fact, the struggle to experience better treatment and better working conditions related to wages, working hours and work discipline. The struggle in its history has faced many obstacles on the part of the capitalists who insist on maintaining the system on behalf of the high economic benefits they might get. *Pygmalion* reflects this insistence through Higgins who also insists on behaving the same way with everyone on every occasion as he says, "I cannot change my nature; I do not intend to change my morals" (*Pygmalion* Act 5). The capitalists advocate that every practice remains on the right track according to the law or regulations regarding workers' rights.

Discussion and analysis of *Frankenstein*

Creation of Life in *Frankenstein* by Mary Shelley

There are many class distinctions in Frankenstein. This is clear through the dynamic of the novel's two main characters: Victor, and his monster. Much like Marxist theory recognizes the struggle between the classes, Shelly's novel shows this struggle for the reader. Marx's Communist Manifesto explains that there are two classes: the owners of the means of production and the working class. Frankenstein himself symbolizes the upper class, whereas his monster is more similar to the lower class. There is a continuous struggle between the two classes, with Frankenstein enjoying the consolidation of power, and effectively exerting control over the exploited lower class, his very own creation. Shelley is providing the Marxist critique of capitalism through the relationship between Frankenstein and his monster. Frankenstein becomes consumed by his creation, enslaving himself to his object; this is similar to what Marxist theory identifies as the products of labor. The monster, in turn, becomes powerful and takes a stand against his creator, who he regards as unfamiliar and antagonistic. This dynamic imitates the upper/lower class condition, as Frankenstein has created something that he can't understand or ultimately even control. (UK Essays, 2018).

In Mary Shelley`s *Frankenstein*, Victor creates a new kind of life through an intelligent biological experiment. This new creature is rejected by everybody and decides to revenge from his creator, Victor, and other humans. Mary Shelley focuses on the theme of life creation and destruction to show how the creation of new life can terrify many other lives. The *Frankenstein* book shows Victor's talent for creating life. For example, his imagination prompted to be able to create an animal just like human. Then he comes up with an idea of how to create a human-shaped object using body parts. His ingeniousness in college on how to create life makes him believe that he would succeed in creating this creature. Furthermore, his background about death can help him reverse this transition and create life. He shows his genius mind when he first created life. After a while, he notices that his monster is coming to life. He is overshadowed by his coming to life and how ugly the creature looks. Once the monster is alive, Victor runs away in fear because it is a gruesome sight. Victor is blessed with the divine power to create a new life as complex as human life. He creates a new creature, thinking that it will be like a human being. Yet, he figures out that the creature he creates isn't human, and it doesn't take him long time to find out that. Shelly uses the word "fortified" to highlight the idea of the importance of this achievement. However, Victor accepts the intellectual demands of the beast and starts creating him a spouse. Victor says:

I consent to your demand, on your solemn oath to quit Europe forever,
and every other place in the neighborhood of man, as soon as I shall
deliver into your hands a female who will accompany you in your
exile". (*Frankenstein,* p 107).

Victor does not mind creating a wife for the monster because it promises to leave human's society, and the monster convinces him that everyone must have someone to live with. He owes the beast to make him a spouse because he does not want the monster to stay in the community as it keeps killing innocent people, and does not want anyone else's lives to be in danger. Shelley uses the word "exile" to say that the beast will be expelled from human society, and should never return because it is rejected by humans.

In her novel, Shelley explains that Victor is not the only one who can take away life, although he may be the only person who is capable of creating a new life. For instance, the monster kills William, Victor`s younger brother, because he wants to take revenge on the Frankenstein family. This is clear when the beast says:

"I grasped his throat to silence him, and in a moment he lay dead at
my feet" (Frankenstein, p 102).

According to this quotation, the monster terminates the life of William. The beast is extremely furious and frustrated not only at humans, but also at his

creator as well. He feels deceived because the only one he will be near it has written things in his documents that are aggressive and critical to the monster. It runs into Victor's brother in the bush and is told by his brother that his father is Frankenstein, who is also Victor's father. Filled with rage and a need for revenge, this monster strangles William to death. Yet, Victor is upset because he is the real killer of Justin and his brother William, and the creation over which he is authorized, killed both of them. It is as if a parent takes responsibilities for the actions of their children, he blames himself for the death of these two innocent people. Therefore, Victor regrets creating a wife for the monster, destroying what he has started.

The beast says:

> *"You have destroyed the work which you began; what is it you intend? Do you dare break your promise?"* (*Frankenstein,* p 192).

The monster does not recognize when Victor destroyed his wife. He doesn't understand why he did that and worries if he broke his word. Victor chooses to destroy the life he has begun to create for many reasons; what if they have children? He does not deserve a company after all the torment the beast has been subjected to by killing his fiancée and his brother which later causes his sister and father death. The reader can imagine the frustration of the beast after

the destruction of the body. The monster is too close to have a lifelong companion, but Victor destroyed it.

Moreover, when Victor destroys the monster's wife, he swears to take revenge and kills Victor's fiancé. Victor says,

> *"There she was, lifeless and lifeless, lying across the bed, her head hanging down, her pale and disfigured features half covered"* (*Frankenstein,* p 292).

The monster wants revenge for Victor's failure to keep his promise to provide him a wife. It says that it will be there on his wedding day. As Victor discovers that just as he destroys the monster's wife; it also will do the same.

Anything can take away life, even the life that Victor created has taken away the lives of his loved ones. The author uses the words "lifeless" and "inanimate" to refer not only to Victor's wife, but also to the monster's wife. In the same way the monster could not get a wife, as well as Victor. Since Victor has decided that he will not build a new life for the monster, the monster has ruined the life of Victor's fiancé. Victor can make his dream come true by bringing to life what he believes will be a new form of human being. God has blessed this ability but at a cost, and he does not realize that this creature will create serious problems for him. The life that has been created is the one that ends most of the book's life, and the great achievement that Victor thinks turned

out to be a tragic end for him. The creation and destruction of life is related to the creature itself.

The Relationship Between Creator and Creature in Mary Shelley's *Frankenstein*

In *Frankenstein*, the creature learns more about what it is by reading famous books of the past. One of the most important books the creature reads is the novel of John Milton, Paradise Lost. By having the creature read Paradise Lost, Mary Shelley is able to contrast the idea of creation, and what it means to be a "creation" versus what it means to be a 'created'. John Milton presents Creation in Paradise Lost as a symbiotic relationship between creator and creation, because without one, the other would not flourish in its full potential. On the other hand, Mary Shelley's view of creation is completely opposite to that of John Milton. In *Frankenstein*, the entire novel focuses on an ongoing battle between creator and creation, where the creator wants any form of connection or association with his creator, while the creator regrets his creation and fears of what it is capable of. Another major contradiction in the relationship between them in both novels is that the "unconnected" creature in *Frankenstein* has much more free wish to do what it wants, but was less fulfilled with its own life and maker, whereas the highly attached creature Adam and

Eve have in Paradise Lost very strict rules about what they can and cannot, but they are very content with life and their creator.

In conclusion, the bond between creation and creator in John Milton's Paradise Lost and Mary Shelley's *Frankenstein* is radically different in terms of the true bond these parties formed with each other. But the legitimacy of these bonds can be largely due to the factor of free wish. Whether or not the Creator gives his creations away, it could have played a vital role in the kind of relationship he would end up forming with their creations. This argument can be seen in many opportunities across literature, and even in today's society. In the end, free wish is an important personal tool that can lead to the recovery of a character or the downfall of a character.

Frankenstein: Creator or Destroyer?

According to the Oxford English Dictionary, a creator is a person or thing that creates something or brings it into existence. In *Frankenstein,* the reader notices how Victor Frankenstein plays the rule of creator by bringing different genres to life. In creating this genre, Frankenstein does not realize that this creation will reflex him, which will later become a monster. Not only does Victor rush into his work to prove his knowledge, but he also does not think much about

the consequences that lead to the beast feeling lonely and rejected. Because of all the rejection he receives, including his creator, the beast turns against humanity and all what his creator loves. Therefore, Frankenstein is a selfish person and creates the monster to reflex his identity and destroying Frankenstein himself. Playing the role of a creator, he created something that has its own flaws. So, recreating the feelings that Victor Frankenstein is currently feeling will isolate him, cause pain, and eventually destroy him.

In his attempt to be a god, Frankenstein creates the beast, which does not work as he wants because, unlike God, humans have deficiencies and mistakes. From the monster's point of view, the reader concludes how the monster doesn't understand why it is being treated the way it is. It does not understand why it has been created, nor even who its creator is:

> *"What was I? Of my creation and creator I was absolutely ignorant, but I knew that I possessed no money, no friends, no kind of property. I was, besides, endued with a figure hideously deformed and loathsome; I was not even of the same nature as man. I was more agile than they and could subsist upon coarser diet; I bore the extremes of heat and cold with less injury to my frame; my stature far exceeded theirs. When I looked around I saw and heard of none*

like me. Was I, then, a monster, a blot upon the earth, from which all

men fled and whom all men disowned? (Frankenstein, p 107).

The ugly character the monster describes is the result of Frankenstein's hasty action. Selfishness in seeking more knowledge and proving this knowledge does not let Frankenstein see that this creation is doomed. The reader would say that Frankenstein's selfishness does not allow him to think about how things would change once the creature comes back to life. He is too absorbed in striving for the impossible, chasing after what no other human had ever done. The way he brought the creature to life was unnatural. There is nothing natural in this creation, so he does not have the instinct to love what he brought to life.

It can be noticed how miserable does Frankenstein feel upon seeing his creation when he first meets him, saying:

"I realized, when the figure came close, (the spectacle is enormous

and stifled!) that it was the wretch that you had created... the

ugliness made him so terrible to human eyes" (Frankenstein, p 113).

Although Frankenstein created the monster, he is horrified by the way it looks, and fails to see that the monsters' feelings are so human. How terrified

Frankenstein is at the appearance of a monster is how terrifying he is. Yet, the monster is nothing but a selfie of a Frankenstein person, he never stops and thinks about how the monster feels. Even when he starts to see how this hatred they feel for each other begins to devour them, he never stops to think of himself. Frankenstein allows his savage character to destroy the monster, not only emotionally, but also mentally, emotionally and physically.

Although Frankenstein knows that everything that happens is his fault, and that he has not fulfilled his duties as a "creator," he lets his anger toward the beast control him as he calls the beast "the devil". It is an interesting term used to describe the creation made up of his character. Frankenstein, basically, calls himself the Devil. On the other hand, the beast says to Frankenstein:

> *" Yet you, my creator, detest and spurn me, thy creature, to whom thou art by ties only dissoluble by the annihilation of one of us. You want to kill me; how dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind"* (*Frankenstein*, p 77).

The monster asks for some sympathy from its creator, and wants another creature for his own, so that he may have a fellow. Frankenstein also fails to

give the monster the deep feelings it wants. He fails to go beyond the physical aspect and human emotion and compassion. The reader thinks he is again proving to be the same beast. Although Frankenstein rejects him, the monster has no one else to turn to other than his creator. Therefore, they are related to life because Frankenstein wanted to play god's role in creating his own race.

The beast realizes that no one can understand it even though it is very similar to humans because it is created in a different way, and therefore has different characteristics:

> *"I was not even the same nature as man. I was more agile than they, and could subsist upon coarser diet… Was I then a monster, a blot upon the earth, from which all men fled, and whom all men disowned?"* (*Frankenstein*, p 96).

In its desire for knowledge and wish to play the role of the creator, Frankenstein doesn`t think about the consequences or what the creator will be. He is very selfish and only cares about himself, making the monster goes through everything he is doing because he doesn't think deeply about the consequences of his actions. Finally, the monster realizes the consequences of his actions once Frankenstein dies. The beast says:

> *"I have dedicated my Creator, the chosen specimen of all that is*
>
> *worthy of love and admiration among men, to misery. I have chased*
>
> *him even to that irreparable ruin"* (*Frankenstein*, p 122).

Thus, both Victor and the monster appear as victims at the end of the novel. Victor's bride and ambition to surpass in science are the main causes of the sufferance they go through.

The relation between both creatures, Pygmalion and Frankenstein, and their creators and society

Whale (2020) argues that both authors, Bernard Shaw and Shelley, integrate the theme of creation in their works, but in different ways. They act as the god of their creatures regardless of their needs; for instance, Eliza is considered as an experiment tool for Higgins without paying any attention to her feelings as a human being and as a woman. She is sincere to him and achieves what she is asked, with her hard work, probably to attract him. Frankenstein creates the monster as a result of ambition, but when he discovers that the appearance of the creature is ugly, he draws back and lets it face its own fate. Accordingly, both creatures are transformed to another environment by force, they don't obey their creators all the way long, and they are frustrated and lost.

Nevertheless, Eliza succeeds in her mission and can act as a duchess. On the other hand, both creatures regret their creation, and denied by their creators and the society, and both have needs, which is their creators' responsibility to provide them with company and love. However, Eliza has the ability to be part of the community as new identity.

The appearance of both creatures is considered to be a fundamental factor in determining the kind of the relation and acceptance by the surrounding society. For instance, Eliza's appearance draws Higgins' attention initially to choose her in order to do his experiment. Even her father, Doolittle does not recognize her after she changes her dress and her appearance. One basic indication that Higgins mentioned about his experiment is that nobody will be able to recognize Eliza after he is done with her in terms of her accent, behavior and appearance. On the other hand, the monster in *Frankenstein* has been abandoned by Victor because of its terrifying appearance, then it transforms to a criminal because nobody in the society wants to listen or talk with it due to its appearance.

Consequently, both characters are considered to be victims of their creators and of the society. The Monster is the victim because his creator abandons him, his appearance affects his relationship with the people he meets,

and his desire to feel loved. To begin, his creator abandons him. Victor creates Frankenstein, but is afraid of him. In Pygmalion, Eliza is used to the way Higgins treats her; she may even believe it is normal for an upper-class woman to be treated this way by a man. While she does yearn for kindness, the truth is, her father also treated her this way; to some extent, she is used to it. This does not mean she likes being abused. The truth is, like many women who end up feeling trapped in an abusive relationship, her self-esteem was being crushed by a magnitude of cruelty mixed with just enough moments of kindness to keep her devastated and confused. So when one thinks about Eliza Doolittle and the happy Hollywood-ending of her returning to Higgins, do not blame Eliza; she is merely the victim searching for compassion, affection and her lost dignity.

Chapter Five

5. Conclusion and Recommendations

5.1 Conclusion

Both George Bernard Shaw in *Pygmalion* and Mary Shelley in *Frankenstein* deploys the notion of creation in order to effect on social, political and cultural issues as well as on human relationships. While the two works are similar in their indication of the idea of creation, they are different in terms of what they try to achieve. While professor Higgins endeavors to create a new social identity of Eliza in *Pygmalion*, Victor creates a human body out of pride and vanity. Both Higgins and Victor ignore the emotions and the dignity of their creations. Higgin's mistreatment of Eliza reflects the social and economic ills of a capitalist society. On the other hand, Victor's neglecting of the monster reflects human vanity and pride. Thus, it can be argued that both works make use of the notion of creation to serve a different perspective.

A close reading of *Pygmalion* gives us a great opportunity to understand how George Bernard Shaw uses the notion of creation in this play to express his socialist views and to criticize capitalistic practices in the English society. The play presents Higgins' exercise of strength upon Eliza as the strong

relationship that the capitalist applies to workers. It provides colonel Pickering and Mrs. Higgins' support for Eliza's struggle as support for many socialists of labor movements. Moreover, through the play Shaw encourages every labor movement to win the struggle for better living conditions as Eliza did in *Pygmalion*.

Through the dialogue and the behavior of some characters, *Pygmalion* reflects the situation in capitalist society. Henry Higgins tries to create a new identity for Eliza through changing her accent and appearance. According to the story of Eliza and Higgins, Shaw tries to influence on social norms of the English society of the nineteenth century, which is dominated by capitalistic norms. Mrs. Pearce and Alfred Doolittle suffer from a social system that makes it difficult for them to end their poverty and to improve the quality of their life. Eliza who struggles to peruse a better life finds herself obliged to acquire a new accent so she can own a flower shop. All these characters draw the attention of the reader to the class struggle in a capitalist society. The play sheds light on the struggle of the working class and the pain and agony they suffer in order to sustain themselves in a capitalist society.

In Mary Shelley's *Frankenstein*, Victor creates a monster out of pride and vanity. Through creating the monster, Victor fulfills his desire of excelling in

science. However, Victor appears as a mean "creator" who ignores the needs and the emotions of his creation. Yet, Victor creates the monster, then the monster runs off, hurting others, and even killing Victor's brother, William. Thus, Victor's passion and desire for superiority in science provokes him to create the monster who ends up causing himself much pain and agony. Through such depictions of Victor, Shelley criticizes some human traits such as vanity and pride. Thus, one can argue that Shelley makes use of the notion of creation to influence on human vanity and pride.

5.2 Recommendations

After conducting this study, the researcher recommends more research to be conducted on the two works, focusing primarily on the psychology of both characters. The characters of Eliza and the monster need to be studied from a psychological perspective to examine the impact of the relationship between them and their creators.

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