REFLECTION OF SOCIAL LIFE IN THE CHARACTERS OF THE LIFE-CREATION AND WORKS OF BERNARD SHAW

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Abstract. *An analysis of the play's plot elements and characters was carried out in order to identify the artistic logic of the plot development, the specifics of the conflict and the evolution of the characters. Henry Higgins's belief that a person is his language, that by changing a person's speech, one can change his life and destiny, fits well with the problems of analytical philosophy of that time.*

Keywords: *myth, analytical philosophy, neomythologism.*

INTRODUCTION

One of the distinctive features of the intellectual culture of the early 20th century is a critical rethinking of previous ones and the search for new ideas and meanings. In connection with the tendency to distrust the rationalistic concepts of the 19th century, interest in the primordial and eternal myth is becoming more and more vivid: this tendency is called neo-mythologism. According to V.P. Rudnev, George Bernard Shaw "grabbed on the fly ideas floating in the air" and his comedy "Pygmalion" (1913) is "one of the first texts of European neo-mythologism, although still somewhat naively and superficially understood" [1, p. 319]. The originality of Shaw's neo-mythologism, as proven in the article by V.I. Kravchenko, is that myth is not so much used in the fabric of a work of art as it "highlights the plot, feeds it with allusions and reminiscences" [2, p. 24], original, as was typical only of J.B. Shaw, reinterpreting the essence of the traditional myth of Pygmalion and Galatea.

MATERIALS AND METHODS

Another idea that Shaw "grabbed on the fly" was the problem of analytical philosophy. A characteristic feature of this philosophizing was a detailed study of

language in order to solve philosophical problems, based on modern achievements of logic and linguistics. "Consciously or unconsciously, the sensitive Bernard Shaw showed at the beginning of the twentieth century that a person is what he says, a person is his language, his speech activity. Such a shift from social problems to aesthetic ones in a broad sense was characteristic of the beginning of the twentieth century. in general, but in Shaw's play one can hear clearly non-random echoes of the emerging new ideology - analytical philosophy: the founders of this new philosophy, Bertrand Russell and George Edward Moore, teach near London. The original version of analytical philosophy - logical positivism - reduced all problems to problems of language" [1, p. 319]. However, Shaw would not be himself if he did not interpret new ideas in an original way. Likewise, in the play "Pygmalion" J.B. Shaw presents the concept of the connection between man and his language, which he develops in his own way through the plot of his work.

RESULTS AND DISCUSSION

In the comedy "Pygmalion" the bearer of the concept is Henry Higgins. He pronounces the key words containing the essence of the author's idea in the first act: "Look at this girl! Have you heard what jargon she speaks? This jargon forever chained her to the panel. So, sir, give me three months, and this girl will pass for a duchess at a reception at any embassy. I can even get her a job as a maid or saleswoman in a store, where you have to speak absolutely impeccably..." [4, p. 220]. Higgins is a fanatic of his work, an intellectual. First of all, he tries to interest himself to work with Eliza. And also find something worthy in it, so as not to waste time. Higgins became interested not so much in Eliza as in a number of measures that he had to take. He immediately got excited about work. He "perceives Eliza herself as an inanimate creature, as if in front of him is "not a woman, but a piece of wood"" [2, p. 26], because her social position does not correspond to Higgins' position. This is why Higgins does not believe that Eliza can have any feelings: he believes that she only has developed needs. He bypasses all other arguments, leaving them unanswered.

Higgins, encouraged by his work and its positive results, says: "Good game!

Understand, Mom, I have never taken on such difficult work in my life. You can't even imagine how interesting it is to take a person, give him a new speech, and with the help of this speech make him completely different. After all, this means eliminating the gulf separating the classes and souls of people." [4, p. 260]. Ultimately, he likes the position of a creator, the creator of a new person, and besides, this allows him to show his capabilities. Eliza remembers exercises well and learns easily, which greatly facilitates his efforts. In addition, she monitored his personal affairs and meetings, and helped around the house. Eliza actually turned out to be better than Higgins imagined. Sometimes she received praise from the teacher. However, he speaks of the end of the experiment as a long-awaited event. What seemed interesting to him a few months ago, upon completion, tired him. But the experiment is over, but the habits remain the same: Eliza is no longer needed as a subject of research, but she has already become a necessary part in Higgins' life. The fact that Eliza protested made the "professor of phonetics" bewildered. Eliza's inner world remained a mystery to him, although he tried to explain to himself what was happening. But the essence of the protest is that he attributed Eliza's successes only to his teaching methods. As for the ward herself, the success of the experiment might not have happened if she herself had not been interested in it. No matter how Higgins treated Eliza, she was able to prove herself. By mentioning her honesty, she deliberately separated herself from the girls of her circle. Thus, she proved that a low level of origin does not mean a lack of decency and spiritual nobility. Both a lady and a street flower seller can have these qualities. Eliza feels resentment, a feeling of loneliness, and uselessness after the experiment, as if she were an object that was used and abandoned.

CONCLUSION

Unable to bear unrequited love, he turned to the goddess of love, Aphrodite, with a prayer for a wife as beautiful as his creation. Aphrodite, touched by such love, revived the statue, which later became Pygmalion's wife and gave him children. The plot of the play deviates from the narrative of the myth. Bernard Shaw introduces Higgins to the public in the role of Pygmalion, who creates Galatea from

Eliza. But Eliza herself considers Pickering her Pygmalion. Moreover, Eliza is ready to act as Pygmalion in relation to Freddie. Only love is not born between the main characters, as readers expect. The author offers the public an open ending, leaving them to figure everything out for themselves.

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