

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

Literature does not stand in isolation. It arises in its strong connection with other elements outside the text. One of the most obvious elements is social context. This is to say that literature never exists without any reciprocal relationship with social condition, political issue, and economic situation at the time when a literary work is written. Most sociologists of craftsmanship and Marxist advocates accept that writing is the expression of society. Each society has its claim creative generation to depict its social marvel, human intercut, and political or financial issues. Louis Althusser, for illustration, through his generation hypothesis, contends that writing is impacted by prevailing authority or winning belief system of a society that shapes the authors' worldview in creating expressions (Bressler, 1999: 217).

The authors' creative ability is gotten a handle on as the most qualified to utilize certain social marvel or occasion to be a tasteful item in shapes of plays, sonnets, and books to reflect and reflect certain thoughts and values supported by a specific social community. These works prosper from and root in certain social conditions and so ended up a social generation. The author, who speak to society of a given period, deliver scholarly works based on a certain social setting. As individuals of society, they associated with numerous individuals. They witness what individuals involvement and feel as the suggestion of destitution, social and financial treachery, political precariousness, wars, innovative innovation in modern mechanical time, and the development of other ways of considering almost numerous viewpoints of life. Produced by all those actualities they at that point type in their sonnets or plays or books. Here, creators play parts as representatives and ladies who voice the real social circumstance through their works. From this point of view, the ultimate source of the works isn't the person creator but or maybe the social circumstance from which the creators develop and of which they part as the birthing assistants who help the birth of scholarly pieces. In reality, they don't type in from their possess insightful but from the energy, they capture from the

society where they live. In agreement with this concept, Barry (1995,158) states that rather than seeing creators as essentially independent 'inspired' people whose 'genius' and inventive creative energy empowers them to bring forward unique and ageless works of craftsmanship, the Marxist sees them as continually shaped by their social setting.

The material object of this thesis is *Pygmalion* – a play composed by George Bernard Shaw; a craftsmanship faultfinder, a social reformer, and a communist teacher. His assembly with Henry George in 1884 who proposed that national income ought to be collected by a single charge on arriving instead of by various charges on a few things – and his modern associate to the works of Karl Marx presented by H.M. Hyndman was considered as a turning point in Shaw's life that coordinated him to be an extremist in Fabian Society and Social Law based Alliance.

Composed in Britain between 1913 and 1916, *Pygmalion* may be a comedy approximately a phonetics expert, teacher Henry Higgins, who endeavors to create a woman out of an uneducated bloom girl for his phonetic and social explore. The comedian subtlety is found within the vision of the imprudence, they need for understanding and the idiocy of the teacher who considers that social recreation can be simply conducted by instructing English individuals to talk the legitimate dialect. In this sense, *Pygmalion* could be a satirical comedy that not as it were invigorated its group of onlookers to giggle but moreover parodies certain social obliviousness and bad form. In truth, course qualification isn't basically the matter of a distinctive way of talking but a reality of the nearness of capital holding lesson and the working lesson as the result of the concept and the hone of a capitalist framework.

Shaw focuses out how dialect makes divisions in society based on the reality that the way one talks a dialect shows their social lesson. The scene within the porch of St Paul's Church may be a brilliant presentation to the play since in that little range and inside a brief space of time, Shaw has uncovered to his gathering of people a little cross-section of English society. Eliza and the bystanders possess the lower lesson in society. Colonel Pickering speaks to the drive and specialist of that society utilized with a few charity and humankind

sense. Freddy and his mother and sister are the agents of inadequate culture, whereas Higgins himself is the control of the mental and the social design, as he himself continues to brag,

**HIGGINS:** 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. I could even get her a place as lady's maid or shop assistant, which requires better English. (Shaw, 1916: 18)

Shaw appears unequivocally the distinctive way of talking among individuals who are seeking to protect amid an overwhelming rain beneath the colonnade of St. Paul's Church, Covent Plant. The chaotic way of expressing words appeared by Eliza and the bystanders demonstrates that they are from lower lessons bolstered by their ill-mannered, ignoble, coarse, and messy execution. Whereas the unobtrusive way of talking performed by Colonel Pickering, the Eynsford Slopes, and Higgins appears that they are from the higher social courses who are characterized by well-mannered, well-spoken, socially refined, having civilized benefits backed by riches and instruction. *Pygmalion* tests critical issues approximately social lesson division based on the way individuals talk their dialect and Shaw is the birthing assistant who makes a difference in the birth of this popular play.

Really, long time sometime recently the mechanical insurgency, there had been a social class divisions in Britain with respect to the primitive society's arrangement on land-tenure. There were, as educated by Gregg (1957: 20), five classes associated with the arrival. They were the master of a house who was the biggest landowner within the town and the lawful proprietor of no man's land, the freeholders who had been famous from the Tudor times for their durable freedom and were considered as the spine of Britain, individuals who held they are arriving by shifting residencies (but who all paid lease for it), the squatters and cottagers who had no arrive but may construct cabins on the no man's land to bolster pigs or to field bovines or to assemble kindling from the forest and cut turf from the squander, and the cultivate hirelings and laborers who worked for the ranchers. When the industrial revolution occurred – in the

period of the late 18th and early 19th centuries – the notion of class changed. Kuper (1996, 90) asserts,

In the course of the first decades of the nineteenth century the term class gradually replaced estates, ranks and orders as the major word used to denote divisions within society. The change of vocabulary reflected the diminishing significance of rank and ascribed or inherited qualities in general, and the growing importance of possessions and income among the determinants of the social position.

Since this period of time, course not alludes just to the existing social groups but too to the modern characteristics of social classes in mechanical society. It is the modern social divisions created by a better approach of intuitive and behavior among individuals based on the ownership of capital – the capital proprietor and the waged workers. Course, here, has a financial meaning found within the financial handle of generation, conveyance, and utilization. In this economic handle and connection, each ‘class’ gives their extraordinary contribution and gets in several sums the labor wage depends on their position within the manufacturing plant. This idea makes a clear cut distinction between the owners of the fabricate (the capitalists) whose job depends on the benefits of the company and the workers (the working lesson) who work within the fabricates by offering their work control.

As a social reformer, Shaw was so concerned with that unused climate of human interaction and behavior in society. All discoursed between Higgins and Eliza in *Pygmalion*, for occurrence, are intentionally made to depict how the upper lesson treats the lower course. Eliza speaks to the lower lesson individuals in Britain who endeavor for way better life since of the destitution they confront. Shaw satirizes the social standards of his time through a comedy almost Eliza who needs to move forward her life by learning an appropriate way of talking in Higgins’ research facility. In the early eighteen ‘eighties there was constant and increasing unemployment in London and much social distress of a kind altogether unfamiliar today. Shaw was deeply impressed by the widespread poverty, and being not far from poverty himself (Purdum, 1964:9).

This citation advises that by the conclusion of the nineteenth century, caused by the awesome impact of mechanical insurgency enduring for more or

less one century, destitution had gotten to be an issue in more complicated measurements. Happening at a time when the impact of the mechanical framework in the industry for the mass items and the disregarding of the human manual framework in the domestic industry for person items, the destitution constituted a genuine danger to national soundness. Industrialization had brought a statistic move causing numerous more incompetent laborers to look for work within the city. So, humankind and open intrigued was coordinated to the issue of the destitute. Shaw's socialism was the outcome of his passion for order. His constant charge against the existing social order was that it was inefficient, wasteful, cruel, stupid, and shameful. Highly individualistic as he was, he was opposed to any form of anarchy, which he considered the existing order to be (Purdom, 1964: 99).

With his solid foundation in financial matters and legislative issues, Shaw's socialist viewpoint responds toward the issue through his works – one of them is *Pygmalion* – with a trust for human advancement. His political feeling energized him to found The Fabian Society in 1884, a communist political organization devoted to changing Britain into a communist state, not by transformation but by efficient dynamic enactment, bolstered by influence and mass instruction. Through this organization, he has begun to form communism a commonsense, protected, and respectable conviction. He took portion in all contentions of the age and got to be a celebrated speaker, in spite of the fact that continuously unpaid. At the common decision of 1892, the Fabians actuated the Generous Party to receive their 'New Castle program' of social change. Having won the race on it, the Liberals rapidly dropped it; and the Fabians decided to create their claim political gather. The result of their difficult endeavors is the appearance of the Work Party in parliament in 1906 (Arnstein, 1988: 195).

In 1914, World War I or the Incredible War started with the death of Archduke Ferdinand of Austria in Sarajevo, Bosnia (Galens, 1998). Actually, Shaw's intrigued in instruction anticipating the appalling pulverization of human life due to wars were illustrated in *Pygmalion* too. Awesome Britain was still a colonial control with colonies within the Pacific, Atlantic, Africa,

and the Caribbean. Ruler Victoria characterized the times with a set of values called Victorianism which rotated around social highmindedness, home life, and certainty based on the development of information and the control of contemplated contention to alter society.

In 1956, *Pygmalion* was adjusted into a melodic play entitled *My Reasonable Woman* by American tune journalists: Alan Jay Lerner and Frederick Loewe. It got to be one of the foremost commercially fruitful plays within the history of worldwide melodic theater that pulls in millions of spectators in more than 21 nations (particularly within the two most compelling and popular theaters: Unused York's Broadway and London's West Conclusion), interpreted into 11 dialects, played in thousands of performances, and takes extraordinary money related benefit from the ticket offer. Shepard's article within The Unused York Times (October 21, 1964: 56), claims that,

The musical adaptation of George Bernard Shaw's *Pygmalion*, by Alan Jay Lerner and Frederick Loewe, has been jingling tunefully at box offices ever since the first curtain was raised on Broadway on March 15, 1956. Since that date, the show has smashed records blithely. A six-and-a-half-year Broadway run was seen by 3,750,000 persons (60,000 of them standees), who paid \$20,233,918 to see 2,717 performances. The show has played in 21 countries from Iceland to Japan, where 15 million playgoers have paid more than \$30 million in pounds, marks, yen and pesos to enjoy, in 11 languages. In England, it had a record run of five and a half years 2,281 performances.

In 1964, upheld by its extraordinary victory as a melodic play, *My Reasonable Woman* was created as a film coordinated by George Cukor beneath the same title. It won a few grants such as Oscar Grant, Tony Grant, Olivier Grant, Show Work area Grant, and Theater World Grant in different categories such as the leading melodic, the leading actor and performing artist in musical, the leading picturesque plan, the finest choreography, the most excellent outfit plan, the leading conductor and melodic chief, the extraordinary included performing artist in melodic, and the extraordinary melodic generation (Shepard, 1964:67).

The realities that *Pygmalion* is composed of a really noticeable writer who is additionally a social reformer, that *Pygmalion* includes an incredible engaging quality when it is adjusted into a melodic play entitled *My*

Reasonable Woman, which *Pygmalion* reflects the social refinement and human misuse in the mechanical environment in Britain has energized the author of this proposition to choose it as the fabric protest of his investigation. Centering on the issue almost course battle as the response of the most character, the author of this proposition chooses to entitle his thesis *CLASS STRUGGLE IN CAPITALIST SOCIETY AS DEPICTED IN GEORGE BERNARD SHAW'S PYGMALION*. The analysis will be utilized by utilizing sociological approach as the foremost appropriate way to reply to the inquire about questions deal with the social conditions that propel the most character to do lesson battle.

There are numerous modes of course battle practiced by individuals of the lower lesson to reach a higher social course. The foremost common ways we know through human history are lesson battle through viciousness, common transformation, and the fascism of the working class (Wilczynski, 1984: 343). In this investigation, course battle is caught on as an extraordinary exertion of a certain part of society to have a way better life not through savagery or transformation but through instruction and self-awareness as free and free social creatures. The decision to struggle for a distant better a much better a higher stronger; an improved a much better and more joyful life is an autonomous choice made in free climate and full awareness as an honorable human being. It implies that one ought to act as the subject of his possess life, not as the question abused by others. The author accepts that person fulfillment and freedom are of prime significance.

## 1.2 Statement of Problem

The near perusing on *Pygmalion* uncovers the play's social settings symbolized by the characters' behaviors, exchanges, and way of considering. Their behaviors picture how they see the social world. The exchanges in each act appear how they create a social interaction as the representation of human interaction and social intercut in genuine life. Their demeanors reflect how human creatures act independently and collectively to construct up their relationship in society.

In this proposition, the analyst centers his examination basically on the social viewpoints of the lesson battle spoken to by Eliza's crave to achieve a way better life and higher status than a bloom young lady in society. Since there are so numerous plays composed by Shaw, the author as it were chooses *Pygmalion* as a single chosen play to be his fabric question or think about. It is accepted that this play contains the message on lesson struggle in capitalist society to communicate to the gathering of people. Since Shaw may be a communist and one of the key figures within the foundation of the Fabian Society – a middle-class communist bunch who accepted that social change ought to come through the continuous instruction of the individuals and through changes in mental and political life, not through insurgency – the hypotheses utilized are socialist perspectives based on Marxist educating. The elaboration within the expository chapters centers on the social condition that energizes the most character of *Pygmalion* battle for distant better improved a distant better social status.

Based on the information in the background of the study, there are two main questions to be answered through this thesis,

1. What social conditions in capitalist society are portrayed by *Pygmalion*?
2. What is the main character's reaction to the social conditions that portrays the working class struggle in capitalist society?

The primary address bargains with the social condition that's portrayed in *Pygmalion*. To reply to this address the author uses a sociological approach to see the relationship between the society within the play and the genuine society within the conclusion of the nineteenth century and the early twentieth century. The depiction of the society both within the play and in genuine life at the given time helps the author to reply to the moment address and get it why the most character within the play chooses to do lesson battle. This moment address is analyzed by utilizing Marxist feedback since class struggle which more often than not leads to lesson strife – that performed by Shaw in *Pygmalion* satirically - is one of the most concerns in Marxism.

### **1.3 The Objectives of the Study**



Since the investigation of this proposition bargains with the social condition and the character's lesson battle delineated in *Pygmalion*, so the goals of the ponder are:

1. The presentation of social condition in capitalist society in England in the end of nineteenth century and the early twentieth century that become the background of the production of *Pygmalion*.
2. The presentation of the main character's reactions to the social conditions as the portrait of the working class struggle in capitalist society.

The primary objective is explained in Chapter IV with the most examination on social conditions in capitalist society in Britain. This assumption emerges from the conviction that *Pygmalion* could be a social report that reflects the society at the time when it was composed and so can be utilized to depict the social condition as well. Whereas the moment objective is analyzed in Chapter IV to confirm speculation that certain social condition of society builds up in its individuals an extraordinary response whether to stay survive beneath any life abuse or – more than to be survived – to battle to accomplish higher social and financial status. The examination utilized to attain these two goals will be based on the characters' explanations, judgments or comments expressed unequivocally within the play that appears their behaviors, sentiments, and contemplations on both the social condition they are locks in and the response toward the social conditions.

#### **1.4 The Significance of the Study**

With respect to to the targets of this ponder, the primary commitment this proposal may offer is that the perusers may know the social condition in capitalist society in Britain within the time of more or less one century prior and how the soul of course battle has affected the labor developments at that time. In this sense, this consider makes a difference the perusers in Indonesia in this period – counting the understudies of English and indeed my institution in Padang – to get it the reason why labor development was so prevalent in capitalist society as the way to endeavor for working-class' rights and opportunity. Labor development emerges from the fact that most laborers are abused, dehumanized, and so pauperized by the capitalist framework.

The moment commitment is the understanding the perusers may get in accordance with Marxist education. The breaking up of the USSR within the late 1980s and other states within the Balkan locale till the early a long time of the 21st century lead numerous individuals to draw a conclusion that Marxism has come to its conclusion at the same seconds with the passing of those communist and communist nations. But it is, of course, not the right conclusion at all. The Marxist concept is still and will continuously be one of the foremost persuasive choices when the sociopolitical battles bargain with the working course destiny and welfare. Marxism, as expressed by Bressler (1999: 211), subtle elements a arrange for changing the world from a put of fanaticism, scorn, and struggle due to course battle to a classless society where riches, opportunity, and instruction are open for all individuals. Maybe usually the reply to why Marxist concepts will never vanish from human intellect.

Propelled by this ponder, ideally, this thesis can propel other analysts to do studies on other subject bargains with the battle for human advancement in other Shaw's works. Besides, as distant as the circumstance is conceivable, this thinks about moreover energizes the perusers to bolster everybody who battles for a way better life.

### **1.5 Review on Related Studies**

There have been numerous pundits who compose scholarly reactions of *Pygmalion* as one of the foremost vital plays of Shaw. All these ponders offer assistance the author of this proposal to relate his analysis on the issue he is working on, to supply a setting for his inquire about, to empower him to memorize from past speculations on the subject, and to guarantee the perusers that the investigation has not been done sometime recently.

*Pygmalion* was composed within the age when the sentimental soul was supplanted by the spirit of authenticity. Shaw regularly rehashed that watched life is the subject of his plays that fit most clearly beneath the rubric of authenticity – mainly, maybe, since their subjects are ghetto life condition, landlordism, prostitution, and cockney impossible to miss dialect. Shaw points real life as the initial source of his show by expressing, “I ... have collected slum rents weekly with these hands, and for four and a half years have been

behind the scenes of the middle class landowner.” After triumphantly quoting several military authorities to authenticate the verisimilitude of Bluntschli’s words and actions in *Arms and the Man*, he rhetorically admitted, “I created nothing; I invented nothing; I imagined nothing; I perverted nothing; I simply discovered drama in real life.” Even the mythic and almost fairy-tale transformation of the flower-girl ‘Galatea’ by the phonetician ‘*Pygmalion*’, says Shaw in his Preface to *Pygmalion*, “is neither impossible nor uncommon” (Dukore, 1973:7-9).

*Pygmalion* highlights the complexity of inborn in human connections and reflects how the issues ought to be overcome. From a sociological point of view, *Pygmalion* spoofs and satirizes the capitalist society within the early twentieth century. It is utilized as the medium of mass instruction since it contains pedantic values as one of the most grounded voices to impact the open conclusion to change their life. By considering Shaw’s *Pygmalion* as ‘a common history’, Bentley (1988 :14) underlines the part of *Pygmalion* in criticizing the society. He states,

*Pygmalion* is a serious parody, a translation into the language of "natural history." The primary inversion is that of *Pygmalion*'s character. The *Pygmalion* of Romance turns a statue into a human being. The *Pygmalion* of "natural history" tries to turn a human being into a statue, tries to make of Eliza Doolittle a mechanical doll in the role of a duchess

It is substantial for Bentley that Shaw’s *Pygmalion* may be a parody of the social circumstance. The reversal that’s intended planned by Shaw is considered as the way to criticize the effective impact held by the administering class to treat other individuals as they wish. The problem that’s depicted by *Pygmalion* agreeing to Bentley may be a framework that exists in a society where the misuse of human creatures is practiced; indeed more than the abuse of mankind, there moreover exists the hone of dehumanization. Men are treated as statues or mechanical dolls as can be clearly seen that Higgins cannot treat Eliza and others compassionately. He sees them as it was a protest to realize his exploratory objectives. Whereas the utilize of ‘natural history’ in *Pygmalion* appears how Shaw holds the naturalism he gets from Ibsen, for the

most part, to supplant sentiment with the story that pictures the genuine social circumstance in Britain.

It appears that Shaw is clearly disregarding the engaging substance of the play by his request on didacticism. He brings into the public's recognition that a play can be utilized to instruct the society how to make strides human life. A play might not be simply sentimental but must be too instructional. Within the Introduce of *Pygmalion*, It (*Pygmalion*) is so escalation and intentionally instructional, and its subject is regarded so dry, that I charm in tossing it at the head of wiseacres who rehash the parrot cry that craftsmanship ought to never be educational. It goes to demonstrate my dispute that craftsmanship ought to never be anything else (Shaw, 1916: 7).

*Pygmalion* is tended to the group of onlookers who considers the movement of observing a play as a mental movement, not only an engaging movement that needs as it were enthusiastic inclusion. The gatherings of people are inquired to utilize not as it was there feeling to appreciate the play but moreover their thought to get a handle on the message. Subsequently, *Pygmalion* was not truly alluring when it was, to begin with created on April 11, 1914, with Mrs. Patrick Campbell playing Eliza and Beerbohm Tree playing the portion of Higgins. It emerges within the audience's intellect numerous questions particularly the address approximately the conclusion of the play; an address that was replied by Shaw one year after the primary execution by composing the Continuation or Epilog (Shaw, 1916: 67).

In line with Shaw's statement about the didactic aspect of *Pygmalion*, Berst (1988: 59) underlines that,

The didacticism of *Pygmalion* is thus important primarily as it informs the action, providing a ballast of social observation and giving further dimension to the characters. By themselves, the didactic message regarding phonetics may be interesting and the social didacticism may be true, but the phonetic lesson is scarcely world-shaking and the social implications are rather obvious.

Through *Pygmalion*, Shaw offers to his group of onlookers, not a pixie and mythic story as the group of onlookers gets from the Greek *Pygmalion* but a number of questions around the instruction of the human soul and heart. When the group of onlookers tunes in to the exchanges and watches each character's

word, it might happen that the gathering of people gets it a small more almost human life and the encompassing world. The group of onlookers, as in the case, gets modern information input to extend their viewpoint. In any case, since the human soul can be taught in an interminable assortment of ways, there's no clear message that can be extricated from *Pygmalion* and advertised to the world as the basic objectives of Shaw's development. Shaw offers his group of onlookers an assortment of engaging emotional pictures in which a number of genuine human issues are displayed in an emotional frame. To anticipate Shaw, and other writers, to open the mystery of life is to anticipate from him more than he can donate. Shaw offers to his group of onlookers the same encounter as Eliza—the passionate and mental autonomy of a free soul. Related to Crompton (1988 :46) For the issue around phonology, it is conceivable with a small examination to see that it is truly conducted and not discourse designs that give the clue to character contrasts in *Pygmalion*, emphasizes being, so to talk, simply their external clothing.

Berst and Crompton reconfirm Shaw's desire to the group of onlookers of the play to realize that the issue of phonetics isn't the central point of his play. By showing such a man as a phonetician, and it is to say that the phonetician himself is among the critical individuals in Britain at that time, Shaw needs to say that one can move forward his/her life by talking appropriate dialect and emphasize but the importance of phonetics isn't the foremost crucial. In this sense, *Pygmalion* can be called a play that communicates a really precise thought around the think about the English dialect in its connection with the nature of English society. It inquires a number of questions almost the relations that exist between people in society. The issue almost phonetics is as it were a venturing stone to inquire about other questions almost human creatures and the social suggestion the gathering of people confront in their everyday genuine life. The play (*Pygmalion*) is didactic: but what does it teach? It is clear that the play deals with an important social question and, as Shaw himself said: social questions are produced by the conflict of human institutions with human feeling. In this case the human institution is the class

structure of society, one of the most visible and distinguishing mark in England in nineteenth and early twentieth century, (Alexander, 1988 :20).

The struggle of human teaching with human feeling gets to be the most issue that is criticized by Shaw as he reflects within the struggle between characters in *Pygmalion*. The characters speak to a few classes in society. Society gets to be something critical in *Pygmalion* since as it was a society that develops course structure. And lesson structure agreeing to Shaw is something related to human states of mind and conduct, not to one's complement or way of talking. The genuine response to anyone's tongue is the affiliation of specific sorts of discourse with specific classes and specific conduct. Shaw employs this kind of viewpoint to form his *Pygmalion* a comedy since his concept of approximately conduct is contradicted to the social discernment around the way of talking. Crompton (1988: 47) argues,

He seems even to have harbored some limited admiration for the dignified code of manners of the Victorian period, though he found its artificialities cramping. He gives Mrs. Hill, Mrs. Higgins, and the Colonel exquisite manners to contrast with the Eliza's lack of them

*Pygmalion* contains the comedian sort of show since it emerges from the vision of the habit, the need for understanding, and the idiocy in society or in a specific man. It appears the defects in human nature as the subject matter of beguilement. This beguilement brings so numerous mocking viewpoints centered within the relationship between Higgins and Eliza. Comedian sort in dramatization, as expressed by Purdom (1964: 83), is the control to see the common bind of mankind, or a specific pickle of a person, as foolish and chuckling making. The genuine comedian does not set out to cause men to disregard who they are or to cover up their disappointments, but by stimulating giggling to increase their sensibilities and extend their hardware for life. The assault may be sharp and stinging, there may be bruises and stuns, but the point is changed. Shaw was a comedian class in this sense. Shaw contrasts the point of acing legitimate English as the way to induce superior work and as the exertion to procure the Standard English as requested by the English social structure. The primary is a financial objective, whereas the moment could be a social-cultural reason. As a viable and effective comedian class, he accepts that

the contrast between the Flower Girl and the duchess was a matter of human conduct and behaviors accomplished through great and qualified instruction. He moreover accepts that social status can be moved forward which the social class division isn't exclusively something related to hereditary legacy.

The writer of this thesis is very sure that *Pygmalion* is not written without any special purpose. It is composed in a circumstance when British individuals confronted numerous social issues which were now not basically that of the destitute but of the working class – a course that's misused and persecuted by the capitalist in industry. So, it is displayed to the groups of onlookers to coordinate and teach them to have social mindfulness with respect to the work development based on the course struggle between the capitalist and the specialists. It depicts the lesson strife that leads the persecuted lesson to a lesson battle to free themselves from human abuse, dehumanization, and destitution. It is exceptionally curiously to take note that the way Shaw employments to educate his group of onlookers is by displaying numerous inconsistencies that coherently ridiculous but uncover a kind of truth. He presents that it is crazy, for the occasion, that a Teacher of Phonetics – who experts his field so culminate and bragged that he can put any man inside two miles in London based on their way of talking – still considers that one's social lesson can be essentially changed by learning modern discourse in 6 months. However, this kind of catch 22 conjointly the invert of the Greek myth stir new mindfulness within the audience's intellect that mankind may not be generalized for anything destinations.

The writer also presents some previous findings, which related to this research, as follows:

Martha (2011) in his research entitled “*Class Struggle a Case Study of Festus Iyayi's Violence and Animata Sow Fall's The Beggars' Strike*”. The reason for this investigation is to investigate the meaning and imperative of course battle within the setting of the chosen writings. He found that the concept of lesson battle portrays the consistent strife among the existing strata in every society. Course battle isn't just a fight against capitalism; it may be a

consistent revolt against any social framework that makes a corrupt chain of command by which the frail and destitute are misused.

Tenriangka (2010) in her thesis "*The Woman Social Classes Issues in the Novel the Space between us*". The point of her inquire about is to analyze the social lesson of a lady within the lesson framework in India. She concluded that the foremost essential lesson refinement is between the effective and the frail. It can be happened by a few variables such as the financial structure of work and property and it is the reason why the lower classes need to against.

Rukmayanti (2007) in her thesis entitled "*The Struggle of a woman Geisha to Get Better Life: A Feminism Analysis on The Main Character of Arthur Golden's Memoirs of A Geisha*". The objective of the think about is to discover out the most character characterization and her battle to induce superior life. She employments a woman's rights approach and she found that within the battle of a lady to urge way better life could be an image of a solid and free lady who has highly survived in confronting the points of interest of life within the geisha society and succeeded in getting to be regarded, individual. It gets to be a great illustration for ladies within the entire society.

After comparing those three researches above, there is a similarity to the title which the writer analyzes. The similarity between the previous researches and this research is analyzing about class struggle. While the differences of those three researches above are the theories, Rukmayanti used feminism analysis to analyze class struggle. While, Tenriangka's thesis used the sociology of literature method and focused on class distinction, then, Martha focused on class struggle and used Marxist-Leninist theory. Therefore, the writer also focused on class struggle but the theory which was used is different except with Martha's thesis. The writer used Marxist theory.