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Operatic Motives in G. B. Shaw's Works

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Preface

Born into a musical and humanistic family, since my early childhood I have been a book lover, a theater goer and a musician. I continued these passions on my double studies, making my BA in English literature and MA in music. When I was writing my BA thesis about Shaw's play *Arms and the Man* I found out some operatic elements in the play. Amazed by this unexpected finding I decided to begin further exploration of Bernard Shaw's musical life and his artistic works looking for more operatic elements and links between drama and music.

Bernard Shaw was "born into a musical household [...] had an ambition to become an operatic baritone. [...] After abandoning professional criticism he followed development of music. [...] He was close Elgar's friend" (NGDMM, volume VII, 232-233)¹. Shaw's plays were influenced by the works of the greatest opera writers, such as Mozart or Wagner. His delight for Mozart was so great that " 'Don Giovanni' was his nickname [...] Mozart's opera haunted his work from the short story of 1887, *Don Giovanni Explains*, to *Man and Superman* of 1901 [...] the fourth play of *Back to Methuselah*, an ambitious scheme owing much to Wagner" (NGDMM, volume VII, 233). Fascinated by Shaw's musical personality and untypical, operatic compositions of his plays, I will analyze the operatic elements that appear in his works.²

To illustrate Shaw's style of writing according to the musical rules I will use his four plays: *Arms and the Man*, which sparked my interest in musical aspects of Shaw's works; *Man and Superman*, which is a continuation of Mozart's opera; *Major Barbara*, which contains elements from operatic versions of *Faust* and citations from Donizetti's *Lucia di Lammermoor*; and finally *Pygmalion*, which is now one of the best-known musicals - *My Fair Lady*. This selection of plays demonstrates also that Shaw's operatic inspiration derives from different composers and styles.

¹NGDMM stands for *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie Macmillan, London 1980

² This fragment contains statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

In my analysis of operatic elements in Bernard Shaw's works I will focus on different elements of the texts and their performances on the stage. First, I will examine the operatic structure of Shaw's plays. He does not divide acts into scenes, but builds them from small units presenting groups of characters. It reminds an opera where an act is divided into arias, duets, trios, quartets and ensembles. The number of characters appearing on the stage is also crucial for the tension management. Bernard Shaw, like a professional librettist, builds tension rising the number of performers on the stage, creates climaxes from ensembles and alternates strong tension scenes with relaxing scenes, decreasing the number of performers on the stage. He knowingly uses all operatic techniques.

I will also examine Shaw's elaborate stage directions and their two aspects: the decoration sets and music description. The author's stage designs are overwhelming with their size, complexity and lavishness. Such decoration sets can be only seen in the grand opera houses. Moreover, notes about incidental and diegetic music complete the illusion of the opera libretto. Shaw, like a composer, remembers to fulfill his presentation of the world through music. He quotes famous opera writers and uses sound to illustrate some events.

Finally, I will analyze the most operatic element of Shaw's plays, the operatic utterances of the characters. The primary texts contain dialogues created according to operatic rules. The characters speak simultaneously like singers in the opera. Their utterances have musical and rhythmic qualities. In the primary text Shaw also copies the elements of speech of the famous opera characters or even quotes them.

All these features create an extraordinary operatic style of writing. The author plays with the form of drama blending it with the structure of an opera. Shaw creates musical riddles for the audience saturating his plays with opera citations. He expects his audience be acquainted with the opera techniques and the greatest examples of this form. With this knowledge we can fully appreciate Shaw's works.

1. G. B. Shaw, a musical dramatist

George Bernard Shaw was not only a dramatist and a music critic, but a self-taught musician. He was very knowledgeable about music, as he was “born into a musical household headed by a trombone-playing father and singing mother”. (NGDMM, volume VII, 232)³. George John Vandeleur Lee, a well-known Dublin impresario, a singing teacher and a conductor living with the Shaw family, introduced very early Bernard Shaw to singing techniques and an Italian opera. As a result young Bernard Shaw had a burning ambition to become an operatic baritone and a deep conviction that “Don Giovanni was the most important item of his education”. (NGDMM, volume VII, 233).

After leaving his father in Dublin, an alcoholic who had no money for his son’s education, Bernard Shaw went to live together with his mother and sister in London. His mother was teaching singing and his sister “was trying to make a career singing in opera buffo”. (Peters 6) In London Bernard Shaw spent years on social and art studies in the Reading Room of the British Museum and he devoted also a lot of his free time to self-study of learning to play the piano.⁴ He started at the age of sixteen learning the musical notation and keyboard, but immediately after gaining this basic knowledge he started to fight his way through scores of operas working out his own fingering. (Wisenthal 284) Through these scores studies he “gained penetrating experiences of Victor Hugo and Schiller from Donizetti, Verdi, and Beethoven; of the Bible from Handel; of Goethe from Schumann, of Beaumarchais and Moliere from Mozart, and Merimee from Bizet, besides finding in Berlioz an unconscious interpreter of Edgar Allan Poe”. (Wisenthal 284)

The first opera score that Shaw learned to play on the piano was Mozart’s Don Giovanni, “as he wanted to start with something he knew well enough so that he would at least know whether the notes were right or wrong”. (Cox) His lifelong fascination with Mozart and delight with this masterpiece influenced his whole artistic career. “Don Giovanni’ was his nickname in the early London days and Mozart’s opera haunted his work”. (NGDMM, volume VII, 233). First, he “used the Don Juan story in a novel entitled *The Unsocial Socialist* in 1883”. (Cox) In 1887, he also wrote a short

³NGDMM stands for *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie, Macmillan, London 1980

⁴ See appendix 2

story, *Don Giovanni Explains* presenting the Don Juan story from the Shavian perspective. It tells a story of a young girl on a train going home from a performance of *Don Giovanni*. She encounters the ghost of Don Giovanni, who explains her that “his reputation as a philanderer has always been exaggerated and misunderstood, whereas he was always pursued by women and forced into love affairs.” (Cox) The ghost tells the girl his version of the story presented in the opera, clarifies his relationship with Donna Elvira and disappears. (Cox)

The most recognized presence of *Don Giovanni* in Shaw’s works is the play *Man and Superman: A Comedy and a Philosophy*, published in 1903. It is four-act play with a “dream-interlude” in the third act. It is a humorous love story of the main character unsuccessfully running away from his marriage with Ann Whitefield. (Cox) “The third act, the dream interlude, constitutes a continuation of the *Don Giovanni* story. It begins where the opera ends, namely when Don Giovanni descends into hell, and it is sometimes performed separately under the title of *Don Juan in Hell*.” (Cox) In the third act, when the main character dreams and descends into hell, he is talking with an old woman who suddenly transforms into young and beautiful Donna Anna. Suddenly, Donna Anna's father appears. He occasionally visits Hell as living in Heaven is boring for him. The comic action reveals the characters’ previous lives and the entrance of devil starts a discussion about democracy, morality and nature of Heaven and Hell. During this humorous conversation musicians are made the object of ridicule as “Don Juan complains that ‘hell is full of amateur musicians. Music is the brandy of the damned’”. (Cox)

In *Man and Superman* Shaw uses the Don Giovanni libretto for parody purposes. What is more, the whole Hell scene is completely operatic. Shaw employs in his drama a series of operatic “solos, duets, trios and quartets analogous to the first act of the opera *Don Giovanni*”. (Cox) “It is the thematic and musical centre of Shaw’s version of *Don Giovanni*” and it includes in the text different music citations for every entrance of the character. (Wisenthal 288) But all these musical and operatic elements I will discuss in detail in the third chapter.

As once *Don Giovanni* had a great influence on Shaw’s work, now *Man and Superman* has influence on Mozart’s *Don Giovanni* perception. “We cannot hear Mozart’s *Don Giovanni* objectively today without recalling Shaw's continuation of it;

Man and Superman has irretrievably influenced our reception of the opera because we are now aware of a possible sequel.” (Cox)

Another aspect in Bernard Shaw’s artistic life, beside his piano self-study and *Don Giovanni* fascination, was his career as a musical critic. This stage of musical development he started at the age of 26. First, Shaw acted in London as a ghostwriter for George John Vandeleur Lee in *The Hornet*. Then he started writing his musical criticism for *The Star* as “Corneto di Basetto” and for Edmund Yates’s *The World* as G.B.S. (Peters 6) He received the latter post thanks to William Archer, who first met him in the Reading Room of the British Museum “studying both Wagner’s orchestral score for *Tristan and Isolde* and Marx’s *Capital*”. (Berst 58) Archer recommended Shaw to Yeats telling him that ““he was at once the most competent and most brilliant writer on music then living in England’ ”. (Marker 103) Soon after this, in 1884, Shaw’s first writing appeared in *The World*. (Marker 103) His career as a writer about music “extended over a period of seventy-four years”. (Wisenthal 283)

In his reviews Bernard Shaw was giving comments about plays like about pieces of music: “ ‘It is not enough to see Richard III; you should be able to whistle it’ ”. (Wisenthal 283) He was analyzing acting as a musical performance, talking about duets, staccato passages, missed bars etc. (Wisenthal 283) The culmination of Bernard Shaw’s career of a music critic was *The Perfect Wagnerite*, a book on Wagner’s *The Nibelung’s Ring*. (Berst 73)

The Nibelung’s Ring is a cycle of four operas with Wagner’s music and librettos. It contains one act prologue *The Rhine Gold*, three acts *The Valkyrie*, three acts *Siegfried* and three acts *Twilight of the Gods*. All the operas are based on “the Scandinavian saga of the Nibelungs involving gods and mortals. Among the characters in the operas are Woltan, Alberich, Siegfried [...] and the Valkyries”. (Kennedy 628)

Bernard Shaw had deep knowledge of literature and of music, so Wagner’s text and music in *The Nibelung’s Ring* fascinated him. Furthermore, the operas “like Ibsen’s plays, incorporated radical social views”, close to somebody studying *Tristan and Isolde* and Marx’s *Capital* simultaneously. (Berst 72) Shaw argued “that Wagner’s persuasions as a social agitator and poet led him to render *The Ring* as an allegory of riches, power, and the defeat of an obsolete establishment”. (Berst 72) In this interpretation Alberic appeared as a greedy, stupid capitalist and a giant exploiting

dwarfs, whereas Siegfried was a brave hero and Wotan with other gods were moral intellectuals. Another interpretation representing Shaw's social classification of the characters can be found in his essay *The Quintessence of Ibsenism*. This work presents the dwarfs and the giants as Philistines⁵, Wotan with other gods as idealists and Siegfried as a realist.

In *The Perfect Wagnerite* Shaw focused also on *The Nibelung's Ring's* dramatic music and virtuous staging. He analyzed in depth the musical themes for objects and characters from the simple Valhall theme to the rich Wotan theme. He observed that “the dramatic play of the ideas is reflected in the contrapuntal play of themes” and that “Wagner was the literary musician par excellence ... he produced his own dramatic poems, thus giving dramatic integrity to opera, and making symphony articulate” (Berst 73) As a professional musician and critic he analyzed “inflections and shades of tone color”, as well as changes in measures and massive harmonies. (Shaw 2004, 73)

However, George Bernard Shaw was not only a great music critic, but also a great theatre director. As he believed that “the best director was the play's author [...] he announced himself to be the only good director for his plays”. (McDonald 268) Shaw was taking responsibility for directing all his plays at the *Court Theatre*, raising “the production into the realms of Grand opera”. (McDonald 268). When he started his directing in 1904 with his first major play *John Bull's Other Island*, he was relatively inexperienced. Later he claimed that he had been taught by excellent actors. After the eighteen-year period of working as a director Shaw wrote two essays on his principles and practice of directing: *The Art of Rehearsal* (1922) and *Rules of Directors* (1949). (McDonald 269).

In his work Shaw believed that the most important thing is a proper cast. He was choosing actors whom he admired, actors with different ages, personalities, training, skills and technical expertise so that they could complement each other perfectly. Choosing the actors for particular characters he was focusing on the needed quality of voice. Shaw was making “instrumentations” of his plays thoughtfully, taking a tenor voice, a bass voice or a soprano voice where it was needed. (McDonald 269). He was

⁵ Philistines - “the largest category of Dubliners, who follow the rules of society without question [...] they form a backdrop of conformity or are themselves studies of the emotional deprivations of middle-class life”. (Fodaski Black 156)

also advising other directors to cast their plays with wide range of different pitches in such a way that the actors' voices would differentiate and create contrasting duos, trios or ensembles. As in an opera, vocal contrast was extremely important in Shaw's plays construction. (Wisenthal 294-295)

Bernard Shaw's style of work as a director also reveals his considerable expertise in this field. He had a specific scheme of work with the performers. In the first week the play was rehearsed in blocks with actors reading their parts. Shaw was explaining the meaning and answering the artists' questions. In this way the actors went through the whole play. For the next two weeks the performers were learning their texts and Shaw was not interrupting them on the stage during this period. He was sitting in the auditorium writing his legendary, brief notes to the actors. (McDonald 274) They contained all details about the performers' acting: "movement, interpretation [...] timing and the overall rhythm of the scene". (McDonald 274) Moreover, there were also remarks about the performance as such and its setting. All the messages were delivered verbally or in a form of a letter. Finally, during the last week of rehearsing Shaw was again on the stage interrupting and putting everything together. At this time he was "dealing with matters of pace, pitch, orchestration (again), and focus. He looked for contrast in moods, tone and tempo between the units of the play, and between the voices of the actors who should beware of taking pitch or speed from each other". (McDonald 274)

Although Bernard Shaw was an absolute perfectionist, his treatment of actors was constantly courteous. He never commented a fault unless he knew how to correct it. His performers were called only when they were needed, so that they did not have to wait. It illustrates Shaw's respect for the actors and their time. Shaw "was opposed to endless repetition of the same scene" giving his artists chance to rethink their mistakes at home and "pull them off next time". (McDonald 274) In his opinion "contact hours between a director and an actor were of no more importance than the work which the actor did on his/her own", especially with Shaw's notes made during the rehearsal. (McDonald 275)

All these facts prove Shaw's full awareness of musical aspects in his plays and his broad, professional musical knowledge. Therefore, it is not surprising that Bernard Shaw had many friends among renowned musicians. One of them was Sir Edward

Elgar. Shaw appreciated him so much that he convinced BBC to commission Elgar's *Third Symphony*. His respect for the composer was repaid as Elgar dedicated his *Severn Suite* to Shaw. Moreover, the composer opened Shaw's exhibition at Malvern telling the audience that George Bernard Shaw "knew more about music than he did". (Wisenthal 285) Bernard Shaw was also thinking about writing a libretto for Elgar, but he never did it. He was repeatedly and unsuccessfully requested for opera or operetta librettos for such eminent composers as Sir Arthur Sullivan, Giacomo Puccini, Camille Saint-Saens, or Richard Strauss, with whom he had some personal relationship. (Wisenthal 285)

Shaw met Strauss in 1914 and in 1922 at lunch given by the musician. He was supporting and defending the composer's operas, especially *Elektra* which was criticized by Ernest Newman, Wagner's biographer. Shaw's admiration for Strauss's genius was so great that he took *The Admirable Bashville* as unworthy the composer's incidental music. However, he thought about Strauss incidental music maintained in Mozart style for the Hell scene in the *Man and Superman*. (Wisenthal 285) Finally, Shaw used Mozart's music from *Don Giovanni* and Gounod's music from the *Faust*. This combination lead to a serious clash between the Mephistopheles vitality and Don Giovanni solemnity. (Wisenthal 290)

However, this is not an isolated example of Shaw introducing composers in his plays. He quoted or paraphrased music lines taken from well-known musicians, thus creating riddles for the opera goers. It was his play with the audience to put such elements in his theatrical productions. The characters of Shaw's plays sing, whistle or mention the distinctive lines of different operas. In *Major Barbara* the characters are playing the chorus from one of Donizetti's opera, *Lucia di Lammermoor*, in a very Donizetti-like scene of Act III. According to Shaw "Donizetti's choruses 'have been discovered by the Salvation Army: I heard one of their bands playing *Per te d'immenso giubilo*⁶". (Wisenthal 297) Beside Donizetti there are also in Act I and II scenes referring to the operatic versions of Goethe's *Faust*, the opera *Faust* by Gounod and the opera *Mefistofele* by Boito. (Wisenthal 299) Moreover, Shaw used names of the Victorian musicians in *Major Barbara* to create a riddle for the audience with musical knowledge. Cusins comes from "Sir William Cusins, who succeeded Wagner as

⁶ *Per te d'immenso giubilo* - *Lucia di Lammermoor* by Gaetano Donizetti Act II, Scene IV

conductor of the London Philharmonic in 1867 [...] and Undershaft's partner Lazarus comes from Henry Lazarus, a leading clarinetist of the period". (Wisenthal 295) Most of the characters play instruments too. Cusins plays on the drum, Barbara's colleague, Jenny Hill plays on the tambourine and Lomax plays on the concertina⁷. They talk about Sir Arthur Sullivan's two pieces of music, *Thou Art Passing Hence* representing "traditional, controlled, conventional religious feeling" and *Onward, Christian Soldiers* representing "the joyous, assertive religious life [...], the positive element in the Salvation Army". (Wisenthal 296) The last piece is performed by the characters. What is more, in Shaw's production there can be found some relationship between *Major Barbara* and *The Nibelung's Ring*. The similarities between Shaw's characters and Wagner's are significant. "Undershaft (bass) is Shaw's Wotan and Alberich; Cusins (tenor) is his Siegfried; Barbara (soprano) is his Brunnhilde and Lady Britomart (mezzo-soprano or contralto) his Fricka". (Wisenthal 300) Besides, *The Nibelung's Ring* music, especially with Die Walkure theme would be suitable for the dramatic position of characters in Shaw's play.

Gounod's *Faust* appears also in *Arms and the Man* where Raina describes Bluntschli the noble way of life of her family recalling their frequent visits to the opera house. She asks him about *Ernani*, one of the famous operas of Giuseppe Verdi. The Swiss soldier presents his ignorance confusing *Ernani* with *Faust*: "Is that the one with the devil in the red velvet, and a soldiers' chorus?" (Shaw 1984, 32). This confusion is very vivid and amusing for opera goers. In this way the author defines the qualities of his audience. Other examples of composers' citations can be found in *Man and Superman* which is full of Mozart's *Don Giovanni* elements, which I will analyze in the third chapter.⁸

Man and Superman and *Major Barbara* are significant examples of Shaw's aspiration to make his drama operatic. "One is Shaw's musical re-working of Mozart [...] and the other is Shaw's musical re-working of Wagner". (Wisenthal 287) Shaw "continues Wagner's campaign to create a genuine music drama, and both composers defended this art-form against the degradation. [...] In this realm of music-drama, then, the heir of Mozart, Beethoven, and Wagner is Bernard Shaw". (Wisenthal 287)

⁷ Concertina – a small instrument similar to accordion (Kennedy 161)

⁸ This fragment contains statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

For George Bernard Shaw there was “no future for any drama without music except the drama of thought. [...] The drama of pure feeling is no longer in the hands of playwright: it has been conquered by the musician, after whose enchantments all the verbal arts seem cold and tame”. (Marker 114). As he claimed it was opera which taught him to write drama. Shaw emphasized that his methods were based on music, not on literature, saying: “If you study operas and symphonies, you will find a useful clue to my particular type of writing”. (Wisenthal 286)

2. Opera and its characteristic elements.

Before the examination of the operatic values of G. B Shaw's plays it is crucial to know the chief characteristics of an opera. This chapter presents the structure and the elements of an opera which are visible in Shaw's works. It will make them more perceptible to the reader in the plays' analysis.

What is exactly an opera? According to the Oxford Concise Dictionary of Music, "opera is a drama set to music, to be sung with instrumental accompaniment by singers usually in costume" with "recited or spoken dialogue". (Kennedy 546) These dialogues are presented in a libretto – "a literary text, both sung and spoken, of an opera (or other musical work)" (NGDO, volume II, 1185)⁹. "The essence of an opera is that the music is integral and is not incidental, as in a musical or a play with music." (Kennedy 546) An opera combines drama, music, singing, painting and dancing, where music is governing. (Rudziński 6)

Consequently, the first characteristic of an opera is that its stage time differs from the stage time of a drama. Singing is slower than speaking and thus it forces librettists into the economy of words. (Rudziński 6) They have to create texts which give composers a possibility to expand the music which has the dominant role. Therefore, the most favorable situation is when a librettist is at the same time a composer. There were many such artists in the music history. The most famous were for example: Wagner, Mussorgsky, or Hindemith. (Rudziński 14)

Opera music portrays the characters' emotions, experiences and even actions. Things which can be presented without the text are always removed from the stage and illustrated by sounds from behind the scenes. For example, in *Fidelio* by Beethoven the main protagonist is unjustly imprisoned and just before his murder the implied audience hears the joyful fanfares symbolizing the protagonist's friends going to his rescue. There is no need of words, the signals are clear. (Rudziński 14-15) This operatic form is also used by Shaw in his plays. I will discuss it in the next chapters, where I analyze all operatic elements in the author's plays.

As music illustrates events and emotions, stage decorations present the world of the play. An opera is a monumental music form which demands elaborate decorations, as it plays with the vivid audible and visual images. (Rudziński 7) It has a considerable

⁹NGDO stands for *The New Grove Dictionary of Opera*. Edited by Stanley Sadie, Macmillan, London 1992

visual impact through costumes, stage design and props. The audience, watching characters in their costumes, may notice some details, which provide an imitation of real things. There are many alternative materials or techniques useful for imitating costly components of costumes. I think that Kenneth Pickering's example of these techniques is very illustrative: “costly jewellery can be constructed from nuts and bolts sprayed gold” (Pickering, 2005, 161). For the audience costumes are very important because they create the atmosphere and describe the style of the opera with the time setting of the action of the play. Shaw’s admiration of the opera is visible in his extensive stage directions with lavish setting which gives room for stage designers to display their talents in imitating things and materials. We will focus on the examples during the analysis of his plays.

Another important characteristic of opera is connected with music. As music is a factor organizing opera entirely, it affects also the way the characters communicate. They do not speak, but sing. Since opera portrays emotional conflicts, it uses a solemn and expressive form. Therefore, singing coming from the bottom of heart is the most adequate mean of expression. It has different forms, as it is not a typical singing. There are moments where characters really sing, but generally singing takes a melodic form of a dialogue or a monologue of a drama. When a character sings alone on the stage then he sings not his words, but thoughts, emotions and experiences. In this way a good librettist, or a composer by means of singing can create a complete, complex picture of the character. (Rudziński 26-27)

When talking about singing in opera it is crucial to focus on the characteristic vocal forms which are fundamental for this composition. Every act of opera is divided not into scenes, but into small units performed by smaller or bigger groups of singers. Consequently, there is an aria – a solo singing which stops the action for a moment and illustrates the characters feelings. (Rudziński 57) The most common form is a duet. Although it can be compared with a dialogue in a drama, the performers in the drama dialogue take turns and the performers in a duet sing at the same time. (Rudziński 60) However, Shaw created in his plays scenes with dialogues imitating opera duets with performers talking simultaneously. Duets are extended into trios, quartets and quintets, where characters are singing at the same time and yet with small individual utterances. (Rudziński 62) Moreover, in opera there is also a recitative, “a declamatory speech-like singing [...] which serves for dialogue or narrative”. (Kennedy 614) It gives a possibility to say more words than for example an aria or a dialogue, as the articulation

of words is quicker. The recitative usually presents heated exchanges and arguments. However, in the comic opera, the opera buffa, a very quick recitative is used for comic effects. This type of recitative is also used by Shaw.

All these vocal forms go together with instrumental forms fulfilling the composition. An opera starts with an instrumental overture which is an introduction to the spectacle. It focuses the audience's attention and puts into the opera mood. (Rudziński 50) Although the overture is always compact, it is expressive and comprehensible. (Rudziński 52) The very first sounds of the overture start the opera and make a transition into the world illustrated on the stage. Similar in character are interludes, pieces of music played between the scenes of the opera. (Kennedy 371) They put into the mood of the next scene, as well as summarize through music earlier actions. However, the instrumental music is not only an interlude. When the characters sing on the stage, the orchestra comments, completes and deepens the singing. When the singing dies away the orchestra takes over its dramatic role, continues the vocal melodies and creates its own. Singing and instrumental music can simultaneously tell their stories, which merge and complete each other. Furthermore, through instrumental music a composer can easily emphasize contrasts between characters or groups of characters, giving color to the action and fulfilling the opera tension scheme. (Rudziński 42)

The last important characteristic of an opera is the way in which the course of the action and its climax is presented, the management of tension. An opera as a theatrical performance comes under the same rules as every drama. In the base of the drama there is a clash between the characters' views. The result is a conflict between two opposing groups, whose actions create the content of the drama, or in this case the content of the opera. The main group is a doer of the action, while the opposite group is a doer of the counter-action. (Rudziński 9)

However, there are some differences between the action management in a drama and in an opera. The exposition in the opera takes much more time than in the drama. It saves the audience's attention for the climax (the most important and exciting point in a play). Therefore, after the long, steady exposition the audience is exposed to a quick development of the action and the climax of the opera, everything in a short time. This pattern generates strong tension for the final of the opera and emphasizes its dramatic nature. The emotional character of the opera concentrates the audience's attention, but it should not be done to excess. It would cause the audience weariness. For that reason,

composers focus the audience's attention on the crucial points and put among them relaxing scenes which gather all earlier events and prepare for the forthcoming one. (Rudziński 22)

What is more, the tension scheme determines also the number of characters appearing on the stage. The stronger tension the bigger number of performers. It is significant in the opera convention that the climax is generally created by ensembles and the relaxing scenes by arias, duos, eventually trios. Shaw is also consequent in using this tension management pattern in his plays. (Rudziński 62)

Taking everything into account, the opera is a combination of drama, music, singing and painting. The story is simultaneously presented by singing and instrumental music. The time restrictions affect the presentation of the world. They limit the amount of words uttered on the stage and apply sounds effects to replace dialogues or actions on the stage. The world is also illustrated through elaborate stage decorations giving room for visual arts. The whole structure of the opera is created from small vocal forms completed by instrumental music. Through the proper combination of forms the composers create a specific tension scheme with a rapid flow of action. All these characteristics are deliberately used by Shaw who plays with opera form in his drama creating extraordinary artistic mixture.

After presenting all the musical and operatic elements appearing in G. B. Shaw's works, in the next chapters I will examine them in his selected plays. I will concentrate on the structure of the plays, their division of the acts and the tension management. In the extended stage directions I will depict the lavish setting typical for an opera and present the division of the stage. Finally, I will focus on the specific dialogues imitating opera duets and recitatives, as well as music citations and events portrayed through sounds. All these elements will be analyzed on the basis of four plays presented in chronological order: *Arms and the Man* (1894), *Man and Superman* (1903), *Major Barbara* (1905) and *Pygmalion* (1913).

3. The Structure of Shaw's Plays.

In all four plays Shaw ties every minute of the action by dialogue. For the sake of continuity of the play he avoids typical division into acts which are based on scenes, but creates acts from very small units. This operatic division is visible in the text, because every unit is separated by stage directions, which present characters entering and coming off the stage. Therefore, each unit has a different group of characters on the stage. As the division of acts is operatic, we can apply operatic terms for these groups of characters performing on the stage: aria, duo, trio, quartet, ensemble etc.

In *Arms and the Man* every act is a sequence of duets, trios, quartets and ensembles. The principals of all these groups are Raina, Sergius, Bluntschli and Louka. For me they would be the soloists of the opera. They lead the action of the play and create tension. The first act is composed from six units, mainly duets. Duets at the beginning of the play help the audience to focus on the dialogue which brings them into the action. It is typical in an opera. First, the audience is introduced to the Serbo-Bulgarian conflict and a victory cavalry charge led by the Raina's fiancé. The more numerous scenes present Serbian soldier hiding in Raina's room and the Bulgarian army fruitlessly searching for him there.¹⁰

After the duos' act, the second act with sixteen units is a mixture of duets, trios, quartets and ensembles. The latter units play an important part in the course of the action's tension. Major Petkoff and Major Sergius Saranoff arrive home and describe their women the successful cavalry charge and the miraculous escape of a Swiss soldier who climbed up a balcony into a bedroom of a dignified woman. Major Petkoff's daughter does not acknowledge that she was the lady who helped the Swiss soldier. The last ensemble is an unexpected appearance of the Swiss soldier. His presence discomfits the ladies who try to hide the whole incident from two Majors. Captain Bluntshli brings back the Major old coat which Raina lent him for disguise. Although for the ladies he is an unwanted guest, Major Petkoff and Sergius welcome him warmly calling him after peace negotiations "friend the enemy". (Shaw 2000, 58) The two described ensembles are separated by a very familiar dialogue between Sergious and an attractive made, who reveals that Raina had an affair when he was at war. However, she does not disclose the man's identity, even though the Major tries to force her.

¹⁰ This fragment contains statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

The last, thirteen-unit act starts and ends with ensembles, but contains also trios and duos joining these large groups which frame the whole act. In the first ensemble performed in a library Major Petkoff grumbles about his lost old coat, which is unexpectedly brought back to him by a maid. In the next ensemble the audience and main characters get to know that Bluntschli inherited six hotels from his father who has just died. This news is followed by a duet of Louka talking with Sergius about the possibility of their marriage. Being rejected she reveals that Bluntschli is his rival for Raina's love. This leads to the final ensemble when Sergius challenges Bluntschli to a duel. Then Raina accuses Sergius of loving Louka. Finally, Sergius proposes to Louka and Bluntschli proposes to Raina.

The tension of the play is composed on two levels: the act level and the play level. It is so because every act has its own line of tension and all acts create the line of tension for the whole play. Therefore, in the first act it is possible to distinguish all parts of the full scheme of the development of the plot, from the exposition – an introduction to the *Nachgeschichte* – an epilogue. The development of the plot creates something like a small play from the first act. First, there are introductory news from the front. Then there is the rapid development of action with the Swiss soldier hiding in Raina's room. It leads to the climax when an officer is looking for the fugitive – Bluntschli in Raina's room. She hides the Swiss soldier behind a curtain and by lying she tries to save him. The main factor of this climax is a lie, which solves problems of Raina and Bluntschli and gives tension for the reader or audience. Finally, there is the denouement – the part which resolves all conflicts and presents the consequences of the development of the action. In this part the Swiss soldier after successful hiding leaves the house in disguise. However, the climax of the first act is only the introduction of the play intrigue, which is the driving force of the plot. In this way the climax of the first act turns out to be an inciting moment for the whole play – the event starting the chain of events. It is also significant that Shaw uses ensemble for the climax. This opera convention is a visible pattern for all three acts. In the most exciting moments of the play the author creates ensembles to strengthen tension and to draw the audience's attention.

The second act is very specific. It has also a full scheme of the development of the plot, but it is spread on many small units and the development takes the largest part of the act. There is only one unit of exposition when the boastful Majors come back

home from the war and one unit of the inciting moment when the Swiss soldier appears again in Petkoff's house. The development of the play with many turning points takes twelve units. This development is a characteristic feature of the second act. It commences the development of the whole play. The final two units are the act's climax and denouement. When Bluntschli appears at Raina's house she calls him a chocolate soldier. In this way the whole, full of lies intrigue of hiding the Swiss soldier is almost uncovered. In order to prevent this misfortune Raina uses lies again to get out of trouble. The lies of the denouement are amusing for the audience, who are aware of the truth. Both the climax and the denouement are based on lies and are presented by the ensemble. Bernard Shaw uses larger groups of characters in the second act to strengthen many turning points and the fast development of the action.

The third act is composed of thirteen units creating an unusual development of tension. It starts with six units which are generally calm. The author deliberately opens the act with relaxing scenes to prevent weariness after the high excitement and speed of the second act, which demands the audience's considerable, constant attention. In this way he saves the audience's attention and prepares the spectators for the forthcoming excitement of the play's climax. Therefore, at the beginning of the third act the audience gets to know a lot about heroism and about the main characters: Sergius, Raina and Bluntschli. However, the seventh unit with sudden tension leads to two units of extreme tension creating the climax of the whole play. In this part Sergius gets to know about the intrigue of Raina and Bluntschli, what makes him eager to fight with his rival. The last three units create denouement both for the third act and for the whole play. All lies and misunderstanding are explained. Bluntschli and Sergius reconcile with each other and engage with women they really love. The last unit is like a final of an opera, when all characters are on a stage and all conflicts are resolved.¹¹

Consequently, the management of tension and action development in *Arms and the Man* is as follows. The first act is an exposition of the play with the inciting moment. The second act has many turning points. Although we can call it the development of the play, the final development of the play occurs in the middle of the third act. After the soothing scenes there is the rapid development, the tumultuous

¹¹ This last three paragraphs contain statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

climax and the resolving denouement. All the most exciting and important events happen at the end, according to a typical opera libretto.¹²

In the *Man and Superman* duets and ensembles predominate in the whole play. However, all the dialogues consist of many long speeches which can be treated as arias within duets or ensembles. The first act is composed from twelve units, mainly duets with arias. There are only two ensembles. In the duets at the beginning of the play the audience get to know Roebuck Ramsden and Jack Tanner, their relationship with Ann Whitefield whose father has just died and about their wish to marry her off to Octavius Robinson, who loves her. Their dialogues are alternated with three Tanner's arias. The first is about "living in the atmosphere of shame". (Shaw 2009, 14) The second aria depicts women enslaving men. In his third aria Tanner ridicules artists.

The second act with thirteen units is mainly a line of duets and trios, with two ensembles and one aria. The duos and trios show discussions about education and intellect, Tanner's platonic love to Ann, and the car trip the characters are planning. The ensemble appears during the discussion when there are a lot of objections about who is going on the ride and with whom. The only aria is also performed by Tanner, who examines the nature of society.

The third act is set in two realities, the Sierra Mountains and Hell in Tanner's dream. It is started by an ensemble presenting band of brigands from Sierra mountains who stop Tanner's car to rob him. Then Tanner and his chauffeur, Straker are invited to stay with the brigands' leader, Mendoza to the morning when they will finish the "business" of robbing, as every business in Spain is completed the next day. They stay and Mendoza tells them his life story. It comes to light that the brigand fell in love with Straker's sister. The events are portrayed through trio and duet when Straker goes to sleep and Tanner advises Mendoza to stop being romantic. This dialogue ends with Tanner falling asleep. Then what the audience observes is his dream and a new reality of Hell.

The Hell part of the act three starts with a duo and a trio where Tanner, now Don Juan Tenorio talks with an old lady and her father, who comes from Heaven in the form of a statue. In this part the audience gets to know about Don Juan, the Statue and Lady

¹² This fragment contains statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

Dona Anna who resembles Anna Whitefield. The close connections between the characters are discovered. Don Juan Tenorio was Dona Anna's lover in their mortal existence. He also killed her father during a duel. After providing all the needed information for the audience, the author creates an extraordinary, philosophical quartet in which the characters discuss the earthly matters with the Devil. They also compare existence and inhabitants of Heaven and Hell. In this long discussion there are nine arias exploring different aspects of life. Seven of them are performed by Don Juan.

In the first aria when the Devil explains Dona Anna that there is no gulf between Heaven and Hell he uses as a comparison the English society and its freedom of choice between different types of entertainment. In this way the author depicts some characteristic of this nation.

The next aria performed by Don Juan describes Heaven, Hell and the earth. Illustrating the characteristic of all these realities he focuses on the bitter reality of the earth. For Don Juan "the earth is a nursery in which men and woman play at being heroes and heroines, saints and sinners; but they are dragged down from their fool's paradise by their bodies: hunger and cold and thirst, age and decay and disease, death above all, make them slaves of reality". (Shaw 2009, 85) He prizes Hell as a place of no questions, "no hard facts to contradict you, no ironic contrast of your needs with your pretensions, no human comedy". (Shaw 2009, 85) In his opinion all these things lead to happiness. Later, in the third aria, Don Juan quotes Shakespeare: "What a piece of work is a man!" (Shaw 2009, 85) Although he agrees with Hamlet that a man is "the paragon of animals" (Wells and Taylor 694), at the same time he depicts the human being's foolishness and wretchedness. Moreover, accusing a human being of living in illusions he exposes the imagination's inability to confront reality. (Shaw 2009, 87)

The philosophical reflection on a human being is continued in the next aria, which is performed by the Devil, who after examining human inventions proves that "in the arts of life man invents nothing; but in the arts of death he outdoes Nature herself". (Shaw 2009, 87) He bitterly mocks governments for spending hundreds of millions on slaughtering not spending a penny against poverty. Summing up he states that "the power that governs the earth is not the power of Life but of Death". (Shaw 2009, 88) In his long speech the Devil portrays also the ways in which the Hell is perceived by two nations of fools, as he calls Italian and English.

Another aspect of human life is portrayed by Don Juan in his aria about men and their relations with women. The character focuses on the natural, sexual character of their relationship, calling men the tools for the women's natural fulfillment. He describes the men's development, which leads them to the point where they "become too strong to be controlled by women bodily, and too imaginative and mentally vigorous to be content with mere self-reproduction". (Shaw 2009, 91) As a result a man "creates civilization without consulting her [a woman], taking her domestic labor for granted as the foundation of it". (Shaw 2009, 91) What is interesting, Dona Anna accepts all Don Juan arguments.

In his further reflections Don Juan assures his listeners that the happiest and the most respected man is a philosophical man. To justify this belief he illustrates men in other professions as failures. He gives examples from his life, where professors and doctors of medicine always look for something what they can improve and cure in him. The doctors of medicine and the doctors of divinity always tell him what to do to save his body and soul. The politicians say there is only one "purpose in nature, and that is to get him into parliament". (Shaw 2009, 94) The last example is a romantic man, an artist. Although Don Juan values the impact that songs, paintings and poems had on his life, he despises the artists' worship of woman.

The next aria describes marriage. According to Don Juan women are unscrupulous, marriage is confused with morality, and it is a trap that deceives and catches a man by "delusive idealizations". (Shaw 2009, 98)

Another very musical Don Juan's aria "with a bit of introductory recitative" is his comment on the Devil's friends. (Wisenthal 293) In a very rhythmical way he illustrates their appearance and personality.

Don Juan's last speech concerns his endless, unsuccessful pursuit of happiness. In the mortal life he was trying to fulfill his ambition to possess higher organization and knowledge of himself. In his hunt of pleasure, health and fortune he never achieved true happiness. "This is what has made the place of eternal pleasure [Hell] so deadly" for him. (Shaw 2009, 105) Therefore, after long, eloquent, philosophical speeches Don Juan leaves Hell to enter Heaven.

The whole Hell scene closes with a short trio of Dona Anna, the Statue and the Devil. Donna Anna asks where she can find a superman and she hears that such a man has not yet been created. Shaw ends the scene using Shakespeare again, as Dona Anna turns to the universe paraphrasing Richard III words: “a father, a father for the Superman”. (Shaw 2009, 111) Then everything disappears and the action goes back to the Sierra mountains. The audience is again in the middle of the action in the last unit of the third act. There is a big ensemble as the group of brigands with Tanner and Straker is approached by cars with Ann, Violet, Hector, Ramsden and soldiers. Ann Whitefield caught up with her running away lover. Tanner helped the brigands to escape presenting them to the soldiers as his escort.

The last act of the play is highly diversified as regards the number of characters appearing in each unit. The fourth act has eleven units with a quartet and two ensembles connected with each other by duos. The act takes place in a villa in Grenada and begins with a light duo and trio. They present new facts, because the audience meets for the first time a new person, Hector Malone senior. The units are comical as there is a little confusion with the unexpected guest and his name. Then there is a tumultuous ensemble when Mr. Malone gets to know that his son is going to marry Violet. He firmly opposes to this wedding and has different marriage plans for his son. In consequence young Hector is disinherited. Anna argues with Mr. Malone about her social status and about the fact that her future husband cannot work. Hector denies his father and calls herself a working man. This declaration of independence moves Tanner and Octavius, who offer material support for the couple. Their decision makes Mr. Malone ready to help his son. Before Mr. Malone departs Hector, Tanner and Ramsden get to know that he is going to invest in Mendoza Limited.

The next unit is completely different in character. It is a duet of Octavius and Anna. Thanks to Octavius it is partly a romantic dialogue. He assures Ann about his love, but she rejects him giving his parents wish as an excuse. She is supposed to marry Jack Tanner, even though he does not know about it. Continuing her manipulation Ann asks Octavius to remain a romantic bachelor forever. In a moment of despair he considers suicide, which she calls unkind. She leaves him severely depressed. He is found in this state of mind by Mrs. Whitefield. Octavius repeats her what Ann has just told him and cannot believe Mrs. Whitefield that his beloved Ann was lying. The third duet is between Mrs. Whitefield and Tanner. Jack informs her that he has no intention of

marrying Ann, who is an unscrupulous coquette. Her mother agrees, but at the same time claims that he would be able to cope with her daughter, unlike sensitive, romantic Octavius.

Then, Ann and Violet join Mrs. Whitefield and Octavius. Violet is leaving for her honeymoon. There is a short quartet when Violet say goodbye to Tanner and Mrs. Whitefield. Seeing that Jack is caught in Ann's trap she tells him that the sooner he will get married the better. He is angry that everyone sees him getting married soon.

The next unit is a duet of Ann and Tanner. Jack tells Ann that he will not marry her although he is afraid that it is his fate which he cannot run away. For him marriage is a violation of freedom. She declares that he does not have to marry anybody if he does not want. When talking about Octavius Tanner reproaches Ann for being hypocrite. She reveals him that before her father appointed Jack as her guardian he asked her who she would like to have. Moreover, she agrees that the trap for him was laid from the childhood. During Ann's witty banter with Jack about their marriage, he finally confesses love for her.

At this point Shaw creates a grand finale. All characters appear in the garden and see Ann in Jack's arm. His embrace was so tight that after freeing herself from it and telling everybody that they are getting married Ann faints. A moment later she pretends to be fainted again, but it comes out quickly. Everyone is delighted and congratulates Jack Tanner, but he says he is not happy and although Ann looks happy she is only triumphant. They take it with laughter.

The construction of *Man and Superman* clearly indicates two levels of the tension's management: the level of the whole play and the level of the Hell scene. The Hell scene is a "dream interlude, a continuation of the *Don Giovanni* story. It begins where the opera ends, namely when Don Giovanni descends into hell, and it is sometimes performed separately under the title of *Don Juan in Hell*. The main characters in the play are presented as dead characters from the opera". (Cox) This scene is frequently omitted in the performances of *Man and Superman* to make the play shorter. It is possible because its action is not connected with the rest of the play and has no influence on the plot. It is why we can easily distinguish two tension schemes: the tension's scheme of *Man and Superman* and the tension's scheme of *Don Juan in Hell*.

Before analyzing the tension scheme of *Don Juan in Hell* I will write a few words about the plot of Mozart's opera *Don Juan*, which is continued by Shaw in *Don Juan in Hell*. The action of the opera takes place in Seville where Don Juan sneaks into the Captain's daughter room to tell her that he loves her. The Captain is woken up by his daughter's scream. He starts a duel with the seducer. Don Juan kills him and escapes unidentified. Don Anna's fiancé, Don Ottavio vows revenge on the murderer. The next morning Don Juan meets in the city his another victim with a broken heart, Dona Elvira. He makes his scarce leaving Leporello, his servant, who comforts the lady enumerating his master's love victims. At the same time Don Juan meets Zerlin and Masetto going to their wedding ceremony. Enchanted by Zerlin's beauty Don Juan invites all the wedding guests for a wedding feast to his palace. In the palace he finds the possibility to be alone with Zerlin and starts to seduce her. He is interrupted by Dona Elvira who warns Zerlin against the cunning seducer. Dona Anna and Don Ottavio come. They ask Don Juan to help them find the murderer of Dona Anna's father. Elvira tries to warn them against Don Juan, but he pretends she is insane. In this moment Dona Anna recognizes her father's murderer. She asks Don Ottavio to take revenge on Don Juan. Don Juan unmoved by the danger hosts the wedding feast and continues seducing Zerlin. Her husband follows them secretly. Dona Anna, Dona Elvira and Don Ottavio come to the feast in disguise. During the feast Leporello entertains Masetto and Don Juan takes Zerlin to his chamber. When the guests hear Zerlin's scream they all run to rescue her. Being a brilliant fencer Don Juan manages to escape and continues his sexual conquest. When he sings under Dona Elvira's window in Leporello's clothes, Leporello in the master's clothes kidnaps Dona Elvira, who is unaware of this change. Masetto with other peasants appear in front of Dona Elvira's house looking for Don Juan, so Don Juan in his disguise goes with them as Leporello. Taking an opportunity he beats up Masetto and disappears. In this time Leporello in his master's clothes is having a walk with Dona Elvira. They are approached by Dona Ana, Don Ottavio, Masetto and Zerlin. Leporello manages to defend himself explaining them that he is Don Juan's servant. The next scene presents Don Juan and Leporello talking about their escapades by the Captain's grave. Don Juan invites the Captain's statue from the grave on a feast. Leporello is horrified when the marble statue nods accepting the invitation. In the same time Don Ottavio asks Don Anna to marry him, claiming that her father's murderer will be soon caught. Dona Anna tells him to wait one year with the wedding. The next scene presents Don Juan waiting by a table for the guest invited

on the feast. Dona Elvira, who after romantic disappointment is going to enter a monastery, tries to make Don Juan repentant for the murder, but he is only cynical. The statue of the Captain comes to the feast. It also fruitlessly tries to make him repentant. Then the statue gives Don Juan its hand and they fall together into Hell accompanied by evil choir music. The last part of the opera is a moralistic sextet, which is often omitted in the performances. (Kański 48-51)

George Bernard Shaw created in the *Man and Superman* a new ending for Mozart's opera. Only knowing the opera plot can we fully appreciate the Hell scene in Shaw's play. The opera helps to fully understand the dream interlude of the play with its main characters – the Statue, Dona Anna and Don Juan. Only the opera goers can find similarities in the names of Mozart's characters and Shaw's characters. They can also notice Shaw's hints about the opera's plot. He puts some opera facts into the characters' dialogues, for example the city in which opera takes place: "Hell is a city much like Seville"; or the duel and its cause: "he was defending his daughter's honor. [...] I foolishly fell in love with her and told her so, she screamed; and he tried to assassinate me after calling me insulting names". (Shaw 2009, 75)

Considering the tension scheme in Mozart's opera and Shaw's play, the Hell scene plays two roles. For the opera it is an epilogue, where all mortal and the afterlife doubts are explained. The characters are reconciled and all the conflicts are resolved. For *Man and Superman* this scene is an interlude which releases tension. Shaw uses this scene to give the audience a moment of relax after quick and exciting two acts. According to the opera rules he prepares the audience for the forthcoming excitement of the play's final act with the climax.

The tension scheme in *Man and Superman* is as follows. The first act is the exposition of the play with the inciting moment. The audience gets to know the main characters of the play and the connections between them. The principals of the play are Tanner, Anna, Hector and Violet. Presumably they would be soloists of the opera, because the tension of the play is based on their actions. As a consequence there are two couples with two intrigues and two inciting moments. In the first act the inciting moment presents the intrigue of Violet's secret marriage. It comes to light with her pregnancy. The marriage is revealed at the end of the act. It is the climax of the first act with ensemble construction, but it is the first inciting moment of the play.

The second act starts with a relaxing and comic dialogue between Tanner, Straker and Octavius. It releases the tension of the dramatic end of the first act. Then there are turning points, which create the development of the play. Firstly, the small conflict during the car trip arrangements. Secondly, the dialogue between Violet and Hector in which the audience gets to know that he is her husband. Then the duet of Anna and Tanner revealing their relationship in the past. Finally, there is a dialogue between Tanner and Straker, which is the second inciting moment of the play. Tanner hears from his chauffeur that Ann loves him. The action attains high speed as Tanner, a confirmed bachelor, drives away with his chauffeur to escape from Anna and her marriage plan. The tension and speed is held in the third act to the moment when the brigands stop Tanner's car. Then there is a complete release of tension as the author inserts a dream interlude with a new plot. The tension and speed of the play returns when Tanner wakes up. Ann, Violet, Hector and Ramsden catches up with Tanner. As Hector notices, Ann was tracking her prospective husband like Sherlock Holmes. (Shaw 2009, 75) This ensemble after Tanner's dream is an opera-like rapid acceleration of the action, leading to the climax.

The fourth act is a climax of the play where all intrigues are revealed. First, Hector's father get to know that his son married Violet. At the same time the secret marriage is revealed for all characters. The huge and long ensemble presents Hector heated argument with his father about his inheritance. For Mr. Malone Hector's marriage is a strong enough motive for depriving his son of the inheritance. Hector's friends make Mr. Malone change his decision and he accepts his son's marriage and gives the couple his financial support. After this denouement the next scenes complete the second intrigue. Ann bantering with Tanner finally achieves her aim, Tanner declares that he loves her. The tension and speed rises again to the turbulent scene with the announcement of the wedding accompanied with Ann fake fainting. Tanner accepts his fate and makes firm decisions about the wedding. It is the second denouement. The play ends happily in a grand opera finale with all the intrigues resolved and all the characters on the stage.

In *Major Barbara* duos and trios predominate the whole play. Although there are a few quartets and seven ensembles emphasizing the tension, the whole play is based on small groups of performers. The soloists among them would be Barbara, Cusins and Mr. Undershaft. The first act is composed from only three units: two duets

and one ensemble. In the first duet at the beginning of the play Lady Britomart introduces his son Stephen to the family's finances. This long dialogue sets up the main problem of the drama, the organization of financial security for Stephen's two sisters. In this exposition the audience gets all the needed background information about the family. Stephen's younger sister, Sara, is going to marry Charles Lomax who is not able to accumulate considerable wealth soon. Barbara, his older sister, devoted herself to the service in the Salvation Army. Professor Adolphus Cusins who loves her is also very poor. The only wealthy person who can support the young couples is their enormously rich father, Mr. Andrew Undershaft. Their father built his fortune on the company producing munitions for all the Europe. As Lady Britomart divorced with him because of his improper behavior he disinherited his son and decided to give his fortune to a foundling. In order to secure her daughters future Lady Britomart makes a decision to invite his former husband after many years and to obtain some additional money for the children. The ensemble that follows is a family gathering when the mother informs her shocked children that their father is coming. This transitional moment before Mr. Undershaft entrance presents all the main characters. Because Andrew has not seen his family for many years he makes embarrassing mistakes in identifying his children. It is partly comic, partly tragic scene. The family discussion revolves around the morality. Mr. Undershaft is interested in Barbara's work in the Salvation Army. However, he has completely different vision of morality and life than his daughter. For him the morality of her organization and morality of his factory is similar. To compare their visions of life they promise to visit each other's places of work. They decide to celebrate the arrangement singing Salvation Army song *Onward Christian Soldiers*. Lady Britomart is offended that they have chosen this song. In her opinion they should sing something proper using the Anglican prayer book. Only Stephen stays with his mother. The rest of the family go to the drawing room to play and sing. In the last duo of this act Lady Britomart complains his son about the injustice of the world, where a woman has to bring up children and a father only pets them "stealing their affection from her". (Shaw 2008,78) Stephen tries to console his mother and stays with her to show his affection. However, Lady Britomart leaves the room telling his son that she is going to the drawing room.

The second act of the play has sixteen units. It is a combination of trios and quartets occasionally separated by ensembles and framed by duos. There are also two

duets within the play. The first is a small, full of tension, transitional duet between the turbulent ensemble and a calm trio. The second is a long discussion among Mr. Undershaft and Cusins. It contains a long speech made by Mr. Undershaft, which can be a Faust-like aria about the poverty. The opening duet portrays the representatives of the Salvation Army Shelter community. Snoby Price and Rummy Mitchens make up stories to pretend helpless sinners needing Salvation Army's help. This is their easy way of life. They are hypocrites taking advantage of the charitable organization. The organization takes advantage of them too, as they collect money for the Salvation Army Shelter making up stories for the donors. This scene undermines the morality of the Salvation Army for which Barbara serves. It also proves Mr. Undershaft's opinion that the poverty is evil and that the best way to help the poor is to give them job and independence.

The fraudulent and deceiving couple is approached by another shelter's member, Jenny Hill who comes with Peter Shirley, a worn out, hungry worker who has lost his job because of being forty six years old. Through this quartet the author presents the opposition to the dishonesty of the poor. The new shelter's member is a honest poor man who wants to work and earn his living. He accepts the offered food on condition that he can repay it. Peter really needs the Salvation Army Shelter and the organization was originally created for such people.

The cozy atmosphere is violently interrupted by Bill Walker's entrance. The man is looking for his girlfriend. He claims that the Salvation Army made her leave him. The turbulent ensemble starts when he tries to enter the shelter. Billy hits Rummy and Jenny. Jenny, Snobby and Rummy escape to the kitchen. The short, transitional duet that follows is full of tension. Peter tells the persecutor to find somebody in his age and size for a fight and suggests Todger Fairmile, a winning wrestler and a Salvation Army member. As Billy is not keen on fighting with a professional fighter, Peter jeers at him and warns that Major Barbara is an earl's granddaughter.

The next unit is a trio which shows Major Barbara's management skills. When she enters to question and write down the newcomers – Peter and Billy, she is calm and businesslike. Peter willingly gives all his personal details and hears that the Salvation Army will help him to find a job. Although Billy is deferential towards the earl's daughter, he refuses to give his personal details. Barbara knows how to handle with

difficult newcomers and makes him tell his name accusing him of being afraid to tell it. She informs him that Jenny prays for him in the shelter and writes down his profession as “the man who – struck – poor little Jenny Hill – in the mouth”. (Shaw 2008, 91) When Billy asks her about Mog Abbijan she informs him that the girl moved to another shelter and that she has a new boyfriend, the wrestler Todger Fairmile. Then there is a very short quartet when Major Barbara talks in Billy’s presence with Jenny. The women show the bully that they pity him.

The arrival of Mr. Undershaft is accentuated by a brief, transitional ensemble. The entrance of Barbara’s father starts the next quartet in which Barbara introduces him to Pete Shirley. Andrew Undershaft words “I’m a Millionaire. That is my religion” and “Poverty is not a thing to be proud” make poor Pete angry. (Shaw 2008, 96) He accuses the millionaire of making money exploiting people like him: “Who made your millions for you? Me and my like. Whats kep us poor? Keepin you rich”. (Shaw 2008, 96) After Pete Shirley leaves Major Barbara shows his father how she works and cures the sinners. In his presence she talks with Billy about the devil anger that has overwhelmed him.

The trio is accompanied by Adolphus Cusins. Barbara introduces him to Billy and admits that she is going to marry him. Billy informs all of them that he is going to Kennintahn to fight with Todger Fairmile. Before he leaves Cusins jeers at him claiming that it is nice of him to give the wrestler a bit of exercise. Barbara before leaving to continue her work in a shelter asks Cusins to show her father how the shelter functions.

What follows is Mr. Undershaft and Cusins long duo in which they discuss religion, morality and the power of money. Adolphus insists that Andrew should choose between his own way of life and Barbara with her way of live. Mr. Undershaft refutes his assertion accusing Cusins of joining the Salvation Army half-heartedly, only to impress Barbara. Adolphus convinces Barbara’s father that he works with pleasure in the organization, because it is based on love, courage and joy. When they grow to like each other they make a vow to make Barbara on their side. Their dialogue contains also a small aria resembling Faust opera. I will analyze it in depth in the next chapter.

The joyful Salvation Army’s members return from the fund rising. They create a new quartet with a new tension. It appears that a few pence are lost from the collected

money. When Mr. Undershaft wants to donate the missing amount Barbara refuses to take the money saying that he cannot buy salvation and claims that “there is a bad blood on his hands”. (Shaw 2008, 96) There is also a worry that the Salvation Army Shelter will not manage to function any further because of the lack of funds.

The next unit, an ensemble, starts with Bill Walker’s return. He also wants to donate money for the Salvation Army Shelter as a compensation for hurting Jenny Hill. The answer for his offer is the same as for Mr. Undershaft – “No: the Army is not to be bought. We want your soul, Bill; and we’ll take nothing more”. (Shaw 2008, 114) Barbara makes also a religious allusion to Judas thirty silver pieces when telling her father: “Bill offers twenty pieces of silver. All you need offer is the other ten. That will make the standard price to buy anybody who is for sale. I’m not; and the Army is not”. (Shaw 2008, 114) At this moment Mrs. Baines arrives and informs all of them that the well-known distiller, Mr. Bodger offers 5000 pounds for the Salvation Army Shelter on the condition that they will find another donors who will give the same amount. Mr. Undershaft immediately gives Barbara check for the needed 5000 pounds. As she does not want to take money made on war, as well as money made on alcohol, Mrs. Baines and Mr. Undershaft present her even the pettiest arguments to make her accept the money. With the acceptance of the money Major Barbara’s earlier statement with religious allusions becomes ironic, because it goes out that even this organization can be bought, everything depends on the sum of money. Even Bill notices this fact asking: “Wot prawce Selvytion nah?” (Shaw 2008, 118) When everyone prepares for the parade announcing that the Salvation Army shelter will remain open, Barbara horrified with the fact that the organization was sold for “Drunkness and Murder” takes her Major Badge off and pins it to her father’s collar. (Shaw 2008, 124) She stays in the shelter, as she does not want to go on a parade. As everyone else goes on the march the number of performers diminishes. In the short quartet it goes out that Snoby Price took Bill’s money. When Barbara wants to give him what he has just lost he tells her “I ain to be bought”. (Shaw 2008, 125) Then after a short trio Bill leaves and the final unit of the act is Barbara and Shirley duet. They leave together the Salvation Army yard through the gate.

The third act of the play contains eleven units with four ensembles separated by units with smaller groups of performers. There is also a visible author’s tendency to increase gradually the number of performers towards the ensembles. Therefore, the act

starts with a quartet presenting the morning after the parade. In the library Charles Lomax is consoling Barbara, who is wearing ordinary clothes. The number of performers rises with Cusins's entrance. The ensemble shows him drunken after the night of celebration. He gives relation from the successful Salvation Army meeting. At the same time Mr. Undershaft arrives to set up the financial arrangement with Lady Britomart.

The couple is left alone in the library and the action returns to the matters from the first act. Mr. Undershaft wants to support his daughters: Sarah and Barbara, but is not interested in helping Stephen, who in his opinion is not able to handle the management of the munitions factory. He also intends to fulfill the family tradition and give the factory for a foundling. However, he has not yet found the foundling with necessary skills. Mr. Undershaft would like to marry Barbara off such a foundling to keep the factory in the family. He even asks Lady Britomart to find a proper foundling for Barbara's husband.

Their conversation is interrupted by their son. The rise of the number of the performers leads to the heated conversation in which Stephen informs his parents that he is not interested in leading the munitions factory. Stephen's decision contents his father, who promises to help him find another profession. Mr. Undershaft first proposes him to become a philosopher, then he makes a speech about politics. As Stephen response is highly moralistic his father suggests him to become a journalist. In this moment the rest of the family returns. Due to the prior arrangements between Barbara and his father the family is ready to visit the Lazarus and Undershaft Munitions Foundry. Barbara is expecting to see a dirty, ugly place with unhappy people, but her father assures her that it is completely opposite.

After the change of scene the characters appear on the stage one by one. On the factory concrete platform in the hill top the audience first sees Barbara who is admiring the village and the factory of her father. Then Cusins enters and they start a few-line duet about the perfection of the place and Peter Shirley's new job. They are approached by Stephen expressing great enthusiasm about the place. The trio quickly rises to a quartet as similarly enthusiastic Sarah comes to them. Mr. Undershaft's entrance starts the ensemble. He proudly informs his family that the new battleship attained a spectacular success. Stephen praises his father's perfect organizational skills. Andrew

Undershaft admits that the only worry of his perfectly created world is the possibility to be blown up. The appearance of Charlie Lomax coming from the explosives shelter confirmed his words, as the young man lit a cigarette there dropping the lighted match among the explosives. Also Lady Britomart joins the group. She cannot reconcile herself to the fact that all the fortune will not be inherited by her family. In a desperate attempt to save the wealth she suggests her ex-husband to make Cusins his successor. Although Mr. Undershaft agrees that Adolphus would be fit for the factory's management he cannot accept him, because Cusins is not a foundling. In response Adolphus Cusins cunningly presents himself as a foundling. Although his parents got married in Australia, the marriage is illegal in England. This fact makes Mr. Undershaft ready to make Adolphus the successor of the factory. However, Cusins is not convinced to take the job. He claims higher profit rate. Mr. Undershaft grudgingly agrees, but demands that he will change his name to Andrew Undershaft and will sell the weapon to everybody, regardless to their morality. Then they start to talk about the factory's village. Mr. Undershaft compares it with the Salvation Army's Shelter. His idea of saving souls is feeding, clothing, giving jobs and comfortable houses. He also jeers at the government and voting. All these statements make Lady Britomart extremely angry. Finally, Adolphus Cusins and Andrew Undershaft arrange the meeting in the factory. All the characters leave Barbara and Cusins on the platform to talk.

The next unit is their duo in which they talk about accepting the Undershaft's offer. When she tells him that she does not want him to sell his soul for the inheritance, he answers that he has sold it many times for smaller things. Cusins wants to accept the offer to give power to the world. He explains her fiancé that they "cannot have power for good without having power for evil too", and that military power was never "so horribly abused as the intellectual power, the imaginative power, the poetic, religious power". (Shaw 2008, 124) Barbara admits that although she "escaped from the world into a paradise of enthusiasm and prayer and soul saving" she was not able to save this paradise without the money of such people as Bodger and "Prince of Darkness", her father. (Shaw 2008, 125) Finally, they kiss each other and Barbara calls her mother.

In the final ensemble, when all the characters return Barbara asks her mother which house in the village she should choose for their home. This question makes Mr Undershaft content, because it means that Cusins accepts his offer and takes the job in

the factory. He asks the young man to come to the factory the next day. With this joyful mood the ensemble finishes the play.

In Major Barbara the management of tension is based on the ensembles holding tension in the play and smaller groups presenting the audience new pieces of information and new facts from the life of Undershaft's family. Therefore, in the first act through an extremely long duet the audience gets to know about the Undershaft's family and their problems. Then the appearance of Andrew Undershaft creates the full of tension ensemble. It is a double inciting moment of the play. First, Lady Britomart starts to persuade his ex-husband to support financially his children, then Mr. Undershaft makes an agreement with his daughter to visit each other in their places of work. They start something like a competition to compare their impact on the world and the morality of their work, even though they have completely different point of view on the morality. The final joyful group singing of the song release the tension. Even though Lady Britomart in the final duet of the act feels miserable, the closing scene is a bit comic.

The second act focuses on the presentation of Barbara's world. It is the continuation of the daughter – father arrangement to visit and compare their workplaces. The judge of this family competition is the audience. In this act it is the audience who receives true and detailed picture of the Salvation Army organization and its poor guests. In the introductory duet they can observe the hypocritical visitors of the shelter. Then the tension rises together with the number of performers. The audience gets to know a new story about Bill Walker and his girlfriend. The ensemble is a tumultuous scene when Bill hurts Jenny Hill. Even the short transitional duet with Billy and Peter is full of the ensemble's tension. The next unit, the trio releases this tension and presents Barbara at work, talking with the newcomers. The action moves forward in the quartet when Mr. Undershaft arrives to see the shelter. The tension also rises because the poor Pete reacts aggressively on the Undershaft calling himself a millionaire and deriding poverty. Everything releases when Pete leaves and Mr. Undershaft is observing his daughter talking with Bill. The next trio and duo also maintain cozy atmosphere. Barbara introduces Cusins to the newcomers of the shelter. Adolphus has a long talk with Barbara's father. This dialogue presents more details about both men and their relationship with Barbara. It is more informing part for the audience.

The tension and tempo rises with the Salvation Army's members return from the fund raising. The quartet is full of anxiety about the future of the shelter. What is more the discussion about money rapidly increases the tempo. The discussion is continued in an ensemble when Bill walker returns and Mrs. Baines arrives with good news about the donor. It leads to the climax of the act when Mr. Undershaft's money made on war are accepted to rescue the shelter. For Barbara the Salvation Army is sold. She cannot accept it and resigns from her post in the shelter. The characters joyfully leave the scene going on a parade, but Barbara stays with the newcomers. The number of characters on the stage is gradually diminishing releasing the tempo and tension of the last units. Finally, the last duo of depressed Barbara and consoling Shirley leaves the scene.

The third act is mainly a presentation of Mr. Undershaft's factory with the village. The place creates complete contradiction to the poor conditions of Barbara's world in the Salvation Army Shelter. Before this presentation there is an introducing part where all the characters are preparing to the visit in the factory. The quartet starting the act brings back the parade's excitement and Barbara's sadness from the previous act. The entrance of drunken Cusins creates the ensemble in which the audience gets to know about the successful Salvation Army's meeting. The arrival of Mr. Undershaft leads to the continuation of the first act. In a calm duet Lady Britomart makes arrangements with her ex-husband. The tension rises with his son's entrance. The heated conversation with the son is interrupted by ensemble which increases the tempo of the action and leads to the family leaving to the munitions factory.

In the next scene the author builds up the tension with the characters gradually appearing on the stage expressing their enthusiasm for the place. The built up ensemble is a climax scene of the play. Lady Britomart proposes Cusins as a successor of her husband's fortune. Adolphus disclosing facts about his parents reveals that he is a foundling. Then there is a heated business conversation among him and Mr. Undershaft, which leads to a suspension. Adolphus Cusins does not decide whether he accepts the job in the factory or not.

The following duo is a denouement of the play. Adolphus talking with Barbara informs her that he is accepting the Undershaft's offer. Barbara admits that her noble world could not exist without money of people such as her father. It shows that the world is not so black and white as she thought. Mr. Undershaft's village is a

confirmation of it, because the cynical, focused on the material existence man created perfect world for people, even the poor, jobless visitors of the Salvation Army Shelter. However, the play ends not with a duet, but as every good opera with an ensemble. In the great finale the Undershaft family gets to know that Adolphus Cusins accepts the job offer and that Barbara wants to take up a residence in her father's village. Everybody is in a joyful mood and the play ends in a bit comic way, as in a good quality comic opera.

Pygmalion is a five-act play with only four ensembles. The whole play is predominated by trios and quartets. What is more, the greater number of acts leads to relatively smaller number of their units. Although, the second act has thirteen units and the last has eleven units, in the other three acts there are fewer of them.

The first act contains eight units. Although the opening scene presents a lot of people protecting themselves from a sudden downpour under the portico of St. Paul's Church, there are only three of them talking with each other. The trio presents middle-class Eynsford-Hill family. After a theatrical performance Mrs. Eynsford-Hill with her daughter Clara is waiting for her son Freddy, who has gone to find a taxi. The bystander assures the loudly complaining women that the man will not find a taxi as they are all engaged after the theatrical performance. The characters of the trio are changed with the appearance of Freddy. As the young man returns without the taxi, the pretentious women criticize him harshly for not trying hard enough. By their behavior Bernard Shaw illustrates the rudeness of the middle-class. After being scolded Freddy tries again. Rushing to find a taxi he accidentally bumps into a flower girl and knocks over her basket with flowers. This collision starts an extremely short, transitional duo between Freddy and the flower girl. By this dialogue the audience is introduced with the girl heavy, incomprehensible Cockney accent. In the short exchange the girl calls the man by his name astonishing his mother, who hears it. When the girl hides under the portico, Mrs. Eynsford-Hill, shocked how such low-class, poor girl can know her son, asks her how she knows Freddy's name. This starts a trio in which Eliza, a flower girl, suggests her that she can pay for the flowers damaged by her son. Despite her daughter's objection, Mrs. Eynsford-Hill pays the girl only to hear that she calls everyone Freddy or Charlie.

The number of characters increases with the appearance of a gentleman. After the lady chatted him up about the weather, Eliza starts pestering him for buying the flowers. He refuses even though she can give him a change. The girl is warned by a bystander that somebody is writing down everything she is saying. The trio rises to an ensemble as Eliza loudly and hysterically protests that she has right to sell flowers. It attracts also the note-taker, who tells her imperiously: "Oh, shut up, shut up. Do I look like a policeman?" (Shaw 2008, 191) Because Eliza vainly tries to read what he has just write down he reads her own words in a perfect Cockney speech. Hearing it all the present people, together with the pestered gentleman take the girl's side. When people start talking to the note-taker he starts identifying the speakers' places of birth and backgrounds through their pronunciation. He skillfully names not only the contemporary districts of London like Harrow, but also more distant places like south-cost Selsey near Portsmouth or Cheltenham near Gloucester.¹³ He even notices the Indian pronunciation of one gentleman. Finally, the note-taker informs all the gathered people that the rain has just stopped and they walk away leaving him with the flower girl and the gentleman. The trio reveals that the note-taker is Professor Henry Higgins studying phonetics and teaching wealthy people to speak properly, so that they speech does not reflect their origins. The audience learns also that the gentleman is Colonel Pickering studying Indian dialects, who came to England to meet the Professor. Henry Higgins was also planning to travel to India in order to get to know Colonel. It was only by an accident that they met each other. In this trio Professor Higgins introduces the main theme of the play. Being not able to stand the flower girl's voice he boasts that he can teach the girl to speak properly in three months and "pass the girl off as a duchess at an ambassador's garden party". (Shaw 2008, 197) This statement will start the whole chain of events in the play. Before the gentlemen go Eliza asks Pickering to buy flowers, because she has no money. Higgins calls her a liar, as she said earlier that she could change half a crown. Even though she was lying, he throws her into the basket a handful of coins. (Shaw 2008, 198) The men leave and Freddy Eynsford-Hill appears in a taxi. He does not know what to do when he sees that his mother and sister have left. Having a lot of money from Professor Higgins, Eliza takes Freddy's taxi to go home. She leaves the man on the street completely stunned. This short, comic duo ends the first act.

¹³ Ilustrowany Atlas Świata, Przegląd Reader's Digest, Warszawa, 1999. (p. 72-73)

The second act is one of the longest and has the biggest number of units – thirteen. It starts the next day after the downpour with a duo of Higgins and Pickering in the Professor's home laboratory. They talk about the things Henry Higgins has just demonstrated his guest. The duo increases to a trio with Mrs. Pearce, the housekeeper announcing a common girl with a strange accent asking for the Professor. Seeing a great opportunity to show off and record the girl in the presence of his guest, Higgins asks the housekeeper to bring the girl. It starts a comic quartet. The unexpected guest is the flower girl from the last evening. She came in a taxi dressed in a strange, but clean dress. Professor is disappointed because he has a lot of Cockney speech recordings. He treats her like a piece of luggage and wants to throw her away. As Colonel Pickering is more polite, Eliza turns to him. She informs both men that she wants to take speech lessons to speak like a lady, so that she can obtain a job in a flower shop. It is the effect of Henry Higgins' boasting that he can teach the girl to speak properly in three months. What is more, Eliza offers Professor ridiculously low payment of one shilling per hour and expects him to be polite as she pays for his service. She is also suspicious of being badly treated or cheated. Higgins understands that for a flower girl it is a large payment. Colonel Pickering interested in this experiment encourages Henry to teach the girl making a bet with him. He will pay all the expenses of the experiment if Professor teaches the girl to speak like a lady in six months time and "pass her off as a duchess at an ambassador's garden party". (Shaw 2008, 197) He offers to pay the derisory sum for the lessons too. Henry Higgins decides to teach the girl as it is an extremely difficult, ambitious undertaking. He sends Mrs. Pearce to wash the girl and get her new clothes advising the housekeeper to smack the girl if she makes any troubles. This suggestion horrifies both women. When Eliza wants to leave he tempts her talking about young men who would like to marry her in the future and giving her sweets. When Mrs. Pearce warns the men that the girl's parents or husband may look for her, Eliza reveals that her parents throw her away to make her own living. Higgins bullies the girl even though he is reminded by Colonel. The housekeeper makes Henry aware that the girl should be informed how the teaching is going to look like. She is also worried what will happen with the girl after the experiment. Although Higgins presents the girl in an aria how the six months of the teaching experiment will look like, he is completely indifferent about the girl's future. In his opinion, after the experiment they can throw her away. It shows that he does not feel morally responsible for the girl. Later it will be

the cause of Eliza's revolt against Higgins, because after the experiment the girl will not be able to find herself in her previous social background.

When everything is set Mrs. Pearce takes Eliza to wash and dress her. Henry Higgins and Colonel Pickering stay alone creating a short transitional duo in which Professor reveals his guest that he had always problems in dealing with women and he will always remain a bachelor. Then the housekeeper returns with Eliza's hat, which the girl wants to safe. Mrs. Pearce, who has been working for her employer for a long time and who has got to know all his habits, asks Higgins to be careful about his manner and language in Eliza's presence. The comic situation rises in the next trio, when Eliza's father arrives. Alfred Doolittle claims that he wants his daughter back. He is shocked when Henry Higgins tells him to take the girl. Professor suggests that Eliza was sent to his house only to threaten him and force him to pay. Alfred Doolittle admits that he has not seen the girl for two months. Both the audience and Higgins may expect after such surprisingly quick appearance of Eliza's father that he wants only to ensure her good protection. However, during the conversation it appears that Eliza's father does not want to take her home, the only thing he wants is five pounds to get drunk. Higgins and Pickering are fascinated not only with the men thick Welsh accent, but also with his immorality and cynicism about the middle class morality. In a philosophical aria Alfred Doolittle presents himself as an undeserved poor ignored by the middle-class and the charity organizations for the deserving poor. He claims that he has right to lead a debauched lifestyle and to use charity support despite all prejudice. Alfred promises not to save five pounds he asked, but spend them by Monday. When Higgins wants to give him ten pounds he says: "Ten pounds is a lot of money: it makes a man feel prudent like; and goodbye to happiness". (Shaw 2008, 228) Higgins gives Mr. Doolittle five pounds and the man leaves the room. At that moment Eliza enters with the housekeeper opening the only ensemble in this act. Alfred does not recognize his daughter, because Eliza is perfectly clean and beautifully dressed. Later he cannot believe that she was able to wash herself thoroughly. She immediately warns Higgins and Pickering that her father came only to get some money for drinking. When Mr. Doolittle leaves with the housekeeper Eliza informs the gentlemen that she is able to break her old relationships, but Professor warns her against leaving her old friends. The trio changes into a small quartet when Mrs. Pearce brings the news that Eliza's new clothes have been just brought. The last unit of the second act is an extremely short duo of Higgins and

Pickering. When Eliza leaves the room making incomprehensible noises of delight Higgins makes a short remark that they took extremely hard teaching job.

The third act takes part in Mrs. Higgins's drawing room during the day when she receives guests. There is also a time interval between act two and three. Some time has passed and Eliza has gained the basics of pronunciation. Now Professor is going to test her. The first unit of the act presents Henry Higgins talking with his mother. Her eccentric attitude and honesty towards her son make the scene comic. Mrs. Higgins is not pleased with her son's visit during the day when she receives guests. Henry promised not to come during such days because his manners and opinions offend her guests. What is more, he not only broke his promise and came, but also invited a flower girl to test his experiment of changing the low-class girl into a duchess.

Their duet is interrupted by Mrs. and Miss Eynsford-Hill arrival. During the short introduction Henry shows lack of manners. The quartet immediately rises to an ensemble with the appearance of Pickering, who comes to watch the Eliza's test and Freddy Eynsford-Hill, who joins his mother and sister. Higgins welcomes Freddy with joy, because he will have the possibility to test Eliza in front of a larger group. Their brief conversation is interrupted by the announcement of Eliza Doolittle. The girl is elegantly dressed and her moves are full of grace and distinction. The contrast with a flower girl is enormous, because Mrs. and Miss Eynsford-Hill do not recognize the girl. Although her pronunciation is extremely precise, she has not enough time to learn proper subjects for the conversation. She was advised to touch only two subjects – weather and health. After greeting everybody she is asked about the rain. Her elaborate, precise answer is amazing, but also comical: "The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation". (Shaw 2008, 243) She does not understand Freddy's reaction on her comical speech and assures him that she said everything right. After the weather subject she raises the remaining subject of health. With precise English pronunciation accompanied by low-class slang terms Eliza describes her aunt's illness and death with shocking details. Her Professor trying to save the day calls her language a "new small talk", a young generation fashionable way of talking. (Shaw 2008, 244) Freddy is enchanted with Eliza and her new style of speech. Finally, after Higgins signals, Miss Doolittle announces that it is time for her to go.

After Eliza leaving the ensemble continues the subject of a new language. Clara confirms that the new speech is very fashionable, so Higgins encourages her to try it.

When Mrs. Eynsford-Hill and her children go home Higgins is delighted with Eliza's first public appearance. However, in his mother's opinion she is still not ready for public presentations. Although her pronunciation is perfect, her language and things she says reveal her law-class origins. Her remark that Eliza is "a triumph of his art and of her dressmaker's" reminds also the original Pygmalion theme, where Higgins resembles the artists and Eliza resembles Galatea. Mrs. Higgins rises also the problem of Eliza's future. Only Higgins mother and the reasonable housekeeper see the difficulty in the girl's social adjustment after the experiment. Henry with his friend assure his mother that they will help Eliza and do for her everything that will be needed. When they leave the final scene presents Mrs. Higgins returning to her writing table, but unable to concentrate again on her work. Her concerns for Eliza will turn out to be justified in the next act.

The fourth act is very short and has only two units: a trio and a duet, which are divided by a short interlude where Eliza is alone on the stage. There is also a time interval between act three and four. This act takes part in Higgins living room at night after the ambassador's garden party. Higgins and Pickering are celebrating the impressive accomplishment of their experiment. Eliza was successfully presented as a duchess. They are so fascinated with the startling transformation of the girl that they are not aware of the fact that the success was possible not only by their teaching, but also by her great effort. Eliza sits silent with them, beautifully dressed and completely dejected. Higgins and his friend do not notice it, as well as the fact that the girl brought Professor his slippers he was looking for. It was also the thing she was thought to do, like a dog bringing slippers to his master. The six months of intense learning made her utterly devoted to the gentlemen. Now, after the completion of the experiment the men discussing their triumph ignore her. She hears that during the party Professor became bored when he realized that her presentation will be victorious. While he was bored, Eliza was doing her best to please him and Colonel Pickering. Finally, two men go to bed and at this moment Higgins notices Eliza only to give her orders to switch the light off and to tell Mrs. Pearce in the morning that he wants tea, not coffee for breakfast. Not a single word of appreciation after what she has done to him. Eliza is deeply wounded and concerned that she is not able to return to her previous life, as well as to live

her new life without financial support. She flies into a fury and “flings herself furiously on the floor, raging”. (Shaw 2008, 259)

When Higgins appears looking again for his slippers she throws them at Professor starting a very tense duo. This unit confirms that Higgins takes the won bet as his own achievement. When Eliza shouts that she has won the bet for him Higgins takes it as arrogance: “You won my bet! You! Presumptuous insect! I won it”. (Shaw 2008, 259) When she attacks him Henry throws Eliza into a chair shouting imperiously: “How dare you shew your temper to me? Sit down and be quiet”. (Shaw 2008, 259) Higgins unable to answer her fundamental question “Whats to become of me?” shows no care, making her feel unimportant like slippers. (Shaw 2008, 259) Henry does not understand the girl’s problem and keeps asking if he, his housekeeper and his friend have treated her badly. In his opinion her bad mood is the effect of tiredness after the “strain of the day”, so he proposes her a glass of champagne to relax and he advises her to “go to bed like a good girl and sleep it off”. (Shaw 2008, 260-261) When Eliza keeps asking him the questions about her future: “What am I fit for? What have you left me fit for? Where am I to go? What am I to do?” Higgins finally realizes her anxiety and reveals that he has not expected her leaving the house. (Shaw 2008, 261) He suggests her marriage and offers his mother’s help in finding her future husband. He also reminds Eliza her wish to sell flowers in a flower shop and assures her that Pickering will help her to open her own shop. For Higgins the problem is handled, but not for Eliza. She wants to know what clothes she can take and wanders if they will need the clothes for a new girl and a new experiment. This remark is to hurt him. When Henry informs her that she can take all the clothes, but she must leave the rented jewellery, she asks him to take them to his room so that they will not be lost by accident. In order to irritate him more Eliza returns him also a ring he has bought her. When he violently throws it into the fireplace she provokes him even more covering her face and shouting “Don’t you hit me!” (Shaw 2008, 264) Eliza reaches her aim, as Higgins erupts with rage: “You infamous creature, how dare you accuse me of such a thing? It is you who have hit me. You have wounded me to the heart”. (Shaw 2008, 264) When she reveals her joy from getting back at him Higgins informs that he has lost his temper, what does not happen often, so he prefers not to say anything more and go to bed. On his leaving Eliza advises Henry to leave a note for Mrs. Pearce with all the orders, because she will not pass them on. Alone, Eliza expresses her feelings of triumph imitating her Professor’s

exit. Then she quickly finds the ring in the ashes of the fireplace. The act ends with her kneeling in front of the fireplace.

The last act presents the next day after Eliza's night talk with Henry. It starts in Mrs. Higgins drawing room, when the lady's maid informs her that something has happened, because Colonel Pickering and her son are in the house telephoning the police. Mrs. Higgins asks the maid to instruct Eliza not to leave her room until she calls her. When the maid leaves the lady's son appears with his friend creating a trio. Higgins in a very agitated state announces his mother that Eliza disappeared. He is convinced that something bad has happened with the girl. Professor is so self-centered and self-confident that he cannot imagine Eliza gaining independence and going on her own. What is more, her disappearance is very inconvenient to him, because she was keeping his appointment book for him and now his work is unordered. Mrs. Higgins criticizes him for calling the police.

The maid announcement of Mr. Doolittle starts the quartet. Elegantly dressed man enters the room and immediately accuses Higgins of destroying his happiness by putting him into the affluent society. It comes out that through Professor's joke Mr. Doolittle was taken by a wealthy American, founder of the Moral Reform Society, as "the most original moralist at present in England". (Shaw 2008, 270) As a result the American in his will left Mr. Doolittle "share in Pre-digested Cheese Trust worth three thousand a year" if he would lecture "for his Wannafeller Moral Reform World League as often as they ask", but no more than six times per year. (Shaw 2008, 270) In this way Mr. Doolittle is forced to be the part of respectable, middle-class society, which he so despises. In an aria he illustrates the tiresome life of a middle-class man. He is unhappy with the conventions of the affluent society to dress properly, or to marry the woman he has been living with. He is also not able to spend such a large amount of money properly and is constantly pestered for money by the poor. Mr. Doolittle is of great interest to everybody. Doctors want to cure him. People want to do things for him. He has now a lot of relatives who need his financial support and thus he has to "live for others and not for himself". (Shaw 2008, 270) When Mrs. Higgins suggests that Eliza can return now to his wealthy father, Higgins objects saying that he bought the girl for five pounds. Mrs. Higgins informs the men that Eliza is upstairs and asks her son to behave properly so that she could call the girl. She also chastises Henry and Colonel Pickering for being insensitive to Eliza's feelings. To make the situation easier for Eliza

she asks Mr. Doolittle to go for a while on a balcony to give the girl time to cope first with Professor and Colonel. Therefore, the quartet changes as Mr. Doolittle goes out on the balcony and Eliza enters. She is calm and reserved making Higgins irritated. He tries to bully her, but she ignores it and thanks Colonel Pickering that he has always treated her as a lady and thus he taught her that she can feel like a lady not by the way she behaves, but by how people treat her. She learned proper English from Professor, but she learned something more important from Colonel, the self-confidence. Because Eliza does not want to return to Higgins's house, he threatens her that she will quickly return to her street-life without him. Then she claims that she is no longer able to articulate the old sounds. However, when her father appears elegantly dressed, the girl utters the old sound of admiration. Her father announces that he is getting married and asks his daughter to attend the wedding. Eliza leaves to dress to the wedding and Mr. Doolittle admits to feel nervous about the marriage. Mrs. Higgins expresses her wish to go to the church too. The quartet changes when Eliza returns and Mrs. Higgins leaves. Colonel Pickering asks Eliza to forgive Henry his cruelty and return to his house. Eliza asks her father about his opinion, but he does not speak highly about the man and reminds all of them that it is time to go to church. When Mr. Doolittle and Colonel Pickering leave Eliza is alone with Higgins. She tries to leave the room, but he blocks her. It starts a full of tension duet.

In the duet Higgins informs the girl that he wants her to come back to his house, but he will not change his behavior as he treats everybody in the same way, no matter what is their social position. Although he is happy to see her independent and is able to live without her, he "has grown accustomed to her voice and appearance" and he likes them. (Shaw 2008, 286) When Eliza advises him to use his recordings and photos he made during the experiment Henry says that he "can't turn her soul on" and that he appreciates her values more than her deeds, for example fetching the sleepers. (Shaw 2008, 286) He proposes her adoption or marriage with Pickering. Eliza reveals that Freddy loves her. When Higgins objects she tells him that "every girl has a right to be loved" and even though Freddy is poor he can make her happy. (Shaw 2008, 287) When she informs him that she needs kindness, he asks her angrily if she finds him "cold, unfeeling, selfish". (Shaw 2008, 291) She tells him that he turns everything against her and that she will marry Freddy. Here Henry Higgins shows that he treats Eliza like his work of art, his property: "I'm not going to have my masterpiece thrown

away on Freddy". (Shaw 2008, 291) Hearing it Eliza informs Professor that she is now independent, not afraid of him and that she will use the knowledge he gave her and start teaching phonetics. In his last attempt to lure the girl Higgins admits that Eliza is now strong and not as silly as at the beginning, therefore they can now live together as three equal bachelors.

At this moment Mrs. Higgins returns to tell Eliza that the carriage is waiting. Because Henry is not going with them to church Eliza tells him that they will not meet again and says goodbye. On her leaving Higgins gives her some orders for the shopping. The short trio ends with Eliza telling him to buy all the needed things by himself and leaving. The play ends with a short dialogue of Higgins and his mother. She wants to buy her son the things he asked for, but he refuses telling her that Eliza will certainly buy the things.

Although the play ends in this moment Bernard Shaw provides some epilogue informing the readers and the directors about Eliza's future. As the author writes it is not needed for a person with some imagination. However, the epilogues assures the readers and directors that Eliza will not marry Higgins. The epilogue gives also a psychological analyze of Higgins. The author presents also some details about the events that followed what was shown in the play. Eliza married Freddy. They received five hundred pounds from Colonel Pickering as a wedding gift. Higgins house on Wimpole Street was stile Eliza's house, but Higgins was not her master anymore and Colonel often had to ask the girl to be more polite to her Professor. Eliza and Freddy set up a shop. After the difficult time when they were learning how to handle it they achieved a great success. Bernard Shaw focused in his epilogue on the prosaic aspects of Eliza's life to emphasize an unromantic ending of his play. It is a pity that the contemporary musical directors do not take into account the author's wish not to end the play in a romantic way.

The tension scheme in *Pygmalion* is not typical. The management of the tension is based on the duets which hold high tension in the play. This climaxes are build up by bigger groups. The increase of the number of performers appearing on the stage increases the play's tempo and tension to the climaxes. In this play trios, quartets and ensembles build up the climaxes of duets, creating untypical tension management.

The first act is an exposition of the play with the germ of the idea which will become the driving force of the play. The audience gets to know the main characters of the play. However, only later they will find out that the characters presented in the first act will be the witnesses of Eliza Doolittle's change and some of them will be the principals of the play, leading the action and creating tension. From the relaxed and even comical trios the action speeds up and intensifies with the increase of the number of characters. When the high tempo and tension are achieved through the turbulent quartet and ensemble most of the characters leave the scene. In a simple trio of Higgins, Pickering and the flower girl the audience hears for the first time about the bet of teaching the flower girl proper speech. The act ends in a comic duo when Freddy arrives in a taxi and finds only a poor flower girl, who takes his taxi to go home. It releases the tension of the earlier units. The author deliberately closes the act with a relaxing, comical trio and duo to prevent weariness after the high excitement and speed of the quartet and the ensemble. The comical units save the audience's attention for the next excitements.

The second act starts with a relaxing duo of Higgins and Pickering in the Professor's home laboratory. The tension rapidly increases when the calm talk is interrupted by a housekeeper and the trio quickly rises to a turbulent quartet, because Mrs. Pearce announces Eliza. The quartet is amusing with high speed and many turning points. Eliza's appearance reminds the bet Higgins proposed Colonel Pickering the day before. Here the bet is taken creating the inciting moment of the play. When everything is set Mrs. Pearce leaves with Eliza. Henry Higgins with Colonel Pickering stay alone creating a short duo. Their dialogue slows down the tempo and releases tension, as well as the appearance of Mrs. Pearce who makes a talk about her employer's behavior. After a short break from the excitements Eliza's father arrives. The trio with Alfred Doolittle quickly restores the high tempo and tension in the play. Eliza's father makes the scene also comical. Then, Eliza enters with the housekeeper creating the only ensemble in this act. It is a very short and accented end of a turbulent part of this act. The last units when Mrs. Pearce announces Eliza's new clothes, and when Higgins and Pickering comment their new undertaking give the audience chance to laugh and rest a bit from the excitement and intense concentration of the act. The second act provides the inciting moment of the play. It has swift action with many turning points and presents a new character, Eliza's father.

The third act is the development of the main theme of the play. It presents the progress in teaching Eliza the correct pronunciation. The act starts with comic duet between Higgins and his mother, but the tension and speed is smoothly build up with the appearance of Mrs. Higgins guests. The duet rises to the quartet with the arrival of Mrs. And Miss Eynsford-Hill. The tension rises because Henry shows lack of manners. The quartet quickly changes to ensemble as Pickering and Freddy appear consecutively. Then the tension reaches its pick in this act. The anxious moment of Eliza's first tests comes. The whole moment of the conversation is extremely tense. Mrs. Higgins and Mrs. Eynsford-Hill's stupefaction by Eliza's law-class language and high-class pronunciation is intensified by Freddy's hysterical laughter after her every statement. What is more, his reactions add some embarrassment to the situation, because Eliza does not understand him. Higgins relieves the tension of the uncomfortable situation showing Eliza that it is time for her to go. The next three units bring relief from the tension. What is more, the tension release is parallel to the decrease in the number of characters appearing on the stage. The ensemble continues the subject of the new, fashionable language made-up by Higgins to reduce the embarrassment after Eliza's awkward conversation. The audience may feel complete relief when Mrs. Eynsford-Hill and her children leave. Although Mrs. Higgins's opinion about her son's experiment and its drawbacks is perturbing, Higgins is delighted with Eliza's first public appearance. This trio is made more optimistic by Henry and his friend's assurance that they will help Eliza and do for her everything that will be needed. It presents Eliza's future in bright colors. There is also a comical element. When Henry with his friend describe his mother Eliza's musical ear and musical abilities both men are talking simultaneously. The end of the act is again a bit comical, because when Henry leaves with Colonel Pickering Mrs. Higgins is unable to concentrate on writing and shouts "Oh, men! men!! men!!!". (Shaw 2008, 254)

Although the fourth act that follows is very short it has the climax of the play. It shows the results and drawbacks of Higgins's experiment. What is more, the extreme tension is quickly build up by trio and reaches its peak in a duo. When Higgins and Pickering are celebrating Eliza's successful presentation on the ambassador's garden party the tension is build by the girl sitting silent and gloomy. Both men ignore Eliza and her strange behavior what fuels her anger. The rise of tension is created without words, only by acting. The tension rises as the audience is waiting for Eliza's burst of

anger. It comes when Higgins returns to the room looking again for his slippers. She throws them at him and the extremely tense duo starts. Eliza is shouting that she won the experiment. She even furiously attacks Higgins. The duo shows also the girl's fear for her uncertain future. Her fear and anger rises because Higgins is unable to answer her questions and does not understand the problem. Professor underestimate Eliza's behavior taking it as a tiredness after a stressful day. The duet is full of emotions to the very end when Higgins leaves the room slamming the door. Finally, when Eliza is alone she smiles expressing her feelings of triumph. Moreover, the situational comedy of the girl "wild pantomime" imitating Higgins's exit is relaxing for the audience after the full of tension act.

Although the fifth act is a comical denouement of the play, the first unit of the last act recalls the tension of the previous one. In the duet Mrs. Higgins's maid tells the lady about Colonel Pickering and her son calling the police. However, the audience can be a bit amused getting to know that Eliza is hiding in Mrs. Higgins's house. The next trio is also humorous. Even though the men are worried about the flower girl Mrs. Higgins does not reveal them the girl's whereabouts and criticizes them for calling the police. The arrival of Mr. Doolittle and his opinions presented in his aria make the situation even more comical, as well as Higgins's reaction to his mother's suggestion that Eliza can return to his wealthy father. The comedy is continued when Mr. Doolittle goes out on the balcony and Eliza enters. Her behavior makes Higgins furious, especially that he taught her all these manners. The result of Higgins's bullying comes up. Eliza does not want to return to his home. When her father appears she makes her old sound of excitement showing that she did not change so much inside. In the ensemble and the quartet the audience can see the results of Mr. Doolittle's social change. The man announces his wedding with a woman he has been leaving for a long time and invites his daughter on the wedding ceremony. The last three units finally resolve the last issue of the play. Pickering unsuccessfully asks Eliza to return to Higgins's house. Her father disapproves it. When Eliza is alone with Henry the last tense duet removes all doubts. Higgins declarations that he wants her to come back to his house and that he treats everybody in the same way fail. His offers to adopt her or to marry her off to Pickering are useless. Eliza tells him that she is independent and she is going to marry Freddy. Higgins is also unable to lure her admitting that she is strong and proposing her life of three equal bachelors. However, Bernard Shaw does not want

to leave the audience absolutely sure of Eliza's final decision. On her leaving Higgins gives her some orders for the shopping. Even though she rejects Higgins reassures his mother that she will come back home and do the shopping.

The tension scheme in *Pygmalion* differs from the other plays' tension management. The rapid tension development before the climax is made by trio, or just by a silent Eliza. There is no rise in the number of performers on the stage. The climax of the play and the finale are created by a duo, not an ensemble. However, after analyzing all the plays it is easy to pinpoint their characteristic elements of the operatic construction. Bernard Shaw's plays have clear division into aria, duets, trios, quartets and ensembles. They are marked by stage directions which present characters entering and coming off the stage. It makes them graphically highlighted. Each unit has a different group of characters on the stage. The most common form is a duet, like in an opera. What is more, there are opera-like long expositions presenting the backgrounds of the plays and rapid development of the action to the climaxes. Bernard Shaw, like a professional librettist, remembers to alternate strong tension scenes with relaxing scenes to save the audience's attention and prevent their weariness. In most of his plays he also uses ensembles for the climaxes and he builds them by the increase of the number of the characters. Therefore, when the action and tension rises, the number of performers gradually rises too. Shaw is consequent in using this pattern. With all these operatic conventions his plays have clear operatic structure.

4. Shaw's Stage Directions.

According to Manfred Pfister the proportion of the primary texts to the secondary texts in plays were changing through ages. From the minimal stage directions of the Shakespearean period “to the other end of this historical spectrum” with “printed dramatic texts [...] of George Bernard Shaw, in which the primary text is almost overwhelmed by the secondary text”. (Pfister 14) In his stage directions Shaw describes not only the physiognomy, costumes and manners of his characters, but also the lavish setting of the scene, the stage division and its characteristic elements creating the illusion of the real world. Like every librettist he also remembers to include incidental music creating the background for the events and characters, as well as sound effects completing the picture of the world. In this chapter I will focus on the demanding, opera-like aspects of stage directions: the setting with its division and characteristic elements giving realistic impression, as well as incidental and diegetic music.

4.1 Decoration Sets and the Stage Division.

“In the late eighteenth century, the aim of the scenography has been to absorb the audience”. (Pickering 185) Bernard Shaw's stage designs described in the stage directions are also very absorbing, even overwhelming by their richness. He uses elaborate, operatic decorations requiring huge decoration sets and complex stage machinery.

In “Arms and the Man” the stage directions describe in a very detailed way the nature and the characters' surrounding, not to mention the characters' traits. At the beginning of the first act the stage direction shows the beauty of the countryside in the play. There is a mountainous landscape visible from the balcony of Raina's room: “*Through an open window with a little balcony a peak of the Balkans, wonderfully white and beautiful in the starlit snow, seems quite close to hand, though it is miles away*”. (Shaw 2000, 19) This short but picturesque presentation that uses adjectives emphasizing the beauty of the land (wonderfully white and beautiful) defines in an extraordinary way the mountains in the distance. The fulfillment of the author vision requires a decoration set with huge, painted stage cloth and a platform imitating balcony. What is more, the balcony with the view “gives the realistic impression of an interior” and creates the illusion of the real world outside the stage. (Pickering 53) It is

a perfect example of the verisimilitude conception¹⁴, which forms the simulation of the characters' world. The same description in the first act adds some familiar names of places and dates such as Bulgaria or Balkans, analogous to the names well known by the readers. By stage directions the author places the action of the play in a small town near the Dragoman Pass, in November 1885. The use of the geographical name – Dragoman Pass – was not an accidental choice of the name¹⁵, because the action takes place in the late 19th century country suffering from political instability.

The extensive stage directions preceding the first act do not only provide details about the furniture in Raina's room, but also contain a few words about the atmosphere and the style of the place: *“The interior of the room is not like anything to be seen in the west of Europe. It is half rich Bulgarian, half cheap Viennese [...] all the ornamental textile fabrics in the room are oriental and gorgeous”*. (Shaw 2000, 19) All these details emphasize that the audience should feel the place as remote from their own environment. This specifically detailed description stimulates imagination, forcing it to an effort and giving directors and stage designers a chance to display their skills in presenting the rich setting. In the opening scene the audience can see *“a painted wooden shrine, blue and gold, with an ivory image of Christ, [...] a Turkish ottomana”* with oriental counterpane. (Shaw 2000, 19) Most of these things are created for operas or theatres. There are many alternative materials or techniques useful for imitating real, especially costly components of costumes. Kenneth Pickering's example of these techniques is very illustrative: *“costly jewellery can be constructed from nuts and bolts sprayed gold”*. (Pickering, 161)¹⁶

In the second act the stage directions present the garden. Although the description of the place is not very long, it is also demanding. It is a more complex setting requiring perspective and big constructions: *“the tops of a couple of minarets can be seen, shewing that there is a valley there, with a little town in it. [...] Balkan*

¹⁴Versimilitude conception - “the semblance of reality in dramatic or nondramatic fiction. The concept implies that the action represented must be acceptable or convincing according to the audience's own experience or knowledge”.

The New Encyklopedia Britannica, Volume 12, 15th Edition, Chicago 1991

¹⁵During the war on the Balkans at the beginning of the 19th century Dragoman Pass was a strategic, well known place in the north – west Bulgaria, through which the Serbian army had moved towards the capital – Sofia, and had taken a flight later to their country

Atlas Historii Świata, Reader's Digest, 5th Edition, Warszawa 2003, page 249

¹⁶ The last two paragraphs contain statements from my previous work *The Textual Ways of Creating the Fictional World in “Arms and the Man” by George Bernard Shaw*.

mountains rise and shut in the landscape. [...] The side of the house is seen on the left, with a garden door reached by a little flight of steps. On the right the stable yard with its gateway, encroached on the garden". (Shaw 2000, 39) Here the stage wings and "additional (painted) panels, which became known as flats¹⁷, could be added at the sides and to the rear to increase the range of visual effects". (Pickering, 162) The perspective can be strengthened by a huge painted cloth at the back of the stage presenting the mountains, the valley and the village, as well as by "platforms, stage-blocks, treads or ramps intended to create different levels". (Pickering, 186). The visible part of the house and the stable may be "free-standing pieces constructed to look solid, but actually made of papier mâché on a wire frame or of some synthetic material that can be easily molded". (Pickering 186) The same technique can be used to create the "*fruit bushes along the paling and house, covered with washing spread out to dry*". (Shaw 2000, 39)

This presentation of a fragment of the fictional reality on the stage contains also a very prominent aspect of staging concepts, the concept of the fourth wall. Here the action takes place in the garden, which is not so much restricted place as a room. In this setting the auditorium can be considered as the part of the scenery. In this way the audience shares space with the characters and the world of the play. To strengthen the feeling of participation in the world on the stage, directors often put some pieces of the decoration set out of the stage or on the far ends of it to partially enclose the audience. In the garden setting such enclosing pieces can be the fruit bushes and trees.

The next interesting point of the scenery in the second act is a division of the stage. The stage is divided by a fence into two areas: a garden and a street behind it. Sergius enters the stage from this street through the gate in this fence, pretending the existence of a world outside the stage. What is more, Sergius's entrance is visible through the fence for the audience a few minutes before his appearance on the stage. As Kenneth Pickering noticed, "by dividing the stage horizontally the action can be made to move between two or more levels". (Pickering 166) At this point Sergius enters from one world to the other, but the audience is aware that it is only a false street and there is no other fictional world beside the stage.

The third act description of the characters' surroundings is connected with all the Petkoffs family. The presentation of a library in the Petkoffs house exposes the whole

¹⁷ "These devices were introduced to England by the architect Inigo Jones (1573-1652)". (Pickering, 163)

family bragging about their “the only one in Bulgaria”, splendid library, being in fact a comfortable sitting room with literary equipment consisting of “*a single fixed shelf stocked with old papers covered novels, broken backed, coffee stained, torn and thumbed; and a couple of little hanging shelves with a few gift books on them*” (Shaw 2000, 61). Raina's statement in the first act, proudly informing Bluntshli about the only library in Bulgaria and the pitiful vision of the library in the third act create a strong and amusing contrast. This strong contrast paints a suggestive picture of the family, exposing their amusing peculiarities and presenting some realities of this social class. The point of view depicted by Raina and her mother, that possessions are important in establishing social status, is a typical middle-class materialistic attitude. Shaw mocks at the petty-mindedness of the family and depicts their high opinion of themselves, marked with the lack of self-criticism. In this way the proper decoration set fulfills the presentation of the characters. In this act there is also the illusion of the real world outside the stage: “A row of three large windows shows a mountain panorama, just now seen in one of its friendliest aspects in the mellowing afternoon light”. (Shaw 2000, 61) In this act the same painted stage cloth from the first act is presented in different aspect. Change of light can modify the vision of the mountains with the mood they evoke. The use of different color of the light can also change the range of colors, completely transforming the picture on the stage cloth.¹⁸

So far I have examined the stage directions presenting the lavish setting, but Bernard Shaw's full vision of the world contains also colorful, elaborate costumes, because there is no grand opera without beautiful clothes. They also present the social life of the fictional world to which the audience is invited. The clothes show the style of fashion and particular customs of dressing: Catherine Petkoff “*wears a fashionable tea gown on all occasions*” (Shaw 2000, 20), or “*Catherine, who, having at this early hour made only a very perfunctory toilet, wears a Bulgarian apron over a once brilliant but now half worn – out dressing gown, and a coloured handkerchief tied over her thick black hair*” (Shaw 2000, 42). More exact description of fashion appears in the second act with the entrance of Raina, who is going for a walk with Sergius, “*wearing a hat and jacket in the height of the Vienna fashion of the previous year, 1885*” (Shaw 2000, 53). Of course, today we perceive this fashion in a different way than the audience at

¹⁸ The last three paragraphs contain statements from my previous work *The Textual Ways of Creating the Fictional World in “Arms and the Man” by George Bernard Shaw*.

the first performance of this play in 1894. (NEB, volume 10, 706-708)¹⁹ It is because of the time distance. But, all these details fulfill the model of the world created by the implied author. In Shaw's costumes the costume designers have an ideal setting in which to demonstrate their skills. Colorful and elaborate costumes also need techniques imitating some fabric or jewellery: Raina "*wears an underdress of pale green silk, draped with an overdress of thin ecru canvas embroidered with gold. She is crowned with a dainty eastern cap of gold tinsel*". (Shaw 2000, 46) By the Swiss officer's demanding costume Bernard Shaw illustrates the difficulties of the war time: "*He is a man of about 35, in a deplorable plight, bespattered with mud and blood and snow, his belt and the strap of his revolver – case keeping together the torn ruins of the blue tunic of a Serbian artillery officer*" (Shaw 2000, 24). The soldier is like an embodiment of war suffering. His bad condition – shabby clothes, tiredness and nervousness – symbolize the difficulties of war. By his appearance and behavior the author presents the cruel conditions of the war with no food, with no sleep and with endless terror of being under constant fire. Bluntschli transfers the vision of the war on the stage, to the audience. What is more, the author creates strong effect on the audience when he presents an enormous contrast between this shabby Swiss officer in the first act and Sergius – Bulgarian, splendid officer in the second act. This contrast gives the audience a possibility to compare a defeated man and a winner. As the presentation of Bluntschli creates the vision of a pitiful fugitive, the presentation of Sergius is quite opposite: "*a tall romantically handsome man, with the physical hardihood, the high spirit*" (Shaw 40). Sergius, the winner, is not a tired and nervous soldier in dilapidated clothes. He is a strong and beautiful warrior. Although the author's description of Sergius fails to mention his clothes, his appearance does not reflect difficulties of war. This presentation creates a contrast between him – the winner, and Bluntschli – the loser.²⁰

In *Man and Superman* the stage directions focus more on the physical and psychical characteristics of the performers than on the places and costumes. However, there are two descriptions of a stunning countryside and some other demanding details worth mentioning. The stage directions preceding the first act present an interesting division of the stage, creating the illusion of the world outside the stage: "*on his right the windows giving on Portland place. Through these as through a proscenium, the*

¹⁹NEB stands for *The New Encyclopedia Britannica*, 15'th Edition, Chicago 1991

²⁰ This fragment contains statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

curious spectator may contemplate his profile as well as the blinds will permit". (Shaw 2008, 5-6) The author suggests the division of the stage in such a way that the audience may observe the character through the window, like from the outer world. Here there is not only a typical simulation of the characters' world, where the audience see the canvas presenting Portland place through the window, but also a suggestion to construct the setting so that the part of the scene will be visible through a window, placing the part of the audience on the outside. It requires the construction of the cardboard wall with a window large enough to make the performer visible. The wall can be raised or lowered by stage machinery, or moved on the revolving stage to open the whole room during the act. The revolving stage "particularly appealed to the creators of opera but is now quite a common feature in large playhouses. The device enables a circular section in the centre of a stage to rotate, thereby changing any set that is mounted on it". (Pickering 190-191)

Another interesting setting requiring perspective and big constructions appears in the second act. There is a short, but demanding description of the countryside: "*On the carriage drive in the park of a country house near Richmond a motor car has broken down. It stands in front of a clump of trees round which the drive sweeps to the house, which is partly visible through them [...] view of the west corner of the house on his (Tanner's) left*". (Shaw 2008, 41) This setting requires fake trees arranged by a road broad enough for a car. The car may be either real or fake, constructed from the fabrics imitating the real materials. More and more modern theatres use real cars, yachts (like in the musical *Romeo an Julia* directed by Józefowicz), animals etc. to fascinate and surprise the audience by the rich decoration set. What is more, this decoration set needs a light construction of the corner of the house which can be easily moved by "counterweighted ropes and pulleys" or the revolving stage. (Pickering 190) However, the technique used for this construction must give a convincing imitation.

The third act starts with extremely long, three-page stage directions with a detailed description of a stunning mountain scenery of the Spanish Sierra Nevada:

"Rolling slopes of brown, with olive trees [...] in the cultivated patches, and occasional prickly pears. [...] Higher up, tall stone peaks and precipices all handsome and distinguish. [...] Not very far north of a spot at which the high

road over one of the passes crosses a tunnel on the railway from Malaga to Grenada, is one of the mountain amphitheatres of the Sierra. Looking at it from the wide end of the horse-shoe, one sees, a little to the right, in the face of the cliff, a romantic cave [...] and towards the left a little hill commanding a view of the road, which skirts the amphitheatre on the left". (Shaw 2008, 60)

Shaw himself calls this setting "*an effective, pictorial background*". (Shaw 2008, 60) The decoration set accomplishing the author's task is really challenging and impressive. First of all, to create slopes, peaks, roads which are high in the mountains and low in the valleys, passes, cliffs etc. there is a need of many platforms, ramps, stage blocks covered with the structure imitating the earth and rock. Not to mention huge painted stage cloth with mountains, sky, olive trees, or the tunnel. However, some of the trees can be constructed to strengthen the illusion and the tunnel can also be molded in a ramp from some synthetic material. Although the whole action takes place in a hollow, the characters move so the construction of the decoration set must be solid. They also sit around a bonfire, which is again a demanding element of the decoration set. The road in the valley must be broad, because the car with characters drives it. The car can be again a construction imitating the real automobile on the revolving stage or the real vehicle. Moreover, during the whole scene the time of the day changes. It requires the modification of light from the sunset to the "starry firmament". (Shaw 2008, 110) All these elements require large, solid looking constructions, painted flats and canvas, as well as complex stage machinery. Such a decoration set is costly and laborious, more operatic in its grand scale than theatrical. The setting changes when Don Juan falls asleep. Everything "*dim and vanish*". (Shaw 2008, 72) The technique of filling the stage with smoke to create the illusion of the fog is commonly used in theatres, as well as the black, partially transparent curtains to hide parts of the decoration. The change of light with the use of curtains and the fog can easily transform the stage into the Hell's void. After the Hell scene the fog disappears, curtains are raised and the same mountain setting is used in different lighting to present morning.

The second grand scale setting described in two-page stage directions is used in the fourth act. It presents villa in Granada with a few level garden on the hill with the building on the top. Standing on the lawn at the foot of the garden hill "*our horizon is*

the stone balustrade of a flagged platform on the edge of infinitive space at the top of the hill. Between us and the platform is a flower garden with a circular basin and fountain [...] surrounded by geometrical flower beds, gravel paths and clipped yew trees". (Shaw 2008, 116) This lush garden is a great challenge for the stage designer, who has to create an illusion of real flowers, trees, stone balustrades, not to mention a fountain with the flowing water. Another challenge is the complex, multilevel construction of the stage with the platforms, ramps and steps:

"The garden is higher than our lawn; so we reach it by a few steps in the middle of its embankment. The platform is higher again than the garden, from which we mount a couple more steps to look over the balustrade at a fine view of the town up the valley and of the hills, [...] mountains. On our left is the villa, accessible by steps from the left hand corner of the garden". (Shaw 2008, 116)

This stage construction must resemble a real garden and must be very solid to bear the weight of all decoration elements and the performers acting on it. At the top of the stage ramps and platforms there is a free-standing construction of the *"expensive and pretentious"* villa. (Shaw 2008, 116) This piece of decoration set must be large. It must be build from the fabrics giving the impression of real materials and must have a door enabling the performers to use them entering the stage or leaving it and going at the back of the stage. The usage of the door pretends the existence of the world out of the audience's view, in the building. Moreover, the elements that stand on the garden platforms are: *"iron garden table with books on it, [...] and a chair besides it"* which *"has also a couple of open books upon it. There are no newspapers"*. (Shaw 2008, 116) These are not accidental elements. Shaw has clear expectations about the audience of his plays. He assumes that the audience will be a careful observer and will draw the conclusion from the things visible on the stage. The author marks it in the stage directions: *"There are no newspapers, a circumstance which with the absence of games, might lead an intelligent spectator to the most far reaching conclusion as to the sort of people who live in the villa"*. (Shaw 2008, 116) All the decoration set is crowned with huge painted flats and canvas creating the background and strengthening the visual effects of the scene. They present *"group of hills dotted with villas, (mountains) [...]"*

and a considerable town in the valley, approached with white roads". (Shaw 2008, 116) The whole decoration set is undeniably impressive.

As the stage directions in *Man and Superman* mainly focus on the physical and psychological aspects of the performers, we can find there a few interesting details about costumes. The author portrays some events by clothes. For example Miss Ann Whitefield is in "*a mourning costume of black and violet silk, which does honor to her late father*". (Shaw 2008, 15-16) It visualizes the death and colors the dialogue between the characters about the last will of Ann's father. He also uses clothes to show the character's status: "*a hardheaded old maiden lady in a plain brown silk gown, with enough rings, chains and brooches to show that her plainness of dress is a matter of principle, not of poverty*". (Shaw 2008, 36) The clothes show physical features as well: "*The ruthless elegance of her (Violet's) equipment, which includes a very smart hat with a dead bird in it, mark a personality which is as formidable as it is exquisitely pretty*". (Shaw 2008, 37) Here again Shaw expects that the audience will draw the proper conclusion from the costume. Therefore, it is crucial to fulfill his vision to compose complete pictures of the characters. Although making such clothes as the dead bird in a hat may be demanding, there are many alternative materials, for example to simulate feathers, so all the costumes should be feasible. The most strange clothes are for the statue. The author leaves its costume without any suggestions giving a free hand to the clothes designers, their skills and imagination: "*From the void comes a living statue of white marble, designed to represent a majestic old man*". (Shaw 2008, 78) However, all the details of the lavish costumes are extremely important as they allow to complete the author's vision of the world and fulfill the elaborate decoration set.

In *Major Barbara* stage directions are smaller than in Shaw's earlier works. They are only half page or one page long and less detailed. The costumes are described in a few words, with no details, saying only that the person is fashionably dressed or "*well dressed and yet careless of her dress*". (Shaw 2008, 49) Other brief costume descriptions are as well uninformative: "*Barbara in salvation Army uniform*" (Shaw 2008, 62) or "*Billy Walker, with frost on his jacket, comes through the gate, his hands deep in his pockets*". (Shaw 2008, 110) The author focuses more on the personality of his characters than their appearance. Moreover, there is only one impressive description of the decoration set, other descriptions of the places are simple. The first description of the setting for the first act has only a few lines mentioning a large, leather sofa, two

writing tables and one armchair. However, Shaw does not forget to point out a door and a window simulating the existence of the outer world. The second act decoration set is a bit more demanding. It presents “*The yard of the West Ham shelter of the Salvation Army*” with a “*newly whitewashed warehouse*”. (Shaw 2008, 79) There is a table by the house and the whole place is closed by a “*gateway leading to the street [...] with a stone horse-trough just beyond it*”. (Shaw 2008, 79) The characters entering and leaving the stage through the gate give the realistic impression of the outer world. It is the same with the door in the warehouse. The fact that the performers move through it makes an illusion that the house is real and that some actions take place there too. Both the warehouse and the gate must be solid-looking free-standing, light constructions. The horse-trough can be molded from some synthetic material resembling stone. The description of the library from the third act contains as earlier the sofa, the armchair by the window and the writing table.

The only impressive, opera-like decoration set appears in the middle of the third act when Andrew Britomart’s family visits his munitions factory. The change of scenes from the library to the countryside scenery can be achieved through the revolving stage to prevent the break in the act, as it is common practice in opera houses. The stage directions present a village between two hills with “*white walls, roofs of narrow green slates or red tiles, tall trees, domes, companiles, and slender chimney shafts*”, everything tidy and beautiful. (Shaw 2008, 145) All these scenery can be presented as a painted stage cloth in the background. The whole action takes place on the platform on the “*crest of a slope [...] where the explosives are dealt with*”. (Shaw 2008, 145) The factory is below and only its chimneys are visible above the platform. The platform is made of concrete “*with a parapet which suggests a fortification, because there is a huge cannon of the obsolete Woolwich Infant pattern peering across it at the town [...] the parapet has a high step inside which serves as a seat*”. (Shaw 2008, 146) This place of the action demands a high ramp simulating a hill with concrete fortification on which the performers will play. The visible chimneys behind the fortification can be either constructed from wood and cardboard painted like bricks, or can be painted on the flats standing behind the platform. The cannon can be either real or build from synthetic materials, as well as a “*trolley carrying a huge conical bombshell*” standing behind it. (Shaw 2008, 146) The material of the parapet and the whole fortification must be solid to enable the performers to sit on it or to lean against it. Its color and texture must

simulate real concrete. The ramp must also bear the construction of “*a shed raised on piles, with a ladder of three or four steps up to the door, which opens outwards and has a little wooden landing at the threshold, with a fire bucket in the corner of the landing*”. (Shaw 2008, 146) It makes two constructions of the fortification and the shed standing one on the other. Also some characters appear entering the stage through the shed. Therefore, the fortification with its shed and the village background is the only operatic-like, demanding decoration set in this play with limited stage directions.

In *Pygmalion* the stage directions are generally short. Although we can find two stage directions longer than one page, they are not very detailed in describing the scenery. Most of them describe the physical and psychical characteristics of the performers omitting or minimizing the costume description. However, the short presentations of the decoration set preceding every act are often very demanding.

In the first act the stage directions illustrate Covent Garden at night with “*the portico of St. Paul’s Church*”. (Shaw 2008, 185) The construction must be large and solid-looking with a recess imitating a portico. It must be spacious as all the action takes place there. All other buildings can be painted on flats or canvas. There is also a clock visible on the church tower, which strikes quarter past eleven. Although the clock can be fake, the audience should hear the sound to make the church construction more convincing. The most demanding element of this decoration set is a “*heavy summer rain*” in which the characters run under the portico. (Shaw 2008, 185) The modern theatre techniques make such scenes easier to achieve than in the years of Shaw’s artistic production and therefore the audience can more often watch the performers acting in the torrents of rain like in the mentioned musical *Romeo and Julie* directed by Józefowicz. Such elements of decoration make the scenes more realistic and more appealing for the audience. Another challenging element of the same decoration set is a taxi, which Freddy brings at the end of the act. It can be either a real car or a large construction on a revolving stage enabling the characters to sit inside.

The second act stage directions are longer and more detailed. They present Higgins’s laboratory with different pieces of apparatus on a writing-table: “*a phonograph, a laryngoscope, a row of tiny organ pipes with a bellows, a set of lamp chimneys for singeing flames with burners attached to a gas plug in the wall by an indiarubber tube, several tuning-forks of different sizes, a life-size image of half a*

human head'. (Shaw 2008, 200) The stage designer challenging task is to gather all these real elements or comparable things to create as faithful copy of the author's vision as possible. Only the gas plug in the wall can be fake, as there is no real wall on the stage. There are also large elements of this decoration set: a fireplace with a clock on the mantelpiece, a large, leather armchair, a chest of drawers with a telephone on it and a grand piano with a piano bench. Although the pieces of furniture can be easily obtained, the wall with the fireplace can be cheaply constructed from cardboard and wood, the grand piano can be only a real instrument. It is not accidental that Shaw decided to put such a large, expensive, not very portable instrument on the stage. By his beloved grand piano the author shows the audience the social status of the character. These days this message is not so clear, because a piano, not to mention a grand piano, is not a common view at homes, even in the countries with more developed culture. Its presence at home astonishes guests as something weird and old-fashioned. It is more often taken as a sign of the financial status than the social status. Therefore, nowadays the audience in the theatre can understand Shaw's message a bit differently. However, due to the size and the weight of a grand piano, as well as the cost of it (many theatres have only its cheaper, smaller and more portable substitution – a piano) theatres usually decide to omit this piece of the decoration set in their performances impoverishing the author's complete picture of the character.

Besides the mentioned elements the room is not very packed with furniture or paintings: "*The middle of the room is clear. [...] On the walls, engravings: mostly Piranesis and mezzottini portraits. No paintings*". (Shaw 2008, 201) Shaw leaves a lot of space in the middle of the room to give a lot of space for the performers and their vigorous actions in the play's climax. He also remembers about "*the double doors in the middle of the back wall*" connecting the room on the stage with the rest of the imaginary house. (Shaw 2008, 201) The performers coming from the outer world and talking about it create a realistic impression of the world out of the audience's view.

The description of the decoration set of the third act is more detailed. It illustrates Mrs. Higgins's drawing room with three large "*windows looking on the river. [...] The windows are open, giving access to a balcony with flowers in pots*". (Shaw 2008, 234) This decoration set requires a fake cardboard wall construction and the platform imitating a balcony with pot flowers. Behind the wall there must be a painted cloth, or a large format photo presenting the nature of the outside world visible from the

stage. The room is not crowded with furniture, but with characteristic stylistic elements, which the stage designer task is to reproduce with the materials resembling the original fabrics:

“there is a big ottoman; and this, with the carpet, the Morris wall-papers, and the Morris chintz window curtains and brocade covers of the ottoman and its cushions, supply all the ornament. [...] There is a Chippendale chair further back in the room [...] an Elizabethan chair roughly carved in the taste of Inigo Jones”.(Shaw 2008, 234-235)

Also the precise description of the paintings require reproduction:

“A few good oil-paintings from the exhibitions in the Grosvenor Gallery thirty years ago (the Burne Jones, not the Whistler side of them) are on the walls. The only landscape is a Cecil Lawson on the scale of a Rubens. There is a portrait of Mrs. Higgins as she was when she defied fashion in her youth in one of the beautiful Rosettian costumes which caricatured by people who did not understand, led to the absurdities of popular estheticism in the eighteen-seventies”. (Shaw 2008, 234)

The author refers to the time of the Grosvenor Gallery as thirty years ago before the time of *Pygmalion* first publication in 1913, so to the times of the 1880's. The use of the artists from this period of time has completely different meaning nowadays. Today the audience can perceive it as something remote, taking them back in time while watching the play. Therefore, the paintings on the walls are equally important as the pieces of furniture because they all create one picture of the play's times.

The fourth and fifth act have no separate stage directions. There are only short statements that the action turns back to Mrs. Higgins's drawing room or to Wimpole Street laboratory at midnight with the fire not alight. To mark the time Shaw uses a diegetic music: *“The clock on the mantelpiece strikes twelve”*. (Shaw 2008, 256) Therefore, in the five-act play there are only three decorations set used alternately.

The main goal of the costumes in *Pygmalion* is to show the social status of the characters and their changes through the play. The first person who changes within the

play is the flower girl. In the first act the audience see her in “*a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing [...]. She wears a shoddy black coat that reaches nearly to her knees and is shaped to her waist. She has a brown skirt with a coarse apron. Her boots are much the worse for wear*”. (Shaw 2008, 187) The flower girl ragged clothes and unkempt appearance change when the poor girl goes to the Professor’s house to take pronunciation classes. Having a strong sense of dignity she does her best to look like a respectable woman: “*She has a hat with three ostrich feathers, orange, sky-blue, and red. She has a nearly clean apron, and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches Pickering*”. (Shaw 2008, 203) The girl appearance shows also her great yearning to become a part of higher social class, to change her life. The first part of Eliza’s metamorphosis goes beyond the room on the stage. The audience see the results when the flower girl enters the room with the maid, meeting her astonished father, “*a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.*” (Shaw 2008, 229) Her father does not recognize her at first. It shows how significant is the change. Eliza’s new clothes give also chance to the costume designers to prove their skills creating the beautifully embroidered Japanese kimono. The next stages of the flower girl’s transformations are not only visible in costumes, but also in her dignified manners and speech style. However, the role of the costume is to strengthen the effect of the change. Therefore, after Eliza’s final test in the ambassador’s garden party the audience sees her as a great duchess in “*opera cloak, brilliant evening dress and diamonds with fan, flowers, and all accessories*”. (Shaw 2008, 255) The costume designer’s task in this scene is to find a cheap way to imitate expensive diamond jewellery. In this distinguished lady there is nothing left from the poor flower girl. Her manners and speech accomplished by gorgeous dress portray the final transformation from the poor, low-class girl to the beautiful, distinguished lady from a high social class.

Another person who undergoes the social transformation within the play is Mr. Doolittle, Eliza’s poor father, a drunkard and a dustman. The first time when the audience sees Alfred is in Professor Higgins’ house. He is presented as “*an elderly but vigorous dustman clad in the costume of his profession, including a hat with a back brim covering his neck and shoulders*”. (Shaw 2008, 221) This description suggests a

reconstruction of the historical dustman's outfit. The author indicates also the character low-class manners: "*he seems equally free from fear and conscience. He has a remarkably expressive voice, the result of a habit of giving vent to his feelings without reserve*". (Shaw 2008, 221) After the first encounter with Eliza's father in the second act the audience does not see him until the fifth act when he suddenly appears completely changed thanks to the unexpected inheritance. His rapid, fundamental transformation astonishes other characters too. In this scene it is the costume which completes Alfred's story how his life has changed: "*He is brilliantly dressed in a new fashionable frock-coat, with white waistcoat and grey trousers. A flower in his buttonhole, a dazzling silk hat, and patent leather shoes complete the effect*". (Shaw 2008, 269) The metamorphosis is so unexpected that the audience may not recognize the man as he did not recognize his daughter in the second act.

The descriptions of other characters focus more on the personality than the appearance. The information about the costume is generally extremely sketchy, or the author misses it: "*The mother is well bred, quiet, and has the habitual anxiety of strained means*". (Shaw 2008, 238) On the whole, all the stage directions in *Pygmalion* are shorter, especially those which describe characters.

4.2 Incidental and Diegetic Music in Stage Directions.

The next aspect of the operatic presentation of the fictional world in Shaw's plays is the use of sounds that reach the audience from the stage. It is precisely described by stage directions. These elements are also very important in the performance as they fulfill the vision of the world and often represent something that is not presented visually. There are two different types of music appearing in the stage directions – the incidental music and the diegetic music. The first is "music written for atmospheric effect or to accompany the action in a play". (Kennedy 369) The famous composers writing incidental music for the famous writers and their famous pieces are for example "Beethoven for Goethe's *Egmont*, Mendelssohn for Shakespeare's *Midsummer Night's Dream* and Grieg for Ibsen's *Peer Gynt*". (Kennedy 369) In the stage directions of Bernard Shaw's plays we can also find citations of famous composers as the incidental music. The diegetic music refers to the sounds produced by

the characters or objects on the stage. The sounds create the audible part of the performance. Moreover, the auditory presentation can replace the visual one, as the sound carries the message for the audience.

In the first act of the *Arms and the Man* the implied audience first hears noises - shouts and shots of a chase on the street, through the open doors of the balcony in Raina's room. Later, there are some noises in the Petkoffs' house, outside Raina's room: “*batter at the house door, shouting [...] A man servant's voice calls to them angrily from within house door [...] heavy footsteps and a din of triumphant yells*” (Shaw 21). All these create an imitation of the world invisible for the audience, outside the stage. The author goes further by making connections between the world on the stage and the world outside the stage. At the beginning, Bluntshli escapes from the street into the house through the open balcony door, which becomes a link between the visible world and the audible world of the play. Then, after noises in the Petkoffs' house, soldiers from the street enter the stage. Finally, in the climax of the first act, the audience first hears the sounds of shots outside and then they see bullets breaking the glass of the window in the room. All these events join the world of the stage with the invisible world outside the stage.

The play presents this situation mainly through dialogue, but the most representative part, describing a flight of a Swiss officer, is included in stage directions. First, by the description of noises outside the house and nervous behavior of Raina:

“A distant shot breaks the quiet of the night. She starts, listening; and two more shots, much nearer, follow, startling her so that she scrambles out of bed, and hastily blows out the candle on the chest of drawers. Then putting her fingers in her ears, she runs to the dressing table, blows out the light there, and hurries back to bed in dark”. (Shaw 2000, 23)

This part increases the tension of the scene and portrays the dangers of this war-time period. The diegetic music illustrates most of the Swiss soldier's flight. The audience sees only the last part of it. The author continues this presentation through Bluntschli's appearance, which transfers the vision of the war on the stage. His appearance shows

the difficulties of the war. The diegetic music used in this scene fulfills the vision, strengthens it and rises the audience's tension.²¹

In *Man and Superman* Bernard Shaw uses the incidental music and a leitmotiv, a musical “representative theme” (for a feeling, an object, or a person), which “was raised to its highest and most complex form by Wagner, especially in *Der Ring des Nibelungen*”. (Kennedy 431) It is not surprising that the author delighted and influenced by Wagner puts this form into his plays. The leitmotiv illustrates Ann Whitefield and her love to John Tanner. It is performed by Tanner's chauffeur, Straker. He performs it for the first time at the beginning of the second act. When Tanner does not understand why Ann should go with him on a ride, “*the chauffer looks at him with cool incredulity, and turns to the car, whistling a popular air softly*”. (Shaw 2009, 42) Shaw does not specify the popular theme, because the time difference changes the audience's inclinations. The popular love theme from the time of the first performance may not carry the same message today. To achieve the author's aim the directors nowadays have to choose a music theme which corresponds with Shaw's vision of Ann's leitmotiv. The popular love theme must be meaningful for the audience. The same motive is repeated later in the same act. When Tanner tells Octavius that Ann has forbidden Rhoda to go with him on a ride, the chauffeur hearing it starts whistling the same melody “*with remarkable deliberation. Surprised by this burst of lark like melody, and jarred by sardonic note in its cheerfulness, they turn and look inquiringly at Straker*”. (Shaw 2009, 48) This time the whistled leitmotiv creates comical situation. At the end of act two Bernard Shaw emphasizes the deliberate use of the whistling when Tanner says: “Enry: I have been a warm advocate of the spread of music among the masses; but I object to your obliging the company whenever Miss Whitefield's name is mentioned”. (Shaw 2009, 58) The last time Straker whistles his leitmotiv is when Ann is arriving to the brigands' camp in the mountains of Sierra Nevada. This leitmotiv does not only imitate Wagner's operas' leitmotifs, but also brings comic tone to the scenes.

The incidental music appears in the Hell scene. The scene starts with the quotation of Mozart's overture to *Don Giovanni*. Through the incidental music Shaw indicates the plot connection of his Hell scene and Mozart's opera. He inserts the notes and adds description of this music to reflect the dark mood of the scene for the readers:

²¹ The last two paragraphs contain statements from my previous work *The Textual Ways of Creating the Fictional World in “Arms and the Man” by George Bernard Shaw*.

“a faint throbbing buzz as of a ghostly violoncello palpitating on the same note endlessly. A couple of ghostly violins presently take advantage of this bass”. (Shaw 2009, 72)

The image shows a page of a musical score, page 22, for the Violoncelli (Violoncello). The tempo is marked 'Allegro molto'. The score consists of two systems of staves. The first system has five staves, and the second system has four staves. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is specifically labeled 'Violoncelli' and shows a continuous, rhythmic pattern of eighth notes. The page number '22' is located at the bottom right of the score.

Only frequent opera goers, readers educated in music, or professional musicians can identify the piece of music inserted in the text. However, Shaw helps the reader to guess the music writing: “One recognizes the Mozartian strain”. (Shaw 2009, 72) When the woman enters the stage there is another piece of music: “the whisper of a ghostly clarinet turning this tune into infinite sadness”. (Shaw 2009, 73) It is the beginning of the second act from Mozart’s *Don Giovanni*, where Ann sings a beautiful aria *Non mi dir, bell’idol mio*. (Wisenthal 289)

²² Seven bars of overture from the score „Don Juan oder Der Steinerne Gast komische Oper in zwey Aufzügen in Musik gesetzt von W. A. Mozart” page 10, Breitkopf & Härtel, Leipzig 1801 (first edition)

ben che l'on gâmen-te la noar' al - va de si - a...
 Herz, das sich auf s-irig dai-nar Lie - be da-hin zieht!

Ma il mon-do... Oh Di-o... Non
 Dank scho-ne... o' Theu-ror! Noch

28-29

23

In the same way the author indicates with Mozart's music the entrance of the statue. It is preceded by the beginning of *Don Giovanni* overture. (Wisenthal 289) The character on the stage recognizes the music for the audience: "Hush! Listen. [*Two great chords rolling on syncopated waves of sound break forth: D minor and its dominant: a round and dreadful joy to all musicians.*] Ha! Mozart's statue music." (Shaw 2009, 73) The stage directions describe it in a very professional language. Mozart uses later the same music theme in a different orchestration (with trombones) and Shaw does the same when the statue enters in the dinner scene of the second act. (Wisenthal 289) Here again the music is identified. Don Juan says: "Ah, here you are, my friend. Why don't you learn to sing the splendid music Mozart has written for you?" and the statue replies: "Unluckily he has written it for a bass voice. Mine is a counter tenor". (Shaw 2009, 79) This short exchange is comical and informative. It presents the connections between characters from Mozart's opera and Shaw's play.

The Devil's entrance is portrayed by contrastive music of Gounod's *Faust* "At the wave of the statue's hand the great chords roll out again but this time Mozart's music gets grotesquely adulterated with Gounod's [...] very Mephistophelen". (Shaw 2009, 80) This "passage from *Faust* Shaw identified in the letter to the BBC producer: 'Le veau d'or', the brazen celebration of the golden calf by which Mephistopheles vigorously introduces himself in the Kermesse scene in act II". (Wisenthal 290)

²³ Five bars of *Non mi dir, bell' idol mio*. from the score „Don Juan oder Der Steinerne Gast komische Oper in zwey Aufzügen in Musik gesetzt von W. A. Mozart" page 431, Breitkopf & Härtel, Leipzig 1801 (first edition)

Mephistopheles.
Versu 1.

Le veau d'or est toujours de - bout! On en -
cen - se Sa puis - san - ce, On en -

24

All these music citations with inserted notes make the play, especially the Hell scene extremely operatic. *Man and Superman* is saturated with music and operatic elements, also in the main text. Its operatic dialogues I will analyze in the next chapter.

In *Major Barbara* we can also find some examples of diegetic music. At the end of the first act the diegetic music from behind the scene simulates the existence of the drawing room. When Lady Britomart leaving the stage opens the door to the hall the audience hears “*Onward, Christian Soldiers, on the concertina, with tambourine accompaniment*” (Shaw 2008, 78)

1. On ward Christ - ian sol - diers, March - ing as to war, 25

It is a religious song in a marching tempo written by a well-known English musician of the XIX century, Sir Arthur Sullivan. He was a composer, a conductor and an organist who wrote several pieces of incidental music for Shakespeare’s plays. (Kennedy 773) Again Shaw uses music of a renowned musician in his play. This music illustrates Charles Lomax and Barbara playing the instruments in the drawing room.

In the second act the diegetic music is created by Price, who performs a few short pieces of a step dance: “*moves about the yard with his hands deep in his pockets,*

²⁴ The part of the Mephistopheles’ *Le veau d’or*, Web. everynotes.com

²⁵ Onward Christian Soldiers. Notes from The Centre for Church Music, Songs and Hymns. www.songandhymns.org

occasionally breaking into a step dance”, or “*he dances a step or two*” as a short break in his utterance. (Shaw 2008, 80) These stage directions present a demand for the actor playing Price and what is more important for Shaw, the music loving dramatist, they give a musical element to the scene. The last scene with diegetic music is even more demanding. It appears later in the same act. The characters are playing music on the stage. Although they can only simulate the act of playing, the audience hears the music. The musicians leave the stage playing the music. They go on the parade. “*The band strikes up the march, which rapidly becomes more distant as the procession moves briskly away*”. (Shaw 2008, 123) The music heard from behind the stage makes the illusion of the street visible through the gate and the world outside very realistic. It seems that Shaw uses the diegetic music in *Major Barbara* for verisimilitude conception.

What is more, the characters play a variation of “a wedding chorus from one of Donizetti’s operas [...] For thee immense rejoicing – immense giubilo – immense giubilo”. (Shaw 2008, 122) It is a chorus from Donizetti’s *Lucia di Lammermoor*. All opera goers know this famous opera “based on Scott’s novel *The Bride of Lammermoor*” and its chorus from the second scene of act two – *Per te d’immenso giubilo*. (Kennedy 449)

The image shows a musical score for a chorus. It consists of three staves: Soprano (Sopr.), Tenor (Ten.), and Basses (Bassi). The lyrics are: "Per te d'immense giubilo tutto s'avviava in tor no,". The music is in a major key and 2/4 time. The Soprano part starts with a treble clef and a key signature of one sharp (F#). The Tenor part starts with a bass clef and a key signature of one sharp. The Basses part starts with a bass clef and a key signature of one sharp. The lyrics are written below the staves, with hyphens indicating syllables across notes.

26

Shaw uses a variation of this well-known theme to give the audience one more music riddle. He plays with the audience inserting recognizable pieces of music to catch their attention on the musical elements too. The author wants them to look for familiar music. Moreover, trying to make the play as musical as possible Shaw saturates all the work with his beloved music.

However, diegetic music in *Pygmalion* is much more limited. In the darkness of the night in the first act the “*church clock strikes the second quarter*” after eleven.

²⁶ A Choir fragment of the score “Gaetano Donizetti Lucia di Lammermoor in Full Score”, Dover Publications Inc., New York, 1992, page 244.

(Shaw 2008, 198) Professor Higgins takes it as “*the voice of God, rebuking him for his Pharisaic want of charity to the poor girl*”. (Shaw 2008, 198) Another diegetic music informing the audience about the time appears at the beginning of the fourth act. “*The clock on the mantelpiece strikes twelve*” and then “*Higgins and Pickering are heard on the stairs*” coming back from the ambassador’s garden party. (Shaw 2008, 256) The author uses only sounds to introduce the audience to the new setting and the new flow of the action. In the darkness of the stage the clock’s strikes fulfill the illustration of the night. The noises outside the stage create the illusion of the rest of the house and introduce the characters returning home from the party. It is also possible to guess that they are coming from the ambassador’s garden party, which was the final test for Eliza. However, it is not the only scene in this play when Shaw using noises assures his audience about the existence of the world outside the stage. In the third act Clara leaving the room “*is heard descending the stairs in a stream of silver laughter*”. (Shaw 2008, 247)

The only music quotation in this play is presented by delighted Higgins after the ambassador’s garden party. He “*begins half singing half yawning an air from La Fanciulla dell Golden West. Suddenly he stops and exclaims I wonder where the devil my slippers are!*” (Shaw 2008, 256) *La Fanciulla dell Golden West (The Girl of the Golden West)* is a three-act opera by Giacomo Puccini which takes place in California in the times of the gold rush. (Kański 422) Beside the comic tone of this utterance the melody transfers the atmosphere of the ball on the stage.

Summing up, the stage directions provide the convincing vision of the world presented on two planes: visual and auditory. Shaw paints a photo like pictures of places creating operatically lavish decoration sets. He describes atmosphere and presents social aspects of life, such as a class division, a war or a fashion. The author also builds a word portrait of every character, introducing their appearance, features of character, surrounding, tone of voice, mannerisms and relationships with other characters. To strengthen the musical aspects of the plays he inserts well known music quotations amusing all opera goers and playing with them. All these make his stage direction a crucial part of the play showing the artistry of the author.

5. Operatic Dialogues and Musical Elements of the Primary Text.

So far I have examined the operatic and musical elements in the secondary text of the plays. Now I will focus on the primary text and its musical features. In the primary text we can find dialogues where characters speak, or even sing simultaneously, like the singers of the opera. There are rhythmic utterances resembling the recitative. Finally, the text reveals manners of speech which have musical qualities and also affect the musical production of the text.

In *Arms and the Man* there are two scenes which are typical for an opera. The first of them describes Raina hiding Bluntschli behind the curtain in her room:

RAINA	[<i>drawing the curtain before him</i>] S-sh! [<i>She makes for the otomana</i>]
THE MAN	[<i>putting out his head</i>] Remember –
RAINA	[<i>running back to him</i>] Yes?
THE MAN	– nine soldiers out of ten are born fools.
RAINA	Oh! [<i>She draws the curtain angrily before him</i>]
THE MAN	[<i>looking out at the other side</i>] If they find me, I promise you a fight: a devil of a fight. [<i>She stamps at him. He disappeared hastily.</i>]

(Shaw 2000, 26)

This scene is very comical. Shaw uses play with the curtain and the short utterances to amuse the audience. The tension of the situation (soldiers at the door and the fugitive inside trying to hide himself) with the funny behavior of Bluntschli make this comical situation even stronger. Situational comedy of this scene is more than operatic, it is an operetta – “a light opera with spoken dialogue, songs and dances [...] with light – hearted operatic style work” (NGDO, volume III, 707).

The next scene with operatic values meets the requirements of the libretto, because it produces “verses that fit the phrasing and musical rhyme – scheme” (NGDO, volume II, 1196). The author uses typical for an opera duet with two characters talking at the same moment. In this part Catherine and Raina simultaneous utterances have musical and rhythmical values:

“CATHERINE }
 RAINA } [together] { Now, now now, it mustn't be angry.
 { Wow, wow, wow: not on your first
 { He meant no harm. Be good to please me, dear. Sh - sh - sh!
 { day at home. I'll make another ice pudding. Tch - ch - ch!”

(Shaw 2000, 60)

The rhythmical pattern of this duo is created from words “now” with “wow” and “Sh - sh - sh” with “Tch - ch - ch”. Shaw plays with the musical aspects of the text. This scene presents the main idea of an opera – “the union of music, drama and spectacle [...] with music playing a dominant role” (NGDMM, volume XIII, 543). Here, like in every libretto “musical structure determines the verse form” (NGDO, volume II, 1195). The author's presentation of Catherine and Raina “singing” together is a typical opera duet.²⁷

As the stage directions of *Man and Superman* contain a lot of music quotations from different operas, the play's primary text has also a few text citation of Mozart's *Don Giovanni*. In the Hell scene of the play, when the Statue and the Devil discuss the idea of Don Juan going to Heaven, the Devil reminds the Statue how Don Juan was singing in the past: “*He begins to sing in a nasal operatic baritone [...] in the French manner: Vivan le femmine! Viva il buon vino! THE STATUE taking up the tune an octave higher in his counter tenor: Sostegno a Gloria D'umanita*”. (Shaw 2008, 82) Shaw's characters are singing Don Juan's part from Mozart's *Don Giovanni* libretto. The author makes the exact quotation from the second act of the opera. In its fifth scene Don Juan is waiting by a table for the guest invited on the feast and Dona Elvira is trying to make him repentant for the murder. He cynically suggests her to feast with him and proposes a toast: “Vivan le femmine! Viva nil buon vino! Sostegno e Gloria d'umanita!” that means: “Here's to women! Here's to good wine! They are the nourishment and glory of humanity!” (Fisher 109) It is one more quotation in the play to show connections with the Mozart's opera, as well as the Shaw's play with the audience. What is more, the characters are singing on the stage and the author remembers, as every good librettist, that the vocal contrast of the performers is crucial. As Wisenthal wrote: “the important point is to have as wide a range of vocal pitches as

²⁷ The last two paragraphs contain statements from my previous work *The Textual Ways of Creating the Fictional World in “Arms and the Man” by George Bernard Shaw*.

one can, so that one part of a duet (let us say) is noticeably distinct from the other. This is the method advocated by Shaw, who said in a discussion of radio drama in 1947 that ‘A cast in which all the voices have the same pitch and pace is as disastrous as it would be in an opera’”. (Wisenthal 295)

Another reminder of Mozart’s opera appears in dialogue of Don Juan and the Statue when they describe Heaven for Dona Anna. Don Juan uses there the Statue’s part from Mozart’s opera to refer to the life in Heaven and the Statue comments it: “DON JUAN: Audacious ribald: your laughter will finish in hideous boredom before morning. THE STATUE: Ha ha! Do you remember how I frightened you when I said something like that to you from my pedestal in Seville?” (Shaw 2008, 86) The Statue refers to the scene from *Don Giovanni* opera with “a memorable passage of the Commendatore’s to Don Juan” when “the Commendatore threatens in his chilling opening utterance in the cemetery scene in act two, calling Don Giovanni ‘Rinaldo Audace’ [...] In *Man and Superman* this passage is transposed into a comic key”. (Wisenthal 291) The original text is as follows: “La Statua: Di rider finirai pria dell’ aurora!” what means “Your laughter will end before dawn!” and a few minutes later the second Statue’s utterance in the cemetery scene to frightened Leporello and unaware Don Giovanni is: “La Statua: Rinaldo, audace! Lascia a’ morti la pace!” what means “Insolent rogue! Let the dead sleep in peace!” (Fisher 102)

However, this is not the last musical riddle in the primary text of the *Man and Superman*. Only more careful opera goers, well educated in music can find one more similarity with Mozart’s *Don Giovanni*. It is a dialogue at the end of the play when Ann banters with Tanner about their marriage:

TANNER: I will not marry you. I will not marry you.

ANN: Oh; you will, you will.

TANNER: I tell you, no, no, no.

ANN: I tell you, yes, yes, yes.

TANNER: NO!

(Shaw 2008, 138)

It’s a very rhythmical, operetta like dialogue, which as Wisenthal noticed is “a close reenactment of the famous confrontation in *Don Giovanni* between Don and the

Commendatore late in act two”, when “the Statue threatens: ‘Repent! Change your way of life! It’s your last chance!’” (Wisenthal 292) The original text of this dialogue is as follows:

La Statua:	Pentiti! (Repent!)
Don Giovanni:	No!
La Statua:	Si!
Don Giovanni:	No!

(Fisher 112)

There is also a situational comedy like in Shaw’s dialogue even though the subject is more serious. Shaw strengthens the rhythmical value of the utterances multiplying the words “yes” and “no”. He likes playing with rhythmical qualities of the text, therefore in all his plays we can find utterances with rhythmic patterns. In *Man and Superman* the examples can be: “I mean our Ann, your Ann, Tavy’s Ann, and now, Heaven help me, my Ann!” (Shaw 2008, 10); “It’s only too hideously true” (Shaw 2008, 11), or “I am Granny’s Annie; and he is Annie’s Granny”. (Shaw 2008, 10) The rhythmical utterances are short. They contain rhymes and repetitions of the same words creating the rhythmic flow. Even spoken they possess musical qualities.

Major Barbara has only two operatic scenes in the primary text. Both of them are simultaneous utterances of the performers. In their construction they imitate the operatic discourse with all the characters singing at the same time. The scenes present short exclamations of the quartet. The first is the characters’ reaction on Cusins informing them that he was drinking:

CUSINS: Drinking.		
LADY BRITOMART	} {	Adolphus!
SARAH		Dolly!
BARBARA		Dolly!
LOMAX		Oh I say!

(Shaw 2008, 129)

The second exclamation is the reaction on Cusins’ statement that he wants to confess something (He confesses that he is a foundling):

CUSINS: Well, I have something to say which is in the nature
of a confession.

SARAH	}	Confession!
LADY BRITOMART		
BARBARA		
STEPHEN		

LOMAX: Oh I say!

(Shaw 2008, 152)

The simultaneous exclamations do not only strengthen the tension of the scene and Cusins' astonishing revelations, but also create operetta-like situational comedy. It seems that Shaw felt good in this kind of opera, as he put such scenes in his every light play.

In the primary text of *Pygmalion* the author uses all his characteristic musical structures which he used in the earlier plays. There are not only simultaneous utterances of the characters and rhythmical utterances resembling recitative, but also the manner of speech which affects the production of the text, especially the musical production.

The play has two scenes with simultaneous speech. One of them is one page long. The first is a short exclamation presenting the characters' great astonishment at the results of the flower girl's transformation into a Japanese lady:

DOOLITTLE	}	(exclaiming simultaneously)	}	Bly me! It's Eliza!
HIGGINS				Whats that! This!
PICKERING				By Jove!

(Shaw 2008, 230)

This reaction also produces a situational comedy and strengthens the transformation's results. The second simultaneous speech is also comical and full of emotions, because Higgins and Pickering are vividly describing Mrs. Higgins the musical qualities of their new student, Eliza:

HIGGINS	}	(Speaking together)	}	You know, she has the most extraordinary quickness of ear:
PICKERING				I assure you, my dear Mrs. Higgins, that girl

HIGGINS }
 PICKERING } { just like a parrot. I've tried her with every is a genius. She can play the piano quite beautifully.

HIGGINS }
 PICKERING } { possible sort of sound that a human being can make- We have taken her to classical concerts and to music

HIGGINS }
 PICKERING } { Continental dialects, African dialects, Hottentot halls; and it's all the same to her: she plays everything

HIGGINS }
 PICKERING } { clicks, things it took me years to get hold of; and she hears right off when she comes home, whether it's

HIGGINS }
 PICKERING } { she picks them up like a shot, right away, as if she had Beethoven and Brahms or Lehar and Lionel Monckton²⁸;

HIGGINS }
 PICKERING } { been at it all her life. though six months ago, she'd never as much as touch a piano -

MRS. HIGGINS (*putting her fingers in her ears, as they are by this time shouting one another down with an intolerable noise*).
 Sh-sh-sh – sh! (They stop)

(Shaw 2008, 251-252)

This speech is long enough to become a perfect duo in an operetta. The characters tell simultaneously different things about Eliza, prizing the girl. There are two stories told by two characters at the same time. As the messages interfere with each

²⁸ Ludvig van Beethoven – (1770-1827) “German composer and pianist who radically transformed every music form in which he worked”. (Kennedy 62)

Johannes Brahms – (1833-1897) “German composer and pianist. He eschewed programme-music and wrote in the classical forms (as Beethoven), yet his nature was essentially romantic”. (Kennedy 97)

Ferencz Lehar – (1870 -1948) “Austro-Hungarian composer. He was the bridge between the Strauss and Zeller”. Well known from his operettas. (Kennedy 429)

Lionel Monckton – (1893-1987) “English composer of popular light operas”, like Lehar. (Kennedy 501)

other, the audience will understand only bits of information. This makes the situation even more comical. This manner of speech also demonstrates the excitement of the characters, who raise their voices to shouting. Shaw transfers the emotions and the chaotic manner of the speech into the written text by splitting the sentences of the duo into different lines. Therefore, the reader has to read this part twice (the two statements separately) to understand it. Moreover, in this operatic dialogue the author mentions the names of famous composers and combines them into pairs according to the similar periods of time in which they were living and composing. Their names can be heard in the chaotic dialogue by the careful audience. The author suggests in this way that Eliza is a conscious listener able to distinguish different styles of music and different composers. By this dialogue Shaw presents his main character as a very musical person.

The other operatic elements in the primary text of *Pygmalion* are two rhythmical utterances which can serve as comic recitatives. The first is Higgins and Pickering's musical declamation of the nursery rhyme with Eliza's name in it: "HIGGINS: Eliza, Elizabeth, Betsy and Bess, They went to the woods to get a bird's nest: PICKERING. They found a nest with four eggs in it: HIGGINS. They took one apiece, and left three in it". (Shaw 2008, 205-206) This childish rhyme and the characters' nasty behavior enrich the whole comic scene.

The second rhythmical utterance is made by Mr. Doolittle. He explains Mr. Higgins and Mr. Pickering how he has found out the whereabouts of her daughter. His rhythmical beginning is extraordinary: "I'll tell you, Governor, if you only let me get a word in. I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you." (Shaw 2008, 223) The structural similarity of the phrases in this speech gives it a rhythmic, "most musical, most melancholy" flow. (Shaw 2008, 223) Shaw emphasizes this unusual quality of Mr. Doolittle's statement by Higgins' comment: "Pickering: this chap has a certain natural gift of rhetoric. Observe the rhythm of his native woodnotes wild. [...] Sentimental rhetoric! That's the Welsh strain in him". (Shaw 2008, 223) Mr. Doolittle's manner of speech, as well as other characters' dialects add color to the story about the phonetics and the quality of speech. The author indicates in the text different dialects by spelling changes, so each character has his own pronunciation. These changes make some statements incomprehensible, but musically rich. However, Shaw does not use spelling changes for Eliza's utterances in the whole play. He only

highlights her manner of speech at the beginning of the play and then he writes in the stage directions: “*Here with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London*”. (Shaw 2008, 188)

Eliza’ thick cockney dialect affects the performance too. First of all, the speech is a demanding task for the person acting the character. The performer must use thick cockney accent and change it gradually within the play into perfect English pronunciation. This change shapes also a musical or operatic production of the play. It is visible in *My Fair Lady*, the musical adaptation of G. B. Shaw’s *Pygmalion*. In its music score by Frederick Loewe and Alan Jay Rerner the music develops together with the character’s speech development. At the very beginning the music line is as simple as the flower girl.

20 Eliza
All I want is a room some-where; Far a-way from the cold night air.
p Str.28
L12 With one e-nor-mous chair, oh, would-n't it be lov-er-ly? Lots of choc-'late for
29

The motives are short with simple rhythmic patterns. The theme has only two phrases constructed from two-bar motives in sequence A A₁ and B B₁. However, in some motives the pronunciation requires notes repetition or shorter notes values with more complicated, quicker rhythmic patterns (see the underlined notes below). Still the melody line is simple:

²⁹ My Fair Lady Music Score – music by Frederic Loewe, lyrics by Alan Jay Rerner. Warner Chappel Music Ltd. International Music Publications Limited, Woodford Green Essex, England 1956, (page 16)

The image shows a musical score for Eliza's song "Wouldn't it be lovely?". It consists of two systems. The first system features Eliza's vocal line with lyrics: "would - n't it be lov - er - ly? Oh, so lov - er - ly sit - tin' ab - so - bloom - in' -". The piano accompaniment includes a Flute Clarinet part. The second system continues the vocal line with lyrics: "- lute - ly still! I would nev - er budge 'til Spring crept". The piano accompaniment includes a Clarinet in E-flat part. The page number 30 is visible in the bottom right corner.

All the pronunciation changes are visible in the music score through more complicated, dense rhythmic patterns, which make easier to sing all the mispronounced words:

The image shows a musical score for Eliza's song "Just you wait". It is a single system with the tempo marking "Pesante" and the character name "Eliza". The lyrics are: "Just you wait, 'en-ry 'l'ggitas, just you wait!". The page number 31 is visible in the bottom right corner.

Later in the play, the simple melodic line of Eliza's part (see above) develops together with the character. The range and height of pitches rise. The melody line and the rhythmic patterns are more complicated. The tempo of the music is quicker. The simple melodies become demanding arias, such as the famous aria "I Could have Dance all Night":

The image shows a musical score for Eliza's song "I Could have Dance all Night". It consists of two systems. The first system features Eliza's vocal line with lyrics: "Bed! Bed! I could-n't go to bed! My". The piano accompaniment includes a String and Woodwind part with the tempo marking "Allegro molto" and the character name "Eliza". The second system continues the vocal line with lyrics: "heads too light to try to set it down!". The piano accompaniment includes a Harp part. The page number 6 is visible in the bottom right corner.

³⁰ My Fair Lady Music Score – music by Frederic Loewe, lyrics by Alan Jay Rerner. Warner Chappel Music Ltd. International Music Publications Limited, Woodford Green Essex, England 1956, (page 16).

³¹ (ibid.) page 47

14
 ELIZ danced all night! I could have danced all night And
 still have begged for more. I could have
 22
 ELIZ pread my wings And done a thou sand things I've

32

There are no more mispronounced words and the music is as brilliant as the pronunciation. It perfectly illustrates Eliza's change from the simple, poor, low-class flower girl to the charming, high-class lady. It fulfills Shaw's vision successfully.

Bernard Shaw skillfully plays with the operatic and musical elements in the primary text. He quotes famous operas, creates utterances with a rhythmic flow resembling recitatives and produces music from speech sounds. Finally, he forms extraordinary opera duets where characters talk simultaneously. In this way he plays with the form of drama developing his distinctive operatic style recognized and appreciated by all opera-goers.

³² My Fair Lady Music Score – music by Frederic Loewe, lyrics by Alan Jay Rerner. Warner Chappel Music Ltd. International Music Publications Limited, Woodford Green Essex, England 1956, (page 60).

Conclusion

In the present work I have tried to show that Bernard Shaw saturates every layer of his drama with operatic elements. He deliberately puts his plays into an opera structure. The acts are built from performing groups which can be perceived as opera duets, trios and ensembles. The tension management is also operatic. The course of the action has sudden, rapid development with climax at the end. It leads to a great tempo of the action. Beside the operatic structure of the play, the author creates descriptions of lavishly opera-like decoration sets, which require huge constructions and complex stage machinery. He focuses his descriptions also on the demanding, expensive costumes. In order to add operatic color to his plays, the author creates scenes with rhythmical or simultaneous utterances, making the play light in form, smooth, more amusing and musical. What is more, he also inserts incidental and diegetic music to fulfill the performances or to add some information through music, like in an opera. It makes the text more like librettos. Bernard Shaw strengthens his operatic writing style quoting music and texts of renowned operas. In addition, he uses these quotes to make jokes and music puzzles concerning these famous works. In this way Shaw defines the audience as being knowledgeable about his beloved musical form. The author wants the audience to know the form of an opera, to recognize it. They should have pleasure not only from the amusing and appealing action presented in an interesting way, but they should have also pleasure in finding famous opera quotations and in experiencing the operatic composition of the play.

Analyzing the operatic style of Bernard Shaw's plays it is difficult to imagine that they are not librettos of operas or operettas and that the author - "a music critic born in a musical family" (NGDO, volume IV, 350) was not a librettist. He was modestly "claiming that his plays set themselves to a music of their own" (NGDO, volume IV, 350). Being convinced of his inability to create a good libretto "he turned down Elgar's request for an opera libretto" (NGDMM, volume XVII, 232). He refused one of the most famous 20th century composers. Fortunately, there were composers being aware of the musical and operatic values of his plays. *Arms and the Man* provided the basis in 1908 for Oscar Stran's operetta *Der tapfere Soldat (The brave Soldier or The Chocolate Soldier)* to a libretto by Rudolf Bernauer and Leopold Jacobson" (NGDO, volume IV, 350). "In 1956 *Pygmalion* became Loeve's musical, *My Fair Lady*.

(NGDMM, volume XVII, 233) It deepens my conviction of the operatic qualities of Shaw's plays. All his works are great materials for an opera or an operetta and many more Bernard Shaw's works can become immensely popular musicals or operas.

George Bernard Shaw creates an engaging, suggestive, complex vision of the world and presents it with the use of operatic elements in drama. He achieved mastery of two kinds of performances: the performance of the action and the performance of the play with operatic structure.³³

³³ In my conclusion I used some statements from my previous work *The Textual Ways of Creating the Fictional World in "Arms and the Man" by George Bernard Shaw*.

Summary

Elementy operowe w dramatach Georga Bernarda Shawa.

W niniejszej pracy zajęłam się specyficznym, operowym stylem twórczości Georga Bernarda Shawa. Do analizy operowych elementów jego dramatów wykorzystałam cztery sztuki: *Żołnierz i bohater*, *Major Barbara*, *Człowiek i nadszłowiek*, oraz *Pigmalion*. Można w nich znaleźć wszelkie typowe cech twórczości autora. Celem mojej pracy było właśnie przedstawienie wszystkich elementów operowych jakie pojawiają się w jego dramatach. Swoją analizę zamknęłam w pięciu rozdziałach.

W pierwszym rozdziale prezentuję muzykalność autora. Opisuję jego rozwój muzyczny, pracę zawodową związaną z muzyką, oraz fascynacje muzyczne. Przedstawiam te aspekty z życia autora które miały wpływ na jego styl pisania z użyciem elementów operowych, aby przybliżyć czytelnikowi genezę powstania tak oryginalnego ujęcia dramatu.

W drugim rozdziale pracy omawiam formę opery. Charakteryzuję główne elementy tego gatunku sztuki – jego strukturę i części składowe. Główny nacisk kładę na te elementy które możemy znaleźć w dramatach Shawa, tak aby stały się one łatwiej zauważalne przez czytelnika. Kolejne rozdziały poświęcam już samej analizie tych elementów w poszczególnych sztukach.

W trzecim rozdziale analizuję elementy operowe w konstrukcji wyżej wymienionych dzieł. Skupiam się na budowie poszczególnych aktów i na tworzeniu napięcia w sztuce. Ponieważ zarówno struktura dzieł jak i budowa napięć oparta jest na zasadach tworzenia oper, często używam operowych określeń aby podkreślić charakter elementów występujących w dramatach.

Czwarty rozdział poświęcam didaskaliom, które u Shawa są bardzo rozbudowane. Zawarte w tekście objaśnienia i wskazówki autora dramatu szczegółowo opisują sposób wystawiania utworu na scenie. W pierwszej kolejności skupiam się na rozbudowanej, skomplikowanej dekoracji, typowej dla sal operowych. Następnie

analizuję umieszczona w didaskaliach muzykę, jej pochodzenie, charakter i rolę w danym utworze.

Ostatni rozdział to wyszczególnienie elementów operowych w tekście głównym analizowanych sztuk. W tym rozdziale wymieniam wszystkie sceny których budowa jest charakterystyczna dla opery, oraz wszelkie cytaty lub parafrazy tekstów operowych.

Z mojej analizy wynika, że George Bernard Shaw wykorzystując sztandarowe cechy operowego libretta bawi się z widzem. Chce by odbiorca był świadomy operowych cech sztuki i aby nie tylko czerpał przyjemność z akcji utworu, ale i z jego specyficznej konstrukcji.

Słowa kluczowe: Shaw, dramat, elementy operowe, cytaty muzyczne.

APPENDIXES



Appendix 1. Shaw's place of birth, Dublin.



Appendix 2. Shaw's beloved piano.

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