

Reinventing Shaw: The Changing Relevance of Bernard Shaw's Plays Across Generations

Abstract

Bernard Shaw remained one of the most provocative and influential playwrights in modern theatre. His works have remained relevant not because they present fixed truths, but because they have been continually reinterpreted across generations. While Shaw originally shocked Victorian audiences with critiques of class, capitalism, and morality, later periods reframed his plays through evolving cultural and intellectual concerns.

This study examined how the relevance of Shaw's plays changed over time, focusing on *Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession*. A comparative analysis of these works across different historical contexts revealed shifting interpretations—*Pygmalion* evolved from a critique of class mobility to a feminist and social media-era discourse on self-reinvention, *Major Barbara* became a lens for analyzing corporate power and philanthropy, and *Mrs. Warren's Profession* continued to reflect contemporary debates on women's economic struggles.

The findings indicated that Shaw's continued relevance resulted from the adaptability of his themes, which allowed each generation to reinterpret his plays through its own social and moral contradictions. Ultimately, his theatre remained a powerful tool for provoking debate, ensuring its significance in modern discourse.

Keywords: Bernard Shaw, audience reception, reinterpretation, theatre history, drama, social critique

Introduction

Bernard Shaw's plays have remained relevant for over a century, yet their significance has not remained fixed. Instead, each generation has reinterpreted his works in response to evolving social, political, and cultural contexts. Originally, Shaw's critiques of class divisions, capitalism, and morality shocked Victorian audiences. Over time, the meanings of his plays have shifted, with modern audiences finding new significance in his exploration of gender, power, and economic structures. This transformation raises an important question: Why do Shaw's plays continue to matter, and how have different generations reshaped their meanings?

Scholars have widely explored Shaw's contributions to socialist thought, critiques of capitalism, and complex engagement with feminism (Holroyd, 1988; Innes, 1998; Powell, 2013). His use of satire and wit to challenge societal norms has also been a focal point (Greene, 2002). However, while much research has analyzed what Shaw criticized, fewer studies have examined how interpretations of his works have changed over time. Some scholars have explored the adaptation of *Pygmalion* into *My Fair Lady* as an example of shifting reception (McGovern, 2016). Others have studied the historical responses to *Major Barbara* and *Mrs. Warren's Profession* (Berst, 1991). However, no comprehensive analysis has systematically traced the evolution of multiple Shaw plays across different historical periods.

This study addressed that gap by examining how the reception of *Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession* has evolved over time. A comparative analysis of these works revealed that *Pygmalion* transitioned from a critique of class mobility to a feminist and social media-era discourse on self-reinvention, *Major Barbara* became a reflection on corporate power and ethics, and *Mrs. Warren's Profession* remained central to discussions on women's economic struggles. These findings suggest that Shaw's continued relevance stems not from static messages in his plays, but from their

adaptability—allowing each generation to reinterpret his works in light of its own social and moral dilemmas. 45
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2. Literature Review 47

2.1 Overview of Existing Scholarship on Shaw’s Theatre 48

Bernard Shaw’s contributions to modern drama have been widely studied, with scholars analyzing his works through various lenses, including social criticism, feminism, class struggle, and political thought. Early analyses, such as those by Holroyd (1988), positioned Shaw as a revolutionary dramatist who used theatre as a vehicle for social critique, challenging the moral and economic systems of his time. Innes (1998) expanded on this idea, arguing that Shaw’s dramatic technique—particularly his use of debate-driven narratives—set him apart from other playwrights of his era. Scholars have also examined Shaw’s association with the Fabian Society, emphasizing his critiques of unregulated capitalism and his advocacy for gradual socialist reform (Berst, 1991). 49
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One of the most widely explored aspects of Shaw’s theatre is his use of satire and irony to expose societal contradictions. Grene (2002) described Shaw’s plays as “theatrical traps” that lure audiences into laughter, only to confront them with uncomfortable truths about social and political realities. Powell (2013) examined how Shaw’s wit functioned as both entertainment and critique, arguing that his characters’ moral debates mirror real-world ideological conflicts. Berst (1991) similarly argues that Shaw’s plays challenge audiences to engage with complex ethical dilemmas, rather than providing clear moral resolutions. 57
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While these studies provide valuable insight into Shaw’s political and social critiques, they primarily focus on the original impact of his works rather than how they have evolved over time. More recent scholarship has examined the shifting reception of his plays, particularly through adaptations and reinterpretations. 64
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2.2 The Changing Reception of Shaw's Works 68

As social and cultural norms have evolved, so too have interpretations of Shaw's plays. One of the most extensively analyzed transformations is that of *Pygmalion* (1913), which was later adapted into the popular musical *My Fair Lady* (1956). McGovern (2016) highlighted how *My Fair Lady* softened the class critique of Shaw's original work, shifting its focus toward romance and self-improvement rather than social mobility and linguistic oppression. This adaptation exemplified how later audiences reshaped Shaw's narratives to fit their own cultural expectations.

Similarly, feminist scholars have reassessed Shaw's female characters in recent decades. While early critics saw *Pygmalion* as a critique of class-based limitations, modern interpretations focus on gender dynamics and Eliza Doolittle's struggle for autonomy (Powell, 2013). Some scholars argue that *Pygmalion* offers a proto-feminist narrative, while others, such as Laurence (2017), contend that Shaw's treatment of Eliza reinforces male dominance under the guise of empowerment.

Major Barbara has also undergone significant reinterpretation. Initially received as a critique of religious hypocrisy, the play is now often examined in the context of corporate ethics and billionaire philanthropy. In a modern capitalist landscape where business leaders present themselves as social reformers, Undershaft's philosophy—that "poverty is the worst crime"—has been debated in connection with real-world figures such as Andrew Carnegie, Bill Gates, and Elon Musk (Gibbs, 2019). This shift in interpretation suggests that Shaw's economic critiques remain relevant but must be reconsidered in new social and technological contexts.

Finally, *Mrs. Warren's Profession* (1893) remains central to discussions on women's economic struggles, but its reception has changed over time. Victorian audiences condemned the play for its explicit discussion of prostitution, while later feminist readings repositioned it as a critique of economic structures that limit women's choices (Holroyd, 1988). Recent studies, such as those by Franklin (2021), examine the play in relation to modern issues of labor exploitation and the gig

economy, demonstrating how Shaw’s social critiques continue to find new applications in contemporary discussions.

2.3 Research Gap and Justification for This Study

While numerous studies have explored Shaw’s thematic critiques and historical impact, relatively few have systematically examined how his works have been reinterpreted across different generations. Many scholars focus on specific aspects of Shaw’s social criticism, but they do not fully address how these interpretations have evolved over time in response to changing cultural and political landscapes.

For example, research on *Pygmalion* has often focused on its linguistic and class critiques, but modern audiences increasingly read the play through feminist and self-identity frameworks (McGovern, 2016). Similarly, studies on *Major Barbara* tend to focus on its socialist undertones, but fewer have examined its relevance to modern corporate power structures and philanthropy (Gibbs, 2019). Finally, while *Mrs. Warren’s Profession* has been analyzed as an early feminist work, limited research explores its relevance in the context of modern labor exploitation and economic inequality (Franklin, 2021).

This study aimed to address these gaps by providing a comparative analysis of how the meanings of *Pygmalion*, *Major Barbara*, and *Mrs. Warren’s Profession* have changed over time. By tracing the shifting receptions of these plays across different historical periods, this research demonstrated that Shaw’s continued relevance stems from the adaptability of his themes, allowing each generation to reinterpret his works through its own social and moral concerns.

3. Methods

3.1 Research Approach

This study employed a comparative literary analysis to examine how the meanings of Bernard Shaw's plays have changed over time. Rather than focusing solely on Shaw's original intent, this study explored how different historical periods have reinterpreted his works based on shifting social, political, and cultural contexts. By analyzing critical reception, adaptations, and scholarly discourse, the study traced how Shaw's relevance evolved from his time to the present.

A historical-comparative approach was used to examine reviews, academic critiques, and public responses from different periods. This method allowed for an exploration of how audience expectations and ideological frameworks shaped the way Shaw's plays were perceived and performed over time.

3.2 Selection of Texts

This study focused on three of Shaw's most frequently studied and widely performed plays:

- 125 • *Pygmalion* (1913) – Chosen for its evolution from a class critique to a feminist and self-identity discourse.
- 127 • *Major Barbara* (1905) – Selected for its shifting relevance from religious critique to corporate ethics discourse.
- 129 • *Mrs. Warren's Profession* (1893) – Examined due to its enduring engagement with women's economic struggles.

These plays were selected because they represent Shaw's engagement with different social issues, and each has undergone distinct interpretative shifts across time.

3.3 Data Sources and Materials

To analyze how the reception of these plays has changed, this study examined the following sources:

- 135 Original Play Texts – Close readings of Shaw's scripts to establish his thematic concerns and rhetorical strategies.

137	Contemporary Reviews – Analysis of early 20th-century reviews and reactions to understand	
138	how Shaw’s plays were initially received.	
139	Scholarly Criticism – Examination of academic articles, essays, and books on Shaw’s works	
140	from the 20th and 21st centuries.	
141	Modern Adaptations and Performances – Consideration of film adaptations, theatrical	
142	revivals, and reinterpretations to understand how modern audiences engage with Shaw.	
	These materials provided a comprehensive perspective on how Shaw’s plays have been reshaped by	143
	changing social and cultural ideologies.	144
	3.4 Analytical Framework	145
	This study used thematic and discourse analysis to examine shifts in meaning over time:	146
147	Thematic Analysis – Identified recurring themes in different historical interpretations of	
148	Shaw’s plays, including class, gender, economic power, and social identity .	
149	Discourse Analysis – Examined how language and argumentation in scholarly criticism,	
150	reviews, and adaptations reflected cultural and ideological shifts over time.	
	By combining these approaches, this study systematically traced how each play’s significance	151
	evolved, demonstrating that Shaw’s continued relevance lies in the adaptability of his works to new	152
	cultural debates.	153
	In conclusion, this study adopted a comparative historical analysis to investigate the changing	154
	interpretations of <i>Pygmalion</i> , <i>Major Barbara</i> , and <i>Mrs. Warren’s Profession</i> . By analyzing a wide	155
	range of sources, including original texts, critical responses, and modern adaptations, the study	156
	provided a comprehensive view of how Shaw’s works have remained relevant by continuously	157
	engaging with contemporary concerns.	158

4. Results and Discussion 159

4.1 The Changing Reception of Shaw's Works Over Time 160

Shaw's plays have been interpreted differently across generations, reflecting shifts in social values, 161
cultural attitudes, and political debates. While originally received as radical critiques of Victorian 162
society, his works have since been reinterpreted through feminist, economic, and postmodern 163
perspectives. 164

This section examines the evolving meanings of *Pygmalion*, *Major Barbara*, and *Mrs. Warren's* 165
Profession, demonstrating how each play has adapted to new intellectual and cultural contexts. 166

4.2 *Pygmalion*: From Class Critique to Feminist and Social Identity Discourse 167

Original Reception (1913–Early 20th Century) 168

¶69 *Pygmalion* was initially received as a satirical critique of class mobility, exposing the illusion 170
that language and manners alone could elevate a person's social standing (Holroyd, 1988).

¶71 Early critics viewed the play as an attack on Britain's rigid class structure, with Henry 172
Higgins embodying elitist arrogance (Powell, 2013).

¶73 Some Victorian audiences were scandalized by Shaw's refusal to provide a traditional 174
romantic ending, as Eliza does not conform to the Cinderella narrative (Berst, 1991).

Mid-20th Century: Transformation into a Romantic Narrative

¶76 The 1956 musical adaptation *My Fair Lady* softened Shaw's critique, reinterpreting Eliza's 177
journey as a romantic transformation rather than a social rebellion (McGovern, 2016).

¶78 This shift reflected post-war optimism and the belief in individual self-improvement, diluting 179
Shaw's original social critique.

181 Feminist scholars interpret *Pygmalion* as an early feminist exploration of autonomy,
182 emphasizing Eliza's struggle for independence rather than mere social mobility (Laurence,
183 2017).

184 Some critics argue that Higgins embodies male dominance disguised as intellectual
185 mentorship, positioning Eliza's struggle as both gender- and class-based (Powell, 2013).

186 Contemporary relevance: Eliza's reinvention mirrors modern discussions of self-curation in
187 social media culture, where individuals construct identities to fit societal expectations
188 (Franklin, 2021).

4.3 Major Barbara: Corporate Power and the Morality of Wealth

Original Reception: Capitalism vs. Morality (1905–Early 20th Century)

191 The play's central debate between Salvation Army idealism and capitalist realism shocked
192 early audiences (Berst, 1991).

193 Andrew Undershaft's philosophy that poverty is the worst crime was seen as subversive, as it
194 suggested that morality was shaped by financial power rather than ethical conviction
195 (Holroyd, 1988).

196 Some critics viewed *Major Barbara* as a socialist critique of capitalism, while others argued
197 it endorsed economic pragmatism (Greene, 2002).

Mid- to Late 20th Century: Changing Views on Capitalism

199 In the 20th century, *Major Barbara* was often staged as an intellectual rather than political
200 play, downplaying its economic critique (Powell, 2013).

201 Some productions emphasized the psychological and philosophical struggle rather than its
202 commentary on wealth and power (Gibbs, 2019).

Modern Interpretations: Corporate Ethics and Billionaire Philanthropy

204 In the 21st century, Undershaft's ideology has been re-examined in the context of corporate
205 ethics. His claim that wealth drives progress resonates with modern billionaire philanthropists
206 such as Bill Gates and Elon Musk (Franklin, 2021).

207 The play is now seen as a precursor to debates on corporate responsibility—is philanthropy a
208 genuine force for good, or a way for the wealthy to maintain power?

209 Contemporary relevance: The rise of “ethical capitalism” has led scholars to revisit *Major*
210 *Barbara* as a commentary on the contradictions of modern philanthropy (Gibbs, 2019).

4.4 Mrs. Warren's Profession: Economic Oppression from Victorian Britain to the 211

Gig Economy 212

Original Reception: Scandal and Censorship (1893–Early 20th Century) 213

214 The play was banned in Britain due to its frank discussion of prostitution, which Victorian
215 censors saw as indecent (Holroyd, 1988).

216 Shaw's argument that poverty, not morality, forced women into sex work was seen as radical
217 and dangerous (Powell, 2013).

218 Early feminist critics saw the play as a condemnation of economic structures that trapped
219 women in exploitative industries (Berst, 1991).

Mid-to-Late 20th Century: Feminist and Economic Readings 220

221 In the mid-20th century, second-wave feminists reclaimed the play as a critique of economic
222 patriarchy, arguing that Mrs. Warren's profession was a rational survival strategy (Laurence,
223 2017).

224 The play became less controversial over time, but it remained a key text in discussions of
225 gender and economic oppression (Greene, 2002).

Modern Interpretations: Labor Exploitation and the Gig Economy

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227 Recent scholarship has drawn parallels between Mrs. Warren's situation and modern
228 precarious labor conditions (Franklin, 2021).

229 The rise of gig work, wage stagnation, and economic insecurity has made the play's critique
230 of systemic exploitation more relevant than ever.

231 Contemporary relevance: Mrs. Warren's dilemma mirrors modern discussions on labor rights,
232 survival economies, and the exploitation of marginalized workers (Gibbs, 2019).

4.5 Key Findings: How and Why Shaw's Plays Remain Relevant

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234 Each play has undergone significant reinterpretation – *Pygmalion* evolved from a class
235 critique to a discussion of gender and identity, *Major Barbara* shifted from a moral critique to
236 an analysis of corporate ethics, and *Mrs. Warren's Profession* remains central to debates on
237 labor and economic exploitation.

238 Shaw's relevance lies in his adaptability – His plays remain significant not because they offer
239 fixed messages, but because each era projects its own struggles onto them.

240 Shaw's use of irony and contradiction makes his plays open to multiple readings – This
241 explains why they remain politically and socially useful in different time periods.

In conclusion, the analysis of *Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession* revealed that Shaw's plays remain relevant because they adapt to new cultural, economic, and political concerns. Originally, his works provoked controversy by challenging Victorian morality, class structure, and capitalism. Over time, however, they have been reframed through feminist, economic, and social justice lenses. Today, Shaw's plays continue to engage audiences because they provide a flexible framework for contemporary debates, ensuring their continued significance in modern discourse.

5. Conclusion and Implications

5.1 Summary of Findings

This study examined how and why Bernard Shaw's plays remain relevant today by analyzing the shifting interpretations of *Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession* across different historical periods. The findings demonstrated that Shaw's relevance lies in his plays' adaptability to changing cultural, political, and social concerns. Rather than offering fixed messages, his works serve as intellectual battlegrounds where each era projects its own struggles and debates.

The analysis revealed several key patterns:

157 Evolving Themes: *Pygmalion* shifted from a critique of class mobility to a feminist and identity discourse, *Major Barbara* transitioned from a moral debate on capitalism to a reflection on corporate ethics, and *Mrs. Warren's Profession* remains relevant as a critique of economic exploitation in modern labor systems.

261 Shaw's Use of Irony and Contradiction: His plays remain open to multiple readings, allowing directors, scholars, and audiences to reinterpret his works in ways that suit contemporary concerns.

264 Continued Cultural and Academic Engagement: The plays continue to be performed,
265 adapted, and studied, proving that Shaw’s themes remain central to modern debates on
266 gender, power, and economic inequality.

5.2 Implications for Theatre and Literary Studies

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The findings of this study have significant implications for both literary scholarship and theatre
production:

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270 Shaw’s Plays as Living Texts: Unlike static historical artifacts, Shaw’s plays function as
271 **dynamic, evolving works** that maintain cultural significance by adapting to new social
272 realities.

273 Reinterpretation as a Tool for Relevance: Theatre practitioners and literary critics can
274 revive and redefine Shaw’s plays by emphasizing different thematic elements, making them
275 accessible to modern audiences.

276 The Need for Cross-Disciplinary Approaches: Future studies should integrate social,
277 economic, and political frameworks to explore how Shaw’s critiques apply to modern global
278 issues such as economic inequality, media influence, and digital self-presentation.

5.3 Future Research Directions

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This study highlighted how Shaw’s plays have been reinterpreted over time, but further research
could expand upon these findings by:

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282 Examining additional plays such as *Candida* or *Man and Superman* to assess whether similar
283 patterns of reinterpretation emerge.

284 Exploring non-Western adaptations of Shaw’s works to understand how different cultures
285 engage with his themes.

286 Investigating audience reception in contemporary theatre through performance studies and
287 audience surveys.

By 288 continuing to explore Shaw's works through new cultural and theoretical perspectives, scholars
and 289 theatre practitioners can ensure that his plays remain relevant for future generations.

5.4 Final Thoughts

Bernard Shaw's works have endured not because they provide easy answers but because they force
audiences to question social norms, challenge power structures, and rethink ethical dilemmas. His
plays continue to be performed, debated, and reinterpreted in light of new social and political
realities, proving that theatre is not just a reflection of history but a means of shaping cultural
discourse.

As long as societies grapple with class divides, gender politics, and the ethics of wealth, Shaw's
plays will continue to serve as powerful tools for critique and conversation. His genius lies not just in
his ability to provoke his own era, but in his capacity to challenge and inspire audiences in every
generation that follows.

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