



REVIEWER'S REPORT

Manuscript No.: IJAR-50722

Date: 19/03/2025

Title: - The Evolving Interpretations of Bernard Shaw's Plays: A Comparative Analysis

Recommendation:

- Accept as it is
- Accept after minor revision.....
- Accept after major revision
- Do not accept (*Reasons below*)

Rating	Excel.	Good	Fair	Poor
Originality	-			
Techn. Quality		-		
Clarity	-			
Significance	-			

Reviewer Name: Dr ab rahim

Reviewer's Comment for Publication.

This study examines the changing interpretations of Bernard Shaw's plays—*Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession*—across different historical periods. It argues that Shaw's relevance stems from the adaptability of his themes to contemporary debates on class, gender, corporate ethics, and labor exploitation. Using a comparative historical analysis, the research evaluates critical reception, adaptations, and scholarly discourse to illustrate how Shaw's works have been reinterpreted over time.

Detailed Reviewer's Report

The study provides a compelling analysis of how Bernard Shaw's plays—*Pygmalion*, *Major Barbara*, and *Mrs. Warren's Profession*—have evolved in interpretation across different historical contexts. By employing a historical-comparative approach, the research effectively demonstrates how shifting cultural, political, and economic perspectives have influenced the reception of Shaw's works. The study highlights how *Pygmalion* (lines 167–179) transitioned from a critique of class mobility to a feminist and identity discourse (Laurence, 2017, line 182), *Major Barbara* (lines 189–210) evolved from a debate on capitalism and morality to a discussion on corporate ethics and philanthropy (Franklin, 2021, line 205), and *Mrs. Warren's Profession* (lines 211–232) remains relevant in contemporary debates on labor

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exploitation and the gig economy (Gibbs, 2019, line 230). The research convincingly argues that Shaw's enduring relevance lies in the adaptability of his plays, which allows each generation to reinterpret them in light of contemporary social issues. The thematic and discourse analysis methods used in the study (lines 145–151) provide a structured and insightful examination of these evolving meanings, reinforcing the idea that Shaw's works function as dynamic cultural texts rather than static historical artifacts.

The study's findings have significant implications for both literary scholarship and theatre production, particularly in demonstrating how reinterpretation sustains the relevance of classic texts (lines 267–275). The argument that Shaw's use of irony and contradiction enables multiple readings (lines 240–241) is particularly strong, as it aligns with the continued academic and theatrical engagement with his works. Furthermore, the discussion on modern adaptations and their role in shaping contemporary receptions of Shaw's plays (lines 142–144) highlights the necessity of interdisciplinary approaches in future research. The study effectively suggests avenues for further exploration, such as analyzing additional Shaw plays (lines 282–283) and investigating non-Western adaptations (lines 284–285), thereby expanding the scope of Shaw studies beyond Western theatrical traditions. Overall, this research provides a valuable contribution to Shaw scholarship by demonstrating that his works remain culturally significant, not because they deliver fixed messages, but because they continuously invite critical engagement and reinterpretation (lines 247–248).