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Trabajo Fin de Grado

**The Concept of
Transformation in
Pinocchio by C. Collodi
and *Pygmalion* by G.B.
Shaw**

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0. Resumen

El objetivo de este trabajo académico es mostrar un análisis comparativo de dos obras importantes de la historia de la literatura, *Pinocho*, (1883) de Carlo Collodi y *Pígalión*, (1913) de Bernard Shaw.

Este proyecto está estructurado en dos partes; en la primera se trata el concepto de transformación, seguido de una ejemplificación de dicho concepto en algunas obras de la Literatura Universal obras Universales. En la segunda parte, se muestra una de las máximas influencias en las obras principales de este trabajo, el mito de Ovidio, *Pígalión y Galatea*, incluido en su obra *La Metamorfosis* (8 d. C). En esta última parte, también se aprecia el objetivo principal de este proyecto, el análisis comparativo de *Pinocho y Pígalión*.

Palabras clave: transformación, conciencia, dualidad, mentor, metamorfosis, relación.

0. Abstract

The main objective of this academic work is to shows the comparative analysis of *Pinocchio* (1883), by Carlo Collodi and *Pygmalion* (1913), by George Bernard Shaw.

This Project is structured in two parts; the first part deals with the concept of transformation followed by some examples of works in Universal Literature. The second part shows one of the most important influence of these two works, the Ovid's myth, *Pygmalion and Galatea*, included in his work *The Metamorphoses* (8 a. C). In this section, it also appears the central topic of this piece of academic work which is the comparative analysis of *Pinocchio* and *Pygmalion*.

Keywords: transformation, consciousness, duality, tutor, metamorphosis, relationship.

1. Introduction

This final project is aimed to show a comparative analysis between *Pinocchio* (1883), by Carlo Collodi and *Pygmalion* (1913), by George Bernard Shaw, two important works in the history of the literature.

It is divided into second parts; in the first part, the concept of transformation will be developed. The second one is the presentation of some relevant works related to the term transformation, which will lead us to know, at first hand, how the transformation is presented in different ways. These works are *The Beauty and the Beast* (1756) by Jeanne-Marie Leprince de Beaumont, *Frankenstein* (1818) by Mary Shelley, *The Little Mermaid* (1937) and *The Ugly Duckling* (1843) by Hans Christian Andersen, *Dr Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson, *The picture of Dorian Gray* (1890) by Oscar Wilde and *The Metamorphosis* (1915) by Franz Kafka.

In the last part of this project, we will offer the comparative analysis between *Pinocchio* and *Pygmalion*. These works were written and published in different dates and countries; *Pygmalion* was an icon of the Victorian literature and *Pinocchio* had been one of the most important children's fantasies in Italy. In the spite of the fact that they were written in different dates and countries and that they belong to different genres, they share the common concept of transformation. Moreover, their main characters also show some similar features, which will be analyzed in this project.

For this intention it is necessary to consider one of the most important works of the Greek mythology, *Pygmalion and Galatea* by Ovid, one of the myths included in his book *The Metamorphoses* by Ovid published in (8 d.C). It served as a model to Shaw and Collodi, because this myth was a clear influence in them. Although, there are a number of changes appreciated in the works of these authors doing works more complex and introduce new characteristics, we can say Ovid's influence was always present in both Collodi's and Shaw's novels. The last part is also divided in two sections which analyze the comparison between similarities and differences.

In general, the purpose of this project is to appreciate that two works of different periods and genres can share a lot of similarities. Since their authors base on the same mythological influence and they reintroduce the concept of transformation in similar ways.

At the end of this project, we find a section for conclusions which will summarize the main contents and will offer a general overview.

2. The concept of transformation

2.1 Definition

To begin with, it is necessary to provide a definition of transformation to understand the relevance of this concept in Shaw and Collodi's works.

According to the Oxford English Dictionary (2010:1645) "transformation" makes reference to "the action of changing in form, shape, or appearance; metamorphosis". In the definition, the word "metamorphosis" is related with transformation, the concept of transformation and the term metamorphosis are synonyms because they share the same meaning "change of form and shape" involving physical, psychological and biological changes showing a symbolic and imaginary vision.

In the process of transformation of being or identity, the changes may be occur involuntarily, there is a before and an after; first the form of someone or something is one and then the form is another one.

According to W.R. Bion, the concept of transformation is defined as: "En forma más específica transformación designaría un cambio de forma, junto con cambios de propiedades, de estados, de naturaleza o de sustancia. Mutaciones capaces de producirse en el curso de un análisis y, más allá, en el curso de la evolución de la mente". (Bion, 2009:2)

As the quote shows, the transformation is a mutation of a form produced by different phenomena. There is another author, in this case Miller, who defines the concept of transformation in a formal way, he defines it as: "The transgression of the limits between existential levels, the human thing will be inhuman; the animated thing will be inanimate. The key of the rhetoric of the metamorphosis is the personification and the anthropomorphism". (Miller, 1990:4-5)

Furthermore, we find a type of transformation called ¹ “Transformation fiction”, which is a type of make-believe transformation. It is a genre of fiction describing transformation from one form to another. It has a subtype called shape-shifting.

According to Collins Dictionary, ²“shape-shifting” is defined as “the ability to change its shape or being into that of another person, creature, gender, species or other entity”.

There are a lot of types of shape-shifting as “Gender Bender” the transformation of a male to female, “Human Transformation” is the transformation a non-human to human, “Age Change” the transformation of old to young or young to old. But one of the most common types of shape-shifting is ¹“Therianthropy”, which is the transformation of human being into animal even an animal into human form. It is the case of the tale *The Beauty and the Beast*, in which the transformation occurs twice, the prince into animal and the animal into prince.

In many of the stories there are as many physical changes as psychological ones, we cannot forget that physical and psychological changes work together, in other words, in the case of a person when a physical change occurs the psychological change is also presented in the character. It can happen immediately or during a process.

In particular, the physical change entails the psychological aspect too, because when the first change is produced the behaviour, the personality, the values and the thoughts may be also altered. So we can see negative and positive aspects in the transformation fiction, for example, in voluntary transformations the character is aware of this situation and he or she feels security and the most important and powerful person, the situation is under his or her control. On the contrary, involuntary transformations are related with negative aspects and the character loses freedom and control.

¹See: <http://www.wisegeek.com/what-is-transformation-fiction.htm/>
<http://tvtropes.org/pmwiki/pmwiki.php/Main/TransformationFiction>. In this website we can find the definition of transformation and the explanation for its different types.

²Definition of shape-shifting: <http://www.collinsdictionary.com/submission/5677/Shapeshifting>

In the description of the process of transformation, besides, we find the term “consciousness” which has a clear connection with transformation because there is a change in the personality, in thoughts, in sensations, and in the internal knowledge of the character when the transformation is produced. In some cases, the consciousness is known as self-consciousness, the character develops in his or her mind a circle of thoughts and changes which can cause good or bad consequences in his or her acts.

On the contrary, we can find that the role of the consciousness of a character is represented by a different character who can be a person, animal, spirit, voice...etc and it obliges to the character to do any action.

Sometimes the action is better or sometimes is worse. Very often, in many of the cases, there is a bad consciousness which leads the character to the downfall, but, there are cases in which the consciousness helps someone to avoid this downfall.

The term “consciousness” is relevant to connect the next point, because, this term is next to the concept of transformation and other terms are presented in all the works presented in this project.

2.2 Some examples in Universal Literature

In literature, the concept of transformation is included in many literary works which refer to different cultural, social, and psychological backgrounds to develop emotions and fantasy in the narration, and a lot of authors have always used it in their plots to change the perspective of readers throughout the change of the character. This idea is a mirror of what happens in real life, in which human being evolves in their different changes.

Now, we can see a relevant work in which the concept of transformation is presented in the narration. The tale *The Beauty and the Beast*, (1756) written by Jeanne-Marie Leprince de Beaumont.

"Yes, yes," said the Beast, "my heart is good, but still I am a monster."

"Among mankind," says Beauty, "there are many that deserve that name more than you, and I prefer you, just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart." "If I had sense enough," replied the Beast, "I would make a fine compliment to thank

you, but I am so dull, that I can only say, I am greatly obliged to you."
(...)Beast was disappeared, and she saw, at her feet, one of the loveliest
princes that eye ever beheld; who returned her thanks for having put an end
to the charm, under which he had so long resembled a Beast. Though this
prince was worthy of all her attention, she could not forbear asking where
Beast was. (Beaumont, 1756)

The Beast falls in love with the Beauty but he recognizes that he is a monster although he has a good heart, but the Beauty sees his good heart and she does not mind his physical aspect. Here, we can see that the transformation of the Beast is carried out because the Beauty falls in love with the Beast and the Beast turns into a human man.

In this tale the transformation takes place in a magical situation in which the triumph of love is the protagonist to favour the transformation in the character, when the Beauty declares her love for him, the spell is destroyed because the Beast is transformed into a human being.

Another example in which the concept of transformation is expressed is the tale *The Little Mermaid* (1937), written by Hans Christian Andersen. In the following quotation we can see two characters referring to the concept of transformation:

"It is very stupid of you, but you shall have your way, and it will bring you to sorrow, my pretty princess. You want to get rid of your fish's tail, and to have two supports instead of it, like human beings on earth, so that the young prince may fall in love with you, and that you may have an immortal soul." (...) If you will bear all this, I will help you." "Yes, I will," said the little princess in a trembling voice, as she thought of the prince and the immortal soul. "But think again," said the witch; "for when once your shape has become like a human being, you can no more be a mermaid (...)" "I will do it," said the little mermaid, and she became pale as death. "But I must be paid also," said the witch (...) this voice you must give to me; the best thing you possess will I have for the price of my draught. (Andersen, 2007)

The Little Mermaid has to decide between the prince's love and her appearance and voice so, as a consequence, she will lose her voice to get his love; she must choose what she wants though she will lose something in the way. In this example, the transformation appears in the body of the feminine character to get an objective, so she

chooses love and she loses her voice. The transformation occurs when the Little Mermaid turns into a human being to conquer the prince's heart.

This situation is narrated as a fantastic tale for children, full of fantasy and magical situations, but this type of narration not only shows this magic world but it also transmits moral messages related with the real life. In many works of children's literature, these messages are essential to understand things of real life, so this type of literature is very important because these works reflect a simple story but at the same time deep messages can be found.

The novel *Frankenstein* written by Mary Shelley in 1818 is another example in which the concept of transformation is showed, as we can see in this quote:

In my laboratory I made a body. I bought or stole all the pieces of human body that I needed, and slowly and carefully, I put them all together. I did not let anybody enter my laboratory or my flat while I was doing this awful work. I was afraid to tell anybody my terrible secret. I had wanted to make a beautiful man, but the face of the creature was horrible. Its skin was thin and yellow and its eyes were as yellow as its skin. Its long black hair and white teeth were almost beautiful, but the rest of the face was very ugly (...) at first nothing happened. But after a few minutes I saw the creature's body begin to move. Slowly, terribly, the body came alive. Its arms and legs began to move and slowly it sat up. (Shelley, 2000: 10-11)

In this case, throughout an experiment, the transformation takes place when the scientist creates an inert body that becomes in human at the end. This story is different from *The Little Mermaid* and *The Beauty and the Beast*; in these ones, the transformation occurs in a good way, it has a good purpose. On the contrary, although Frankenstein is created as a medical experiment to satisfy the ego of the creator, he is a monster and an obstacle for a society that wants to kill him. This is the reason why the monster shows his anger against the society.

The transformation is showed by different processes throughout magical moments and material objects, as in *Dr Jekyll and Mr. Hyde*, written in 1886 by Robert Louis Stevenson. It was one of Stevenson's most important works.

In this work we can see how the transformation is produced by means of a material object, in this case, a potion, which produces some effect in the character and his physical transformation. This concoction produces an alteration in some parts of the body of the character. In general, all these processes of transformation have the same objective: to change the behaviour of the characters or shift the story with a new meaning to catch the attention of the reader.

Together with the term of transformation, we find the term “duality”, which is defined as “two conceptually distinctive ideas that are interrelated” or as “two conceptually distinctive ideas that share no middle ground because the fluidity of the elements will threaten the existence of the dualism” (Ericson, 2004: 10).

As Mc Donald shows the term duality was a great theme in late-Victorian literature. It is a change in the perspective of the readers because many of them were shocked by duality; they did not want this theme in literature. This term introduces an innovation in the narration of stories and leads to everyone a double life. One of the best examples of this concept in literature is the writer Oscar Wilde (cf. Mc Donald, 2008: 11). Afterwards, we will analyze the concept of duality in one of the most distinguished works of this author: *The Picture of Dorian Gray*.

In this sense, one of the most obvious examples of duality is the work by Stevenson *The strange Case of Dr Jekyll and Mr. Hyde*, the story of two different characters living in the same body. The duality is related with transformation; as we can see that Dr. Jekyll makes a potion that transforms him into the criminal and bestial Mr. Hyde. After this, some changes appear in the behaviour and knowledge of the character as we can see in this quote:

I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centered on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone (Stevenson, 2002:60).

In consequence in this case, the duality is connected with the concept of transformation. We can see the transformation and at the same time a change in the personality of the character related with the duality considering that the behaviour of the

character is different before and after the transformation. When the character drinks this concoction, Jekyll shows his bad side. As the quote shows this man has two faces, before he was a good, noble and respectable man but when the change takes place he becomes in a malign and cruel man, even, he changes his name, now, he is Mr. Hyde.

The character of Mr. Hyde is related with Dorian, the main character of the work *The Picture of Dorian Gray* written by Oscar Wilde in 1890. These two characters show the duality and the corresponding transformation in their personality.

In *The Picture of Dorian Gray* we can also see the term duality together with the concept of transformation or metamorphosis which is also introduced in the novel. Moreover, when Dorian finds the picture of himself painted by Basil, he is happy because he is the symbol of a perfect beauty, but with the passage of time he sees that the picture ages and it loses the youth and the beauty that he possesses. Dorian does not want to see this degradation so he sells his soul. Here, the transformation is evident in the picture, but at the same time in Dorian's attitude, in which this duality can also be seen. At first, he behaves as a good man but at the end he is obsessed by the situation up to the point of becoming crazy, destroying the painting and finally, dying (cf. Wilde, 2000:124).

As we have seen in these literary texts the word transformation does reference to a physical change. Another example would be the novel *The Metamorphosis* (1915), by F. Kafka. We find clear evidence in the following passage: "One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug" (2009:1). This quote shows a human being who turns into a monster, his body and his limbs change and now he cannot live a normal life, everything and the relationship with his family inevitably change.

Another point is that the concept of "aestheticism" is also presented in these novels, which was very important in British Literature, especially in Victorian period, when the aesthetic movement challenged many aspects. This movement is defined by J. John (2005) as "the elevation of taste and the pursuit of beauty as chief principles in art and in life". Gagnier completes the previous definitions saying that the aestheticism is constituted by the freedom of art from different purposes, the importance of the individuality and the beauty as the best characteristic to obtain the glory. (cf. Gagnier 1986)

The works showed in this project are related with aestheticism, some of their characters represent the beauty when their transformation occurs. The main aesthetic author is Oscar Wilde, who expresses the pleasure and moral messages throughout aestheticism.

The aesthetic movement is associated with the beauty as we can see in the novel *The Ugly Ducking* (1843), by H.C. Andersen, in which the beauty is a signal of happiness. At the beginning of the story, the life of the little duck is a hell because everybody insults him, but when he transforms into a beautiful swan, his life fills up with happiness.

On the contrary, in *The Picture of Dorian Gray*, the beauty is a double-edged sword. Dorian is obsessed with his beauty, and when he sees that the picture of him gets old and his beauty disappears, Dorian becomes crazy and he kills himself. At the beginning of the work, thanks to his beauty Dorian gets everything and he will be a powerful and sophisticated man but at the end that beauty will be his downfall.

There is another example in which we can see that the beauty is a neutral element, this example is the story of *The Beauty and the Beast*. In the dénouement of this story we can see the transformation of the Beast, on the one hand, the physical transformation appears when the Beast becomes a prince, but, on the other hand, the Beast also changes psychologically, at the beginning, the Beast is cruel, but, when he met to the Beauty, he begins to show his good feelings, so, the Beauty falls in love with him before he becomes in prince. So, we say that the beauty is neutral in this example; there is a physical transformation and it influents in Beast's character, but, the Beauty falls in love with the Beast, she does not mind if the Beast is a monster, she is able to see beyond the physical appearance.

In *The Beauty and the Beast*, the concept of aesthetic takes place when the Beast becomes in a prince or in the work *The Ugly Ducking*. In this tale we can see that moral beauty is more superior than physical.

The Ugly Duckling is a tale written by Hans Christian Andersen and it tells the story of a little duck who suffers abuse from other animals. It is a story of transformation because this ugly duckling becomes in a beautiful swan at the end of the story. In the following quote, the process of transformation is showed:

At last the large egg broke, and a young one crept forth crying, "Peep, peep."
It was very large and ugly. The duck stared at it and exclaimed. (...)Then he flew to the water, and swam towards the beautiful swans. The moment they espied the stranger, they rushed to meet him with outstretched wings. "Kill me," said the poor bird; and he bent his head down to then surface of the water, and awaited death. But what did he see in the clear stream below? His own image; no longer a dark, gray bird, ugly and disagreeable to look at, but a graceful and beautiful swan (Andersen, 1999: 2-8)

Andersen's stories show life lessons and moral messages about vanity and overcoming, as we can see in the previous work *The Ugly Ducking*.

All of these universal works transmit the concept of transformation in a perfect way; each of them shows the transformation of a different manner or with different connotation in their plots, but, this concept is also presented in their narration.

3. The transformation in *Pinocchio* (1883) and *Pygmalion* (1913)

In this part of the project we will focus on the comparison between two works: *Pinocchio* and *Pygmalion*, two literary works that share the concept of transformation as their main topic.

Following a chronological order, *Pinocchio* was published before than *Pygmalion*, in 1883 and is one of the best known children's books in Italy. It was written by Carlo Collodi, pseudonym of Carlo Lorenzini (1826-1890). He was born in Florence and became a journalist by profession: "Collodi" was the name of his mother's home town. He took part in the struggle for Italian independence, and founded a satirical magazine, *Il lampione*. He was also a theatrical censor. In 1875 he decided to write for children, because "grownups are too hard to satisfy" but one of his most important works was *Pinocchio* which began to appear as a serial in 1881 and was published as a book two years later under the title *Le Avventure di Pinocchio: Storia di un burattino* (History of a Puppet), and quickly became a best-seller. It was translated into English in 1892 by M.A. Murray, whose version was published that year in Britain and America (Carpenter & Prichard, 1985:123).

J. Zipes offers the following analysis and plot summary:

Pinocchio is a tale of growing up, where the comically hyperactive, headstrong, troublemaking puppet symbolizes an egocentric, self-preoccupied child who, in a dialectical process, gradually recognizes his impact on and connection to others, and who, after many troubles, matures into a responsible, empathic young adult. The tale depicts parental vexation, acknowledges conflicts within the family to be normal, and shows how children can learn to prosper emotionally in a corrupt world from the good examples of others. Pinocchio's spiritual transformation begins when, ignoring himself, he risks his life to save his father Geppetto, who has been swallowed by a fantastical shark. His metamorphosis continues when he empathizes with a dying donkey and makes sacrifices to provide for his ailing parent and to help his fairy benefactress, whom he believes to be ill and destitute. At the end she certifies Pinocchio's internal evolution by transforming him outwardly into a real boy, or person. (Zipes, 2006).

As far as its genre is concerned, *Pinocchio* belongs to the genre of Fantasy. Carpenter & Prichard (1984:181) define it as “a term used to describe works of fiction, written by a specific author and usually novel-length, which involve the supernatural or some other unreal element. Fantasy is closely related to the traditional Fairy Story”. *Pinocchio* finds its place in the so called children's literature, which can be defined as “a category of books the existence of which absolutely depends on supposed relationships with a particular reading audience: children” (Lesnik-Oberstein, 1994:26).

According to Grenby and Immel: “the rise of the children's literature begins in the end of the 18th century being an important part of the publishing industry in Britain” (Grenby & Immel, 2009: 10)

S. Ray refers to the lack of specific book for children before the eighteen century:

In the early stages of a printed literature, there are few or no books published specifically for children. There are perhaps a few books intended for broadly educational purposes, such as the courtesy or behaviour books printed in the fifteenth or sixteenth centuries in European countries, or the twentieth-century text books published to support the formal school curriculum in

developing countries. In these situation children, as they learn to read, also take over adult books which appeal to them, a process helped by the fact that the early printed literature in any society is likely to draw on traditional stories which contain elements which appeal to every age group (Ray, 1996:654).

In spite of this book lacking we find important titles such as *A Little Book for Little Children* (c.1712) which included riddles and rhymes and *Tommy Thumb's Pretty Song Book* (1744) by Mary Cooper, which is the first known nursery rhyme collection. (cf. Hunt, 1994:40)

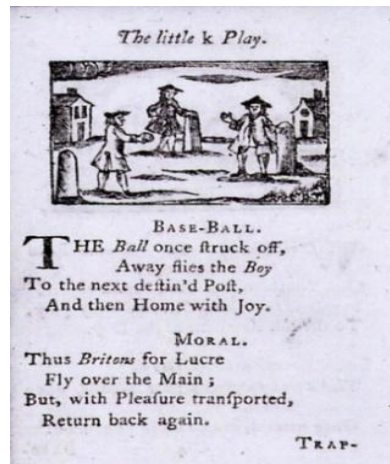


Tommy Thumb's Pretty Song Book by Mary Cooper, 1744²

We must not forget, the father of children's literature, John Newbery, whose first book of children was *A Little Pretty Pocket-Book Intended for the Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (c.1744). We can appreciate that Newbery was very important in the development of children's literature as Hunts shows: "Newbery has become known as the 'father of children's literature' chiefly because he was able to show that publishing children's books could be a commercial success." (cf. Hunt, 1994:42).

In this book we find simple poems put in order around letters of the alphabet, describing children's games as we can see the structure of this work in the image:

² Figure 1 is taken from : <http://www.bl.uk/collection-items/tommy-thumbs-pretty-song-book>



A Little Pretty Pocket-Book by John Newbery, 1744: Figure 2.³

The earliest books for children were established on traditional and a didactic material due to the fact that children's literature is widely a nineteenth-century phenomenon. At the end of the eighteenth century, we can see the situation of children's literature in different countries, for example, in Netherland; there was a rapid growth in fiction for children; whereas in Spain, despite translations of Grimm, Andersen, and Perrault, children's books did not develop until the end of the nineteenth century (cf. Hunt, 1999:17).

The introduction of children's literature as a study was very important in the twentieth century as Grenby and Reynolds show in the following quote: "Children's literature is indebted to the rise of critical theory that took place in universities in the 1960s and 1970s, for before then it was considered, if it was considered at all, as outside the purview of serious academic study." (Grenby & Reynolds, 2011:123)

The children's books have a long historical context providing elements of folk and fairy tale, and the oral tradition, transmitted from generation to generation. In many places, such as many parts of Africa, they have a postcolonial tradition so these stories show the traditional and social background. We also find other examples where children's literature was important, for example, the Greek and Roman children's literature were influenced by mythology and Russian children's literature was introduced

³Figure 2 is taken from: Early Printed Collections, The British Library, and Library of Congress exhibition - John Bull & Uncle Sam: Four Centuries of British-American Relations.

http://www.americaslibrary.gov/jp/bball/jp_bball_early_1_e.html

by Aleksandr Afanasyev. In United States one of the most important American novels was *The Wonderful Wizard of Oz* by Franz Baum (cf. Hunt, 1999: 16).

The rising of children's literature in the nineteenth century and early twentieth century is known as the *Golden Age of Children's literature*, was born in the late nineteenth and early twentieth century's. It was a very important period which produced many books acknowledged today as classics, some of these books are *Tom Brown's School Days* (1857) by Thomas Hughes, *Alice's Adventures in Wonderland* (1865) by Lewis Carroll, *The Water-Babies, A Fairy Tale for a Land Baby*, by Charles Kingsley (1862), *The Adventures of Pinocchio* (1883) by Carlo Collodi and *The Jungle Book* (1894) by Rudyard Kipling (cf. Carpenter & Prichard, 1984:181).

From a critical point of view, we can see some opinions by different critics and researches about the appearance of children's literature. As we can see in the following quotation Cadden shows (2010:9): "It's important to consider the development of children's literature as an area of study and the development of its narrative theory in particular (...) Children's literature is a bit unusual as a genre and an academic discipline".

Keenan shows a critical view in the following quotation (1985:14): "Those who see children's literature as different in kind in relationship to literature for adults spend their time arguing about that which makes the genre unique. An important moment in theorizing children's literature—especially through narrative theory (...)The issue's topic was "Narrative Theory and Children's Literature," and the issue featured the field's most influential scholars weighing in on the narrative nature of the genre".

As Hunt shows children's books are different from adults' books due to the fact that each of them are destined for a different audience with different characteristics, functions, interpretations and ways of reading and writing. Although we find that children's literature shows a simple plot, it is full of messages which help to child reader to understand things of the real life in a clearer and easier manner (cf. Hunt, 1999:15).

There are some other authors who think that children's literature is not a complex literature, because its stories contain simple plots so that children can understand it. One of these authors is McDowell, who explains that:

Children's books are generally shorter; they tend to favour an active rather than a passive treatment, with dialogue and incident rather than description and introspection; child protagonists are the rule; conventions are much used; the story develops within a clear-cut moral schematism which much adult fiction ignores; children's books tend to be optimistic rather than depressive; language is child-oriented; plots are of a distinctive order, probability is often disregarded; and one could go on endlessly talking of magic, and fantasy, and simplicity, and adventure. (McDowell, 1973:51)

As Hunt shows (1999:13): "Children's literature is an obvious point at which theory encounters real life". This quotation reflects in a clear manner one of the most important characteristics of children's books, they are a metaphor for real life; they interpret and show situations of the real life, including, very frequently, magical situations and animated animal characters so that children can enjoy and at the same time learn with an enjoyable narration.

We will focus now on the other novel of this project, *Pygmalion* written by George Bernard Shaw (1856- 1950) an Irish writer, who belonged to the Victorian era, a period in which Queen Victoria ruled. The Victorian society was interested in theatre, opera and literature. This period is also characterized by the debate about the Industrial Revolution, the questions about the role of women, and the British Empire (cf. Norton, 2006). In addition, many authors took the opportunity to show their works, which reflect the main characteristics of the Victorian era and incorporate new methods in their works like the aestheticism movement provided by Oscar Wilde. The Victorian literature influenced in the Modernism authors like James Joyce, T.S. Eliot and Virginia Woolf (cf. Morgan, 1980: 5).

Shaw wrote Irish literature so he also belonged to this group and he is related with Irish authors, all of them inherited from Irish traditions the use of nature in their works and a narrative style which tends to the exaggerated or the absurd in the satire. In addition, the group Irish Revival is also important, it was constituted by a group of authors who translated from Gaelic language some legends, tales and stories and they also wrote some works, such as poems or plays, which were referred to the Irish past. This situation provoked a feeling of satisfaction in Irish population because in that way, they could remember their past and their history (cf. Innes, 1998: 3-5).

According to M. Morgan, Shaw does not write in verse but the dialogue has a variety as poetry although it is written in prose, he shows his works as a representation of art. He wants to innovate in the theatre so the aim of this theatre is to help to understand that the enjoyment is possible although he accepts the traditional methods as Shakespeare used (cf. Morgan, 1980:9).

As a matter of fact, Shaw represents in his works the society's problems and the psychological behavior of the characters, the reality of the society. Influenced by Henrik Ibsen, since 1894 he began to write his problem plays showing his critic, religious and political ideas ridiculing many people and mocking to the methods to write theatre. Shaw attacked everything established and unfair causes but he was also criticized. One of his works which changed the ideas about drama was *Quintessence of Ibsenism*, a praise and appreciation dedicated to Ibsen who was an important writer in the introduction of the New Drama (1900) (cf. Morgan, 1980:7-9)

In Shaw's plays, the role of female characters is one of his literary characteristics. He presents an intelligent and independent women related to the Feminist Theory, which formulates that the basis of this movement begins in the 1794 when the woman begins to have an important role in society and literature. Previously, women were subordinated by the figure of men so in front of society women are less intelligent than men. So there is a change, the appearance of the concept of "modern woman". This last concept was very criticized by many authors because they show to a submissive woman in their works and they do not see very well the image of modern women (cf. Innes, 1998:5).

Sean O'Casey writes, "Shaw's main fight, armed with all his logical art and wit, was to force forward a system of thought that would, in the long or short run, evolve a sane and sensible life for all." (O'Casey, 1946:42)

As the quote shows, Shaw gives priority to a system where the society, politic and moral responsibility is presented. All of these issues are showed in the characters of his works, primarily in *Pygmalion's* characters, for example, the Feminist character is depicted by Eliza and Higgins interpreted Shaw's socialist aspects, his attitude as a powerful and traditional man.

In addition, some of his most important works are *The Quintessence of Ibsenism* (revised 1891), *Widowers' Houses* (1892), *Mrs Warren Profession* (1902), *Arms and the*

Man (1894), *Man and Superman* (1903), *Major Barbara* (1905) (cf. Innes, 1998: xxi-xxxii).

One of the most relevant is *Pygmalion* (1913), a play which tells the story of Professor Henry Higgins, who bets with his friend Colonel Pickering that he can successfully pass off a Cockney flower girl as a refined society lady by teaching her how to speak with an upper class accent and training her in etiquette. In the process, Higgins and Eliza come close, but she ultimately rejects his domineering ways and marries Freddy, a young, poor, gentleman. (cf. Shaw, 2009: 1).

3.1 The influence of the Myth *Pygmalion and Galatea* by Ovid

To begin with, the aim of this essay is the analysis of the two works *Pinocchio* by Carlo Collodi and *Pygmalion* by George Bernard Shaw, therefore, the first point is to show the similarities between both works. Consequently, we must take into account an important antecedent which influences these two works. In this way, we must go back to Greek mythology, in which we find the myth of *Pygmalion and Galatea* in *The Metamorphoses*, (8 a. C) by Ovid:

The ancient Greek legend of the famous sculptor named Pygmalion who could find nothing good in women, and, as a result, he resolved to live out his life unmarried. However, he carved a statue out of ivory that was so beautiful and so perfect that he fell in love with his own creation. Indeed, the statue was so perfect that no living being could possibly be its equal. Consequently, at a festival, he prayed to the goddess of love, Aphrodite that he might have the statue come to life. When he reached home, to his amazement, he found that his wish had been fulfilled, and he proceeded to marry the statue, which he named Galatea. (Lowers & Harper, 1982)

The general idea of that myth was a popular subject for Victorian era English playwrights and a model of representation in literature through the centuries. The influence of the myth is evident not only in *Pinocchio* and *Pygmalion*, but also in previous authors like William Shakespeare in his work titled *Winter's Tale* (1623).

Another important work which has the same title as the myth is *Pygmalion and Galatea* (1871) written by W.S Gilbert, an English dramatist and poet.

Besides this, in 1883, Collodi wrote *Pinocchio* including the same theme but changing some aspects as the main characters, in this case, the work narrates the story of a carpenter and a child. They are father and son and their relationship comes true as a consequence of a dream, the same that the myth, Pygmalion dreams with a real woman.

In 1913, George Bernard Shaw returned to the theme of Ovid with only the name of the masculine character in the title, in this case *Pygmalion*. Here, Shaw used the same model based on a story between a man and a woman, and introduced contemporary elements with moral and social perspective in a complex plot. He also broke with the model of romance story, we can see the attraction between characters, but at the end, the story has not a happy love ending.

As Morgan shows, “The survival and the significance that the myth supports in the history of the humanity justify the projection and treatment to lard of all the artistic facets cultivated by the man, from the precise instant of the discovery of his conscience as being social” (cf. Morgan, 1980: 24).

We can see the importance of the Ovid’s myth in these works, in the title, in the plot and in the introduction of the concept transformation. It is the essential part in all these works, Ovid shows in the myth the concept of transformation, so, as much as, *Pinocchio* and *Pygmalion* follow this influence and they also present the concept of transformation in their narration.

3.2 Similarities between the two works

The similarities between the works are clear; they take the main characteristics of the myth of Ovid, *Pygmalion and Galatea*. Although they include new characteristics in their narration, they always maintain the concept of transformation as the central part of their plots. The plots go by around two main characters and the intervention of others characters who are important in the sequence of the story.

In general, these two works show the process of transformation in their characters. We can see these changes in the characters of Pinocchio and Eliza, whose transformation includes aspects in their attitude and behaviour.

Firstly, if we analyze this transformation in *Pygmalion*, we can see how this concept is presented as a process that includes changes in both the physical appearance and the behaviour of the main character. In this way, Eliza appears, at the beginning of the story, with untidy clothes, sloppy face and uneducated behaviour. All these characteristics also indicate a psychological correspondence, since Eliza is defined as an ordinary and insignificant woman. At the end of the process of transformation, she changes physically, because she wears refined clothes and hairstyle. And psychologically, she feels herself as a sophisticated woman, who is able to speak with someone about different topics using an appropriate language. We can see the transformation in the following quotation:

Higgins [rising hastily and running to Mrs. Higgins]: Here she is, mother. [He stands on tiptoe and makes signs over his mother's head to Eliza to indicate to her which lady is her hostess]. [Eliza, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite flustered. Guided by Higgins's signals, she comes to Mrs. Higgins with studied grace.] [Speaking with pedantic correctness of pronunciation and great beauty of tone] "How do you do, Mrs. Higgins? [She gasps slightly in making sure of the H in Higgins, but is quite successful]. Mr. Higgins told me I might come". "Quite right: I'm very glad indeed to see you." (Shaw, 2005:54)

Secondly, in the case of *Pinocchio*, at the beginning of the story, Pinocchio is an inanimate creature without feelings, but then, he becomes in an animate puppet, full of life. During the story, he lives difficult adventures and he has a lot of problems because he behaves as a bad child, he is wayward with her father, but, at the end of the story, he regrets everything and he begins to recognize that his father is the only person who is willing to help him. So, he shows feelings as a son towards Geppetto, his father, and becomes in a real boy. In the following quotation we can see one of the best moment in the work when the transformation takes place, and Pinocchio adopts a human being and turns into real boy: "Pinocchio turned and looked at it; and, after he had looked at it for a short time, he said to himself with great complacency: "How ridiculous I was when I was a puppet! And how glad I am that I have become a well-behaved little boy!" (Collodi, 2012:147).

3.2.1 The behaviour of the characters

The behaviour of the characters has some common features in both works; the relationship between Geppetto and Pinocchio, as a father and son and Higgins and Eliza, as a teacher and learner. In the explanation of this relationship, we must explain that Pinocchio and Eliza are not subordinated as slaves; they have to follow the indications of these tutors, in the case of Geppetto, this role is represented by a father, and Higgins, represents a phonetic teacher. The tutors help them to complete the process of transformation in a successful manner, they do not execute any subordination, and they are guided persons.

The interest of Pinocchio and Geppetto to get an objective is the same case as Henry and Eliza. This objective is to obtain a benefit for both parts; on the one hand, Pinocchio and Eliza become educated persons, and, on the other hand, Geppetto becomes a father and Higgins reinforces his prestige as phonetic teacher. The main characters of both stories have a relationship to obtain something.

At the beginning of the story, we find Geppetto's personality expressed by society, as we can see in this quotation:

“Poor puppet! said several, “he is right not to wish to return home! Who knows how Geppetto, that bad old man, will beat him!” And the other added maliciously; “Geppetto seems a good man! But with boys he is a regular tyrant! If that poor puppet is left in his hands he is quite capable of tearing him in pieces! (Collodi, 2012: 13)

Geppetto is a poor and gentle man, he was criticized by the society because he is an alone man, and that society thinks that he is not a good enough man to nurture a child. They think that Pinocchio will not be happy with him, he will be a wretched boy, but at the end, this image of Geppetto is destroyed because he is able to bring up Pinocchio and behave as a father for him as we can see in this quotation:

“To go to school I am still want-indeed, I am without the best thing, and the most important.” “And what is it?” “I have no spelling-book.” “You are right: but what shall we do to get one?” “It is quite easy. We have only to go to the bookseller's and buy it.” “And the money?” “I have got none.” (...) “Well, patience!” exclaimed Geppetto, all at once rising to his feet, and

putting on his old corduroy coat, all patched and darned, he ran out of the house. He returned...“And the coat, papa?” “I have sold it” “Why did you sell it?” “Because I found it too hot” (Collodi, 2012: 25- 26)

In these fragment a real demonstration of a good father is reflected, Geppetto is able to sell everything that he has so that Pinocchio can be a happy, good and an educated child. With this type of actions the society changes of opinion and becomes aware that Geppetto has a good heart, and that he can be able to educate and take responsibility for a child. In spite of the fact that Pinocchio also sees this dedication in Geppetto, he takes advantage of this and he does what he wants although this situation causes Geppetto suffering. He does not feel any pity for Geppetto when he is influenced by others, he only feels remorse when he has a problem and he wants Geppetto to help him because he is the only person who would never do him damage.

There are a lot of situations in the story where the same aspects of Pinocchio's personality are shown. In all of these situations, he behaves as a disobedient and irresponsible child, and he abandons Geppetto and shows influenced by other characters that only cause him problems.

Pinocchio said; “Today at school I will learn to read at once; then tomorrow I will begin to write, and the day after tomorrow to figure (...) the first money I have in my pocket I will immediately buy for my papa a beautiful new cloth coat (...) (but he finds a Great Puppet Theatre, he lost all control of himself). “Today I will go and hear the fifes, and tomorrow I will go to school” (Collodi, 2012:27-28)

In this quotation, we can see Pinocchio's behaviour; on the one hand, he shows gratitude for Geppetto when he sells his cloth to buy books, but on the other hand, Pinocchio betrays him because he does not go to school and he even sells the books which were bought by Geppetto. He is a disobedient child, he does not think of the consequences of his acts and the suffering of other persons.

In the case of *Pygmalion*, we find the main characters, Eliza and Higgins, who belong to different social classes. The first represents the low class and the second the upper class, so, their manners are different. While Eliza is a poor woman who uses a vulgar language, Higgins is an elegant and educated man.

They work in an experiment that establishes a connection between their own interests; she wants to be a formal and sophisticated lady, and Higgins accepts the challenge to demonstrate throughout his phonetic studies that a person can transform himself or herself as much psychological as physical.

Higgins is a formal, intelligent and serious man, he wants to live a comfortable life, so the most important objective for him is to obtain good results in the education of the florist, but he does not take part too much in Eliza's life. On the contrary, Eliza is a woman, a florist, who wants to become in an elegant lady, but sometimes she does not follow Higgins' advice. There are moments of frustration and renounce of the experiment, but when Higgins puts into practice Eliza's learning, the action results successful because she behaves as a sophisticated woman in front of society.

During the process of this transformation, there are a lot of impediments because both characters have a strong personality. None give in when the situation is not good or have to solve some problems, they are stubborn. Eliza demands more attention on his behalf, on the contrary Henry does not show his better feelings, he shows himself as a hard man in some cases. He shows his bursts of temper and his egotistic sense of his own importance, and treats Eliza in an impolite and bad way, but at the end of the story he gets her affection.

In the following quotation, we can see Higgins's attitude, when Eliza comes into his house to demand his classes to become in a refined woman. She even offers to pay the classes, but, he behaves as an arrogant man, he does not want to teach her since it is a complicated process:

[Brusquely, recognizing her with unconcealed disappointment, and at once, baby-like, making an intolerable grievance of it] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [To the girl] Be off with you: I don't want you. "Don't you be so saucy. You ain't heard what I come for yet. [To Mrs. Pearce, who is waiting at the door for further instruction] Did you tell him I come in a taxi?"(...) "Oh, we are proud! He ain't above giving lessons, not him: I heard him say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere". "Good enough for what?" "Good enough for ye—oo Now

you know, don't you? I'm come to have lessons, I am. And to pay for em too: make no mistake". (Shaw, 2005:27).

In the following quotation we can see that Eliza only wants Higgins to teach her but he is an arrogant man and he speaks to her in a bad way, even, on some occasions, he insults her since Eliza is embarrassed. This is why she changes her attitude and she begins to speak in a defiant way too.

As we can see Pinocchio's and Eliza's behaviour are the same: two characters show a defiant attitude towards their mentors in some parts of the story. They want to become in good and educated persons, but they show a rebellious attitude in this process. Pinocchio abandons Geppetto and lives a series of adventures, and in Shaw's novel, due to Higgins's attitude, Eliza behaves as a rebellious woman with Higgins, because he sometimes treats her badly.

These characters behave differently with respect to their age. Eliza's attitude has been changing. At the beginning, as we mentioned before, she was defiant to Higgins. However, she feels that she needs Higgins' attention and protection. In fact, at this point of the plot Eliza is begging to develop a feeling for Higgins. In the case of Pinocchio, his attitude does not correspond to a child; he wants to act as a man so he commits errors because he has already more mature behaviour and knowledge.

In spite of the fact that Pinocchio and Eliza face a lot of circumstances which they must get over and they find with a lot of obstacles, they get that they want. It is important to know that literature offers different works, but many of them transmit moral messages to the reader. Throughout literature, we can discover stories which can be related to us and we can identify with these characters, Eliza and Pinocchio, therefore, we must confront with literary texts to understand and know more tools or aspects which can be necessary in our life and our culture.

3.2.2 The same objectives in tutors

In addition, the behaviour of the other two characters, Geppetto and Higgins are different. As far as Geppetto is concerned, he shows himself as a comprehensible and good father, making considerate efforts to educate Pinocchio as a good person. On the contrary, Higgins shows arrogance and authority when he teaches Eliza, because he does not want to take part of Eliza's life. He wants to maintain the distances with her, since he is a snob.

The attitude of these characters, Geppetto and Higgins, is different, although they share in their stories the same objective, to change and educate someone. We can define them as "creators", they are as tutors, and they want to educate and teach two persons; Eliza and Pinocchio, although each of these creators uses his own tools to get the objective.

In the situation of Pinocchio, Geppetto has always dreamed of having a son, so, he makes a puppet of a child but he does not know that the transformation of the puppet in a real child would take place, henceforth; Geppetto will dedicate his life to educate Pinocchio. For Geppetto, the arrival of a son in his life is a good reason to improve as a person and as a father, but he not only worries about himself but also about by his son.

In the case of Higgins, he has the same objective as Geppetto; to intend to educate and teach good manners, to make Eliza become a lady. Unlike Geppetto, Higgins wants to improve as a professional and have prestige in society. But for him, the most important thing is to get good results in the experiment and to be recognized as a good phonetic teacher. He worries about the process of experiment to reach his success. He is not worried about Eliza at any moment, and he does not care about what she thinks or about her fear. He only looks for his own social and professional rise.

In the process of transformation of these characters, we can see their first aspect, Pinocchio is a piece of wood and Eliza a poor and ordinary woman but at the end, we can see the extraordinary change in both characters. Pinocchio becomes in a real child and Eliza in a refined woman, thanks to the help of their tutors.

In addition, the change is presented in the story in a progressive way and it changes the perspective of the reader and the society. For example, at the beginning of

the two plots, the society has an opinion about them, they think that Pinocchio and Eliza cannot change neither physically nor psychological.

Pinocchio is a rebellious child who is misled by everybody and Eliza is an ordinary and mediocre woman who is not able to thrive. However, everything changes for them with their transformation into the characters they wanted to be. Before of this, Pinocchio and Eliza were just a simple puppet and an insignificant woman who went unnoticed.

3.2.3 The intervention of other characters

Although these two works, *Pinocchio* and *Pygmalion*, have as the main point, the relationship between two characters, we must stand out the intervention of other characters because it is relevant for the comparison between these two works.

There is a variety of characters in both plots, whose role is related. For example, we can establish a parallelism between the secondary characters in both works. In *Pinocchio*, the intervention of the Cricket and the Fairy is associated with the intervention of Mistress Peace, Mistress Higgins and Pickering in *Pygmalion*. In particular, these characters express good intentions towards main characters, they help them; on the contrary, we also find a variety of characters in both works, who represent the wicked side where they are able to everything to damage to Pinocchio and Eliza.

In the case of Pinocchio, the character of the Cricket represents Pinocchio's consciousness, an animal which always accompanies Pinocchio and advises him, but, Pinocchio never listens to it, and he even treats it badly. As we can see in the following quotation:

“Who are you?” asked Pinocchio, “I am the ghost of the Talking-Cricket,”
“What do you want with me?” “I want to give you some advice. Go back and take the four sovereigns that you have left to you poor father, who is weeping and in despair because you have not returned to him” (Collodi, 2015:43).

As we can see, the consciousness is the ghost of the Cricket. At the beginning of the story the Cricket advises him, but as he does not want to listen to it, so he kills the Cricket. Although it dies physically, its soul remains and keeps present in Pinocchio's

mind. When he gets in trouble, the voice of the Cricket appears in his mind, and warns him against the danger, but Pinocchio does not do what the Cricket advises him; on the contrary, he acts in a rebellious way.

In addition, we find the character of the Fairy, who helps Pinocchio. She makes Pinocchio go to school and he begins to be a good child under her influence. We find two characters, apart from Geppetto, who help him. In the story, while Geppetto is disappeared; the Cricket and the fairy intend to convince Pinocchio to be a good boy.

In *Pinocchio*, the characters that belong to the good side are the Cricket and the Fairy; in *Pygmalion*, these characters are Mistress Higgins and Pickering. They help and support Eliza to improve her progress and transformation considering that Higgins shows with Eliza a cruel character. These characters identified as good consciousness help Eliza and try to change Higgins's attitude towards her and intervene on Eliza's behalf.

As we can see in this quotation: "[Rising and standing over him gravely] Come, Higgins! You know what I mean. If I'm to be in this business I shall feel responsible for that girl. I hope it's understood that no advantage is to be taken of her position". (Shaw, 2005:37).

Pickering's role is very important in the relationship between Eliza and Higgins; he acts as an intermediate between them. He wants to participate in the experiment with Higgins but Pickering advises him to treat to Eliza in a good manner. He helps Eliza speak with Higgins so that Higgins can understand Eliza's situation. He declares and maintains that he will participate of the experiment if Higgins does not take advantage of Eliza.

In addition, not only have we found good characters in Pinocchio's life, we also find bad characters that have the leading role in animals. They deceive and abuse Pinocchio. Although he is ill-behaved, he thinks of himself that he is mature, but this is not right because he continues to be a naïve child who believes everything. We can see this situation in this quotation:

The fox said to the puppet: "Would you like to double your money" "In what way?" "Would you like to make out of your five miserable sovereigns, a hundred, a thousand, two thousand?" "I should think so! but in what way?" "The way is easy enough. Instead of returning home you must go with us."

(...) “What good people!” thought Pinocchio to himself, and, forgetting there and then his papa, the new coat, the spelling-book, and all his good resolutions, he said to the Fox and the Cat: “Let us be off at once. I will go with you” (Collodi, 2012: 38-40).

So, we can see how the bad influences persuade to Pinocchio without any concrete objective, only to mislead him and carry him to the downfall. There is a parallelism between Eliza’s father in *Pygmalion* and the characters that represent “the evil” in *Pinocchio*. They represent the same roles in both works.

This character is represented by a crafty, manipulative person who is able to betray her daughter for money. He wants Eliza to do the experiment with Higgins with the only aim of getting money from him. He treats Eliza like an object; he gives Eliza to Higgins as if she was an object and besides that, the father wants to earn money. His only worry is his success, not Eliza’s success, he wants to become in a rich man. As we can see reflected in this quotation:

[To Pickering](...) Well, what's a five pound note to you? And what's Eliza to me? [He returns to his chair and sits down judicially] (...) -Do you mean to say, you callous rascal, that you would sell your daughter for 50 pounds? - Not in a general way I wouldn't; but to oblige a gentleman like you I'd do a good deal, I do assure you. - Have you no morals, man? - Can't afford them, Governor. Neither could you if you were as poor as me. Not that I mean any harm, you know. But if Liza is going to have a bit out of this, why not me too? (Shaw, 2005:43-44)

Doolittle is clear when he manifests his intentions and plans. He wants Eliza to get success, and, as a consequence, he obtains money and ascends his social class. He is a manipulate man who wants to live at the expense of Eliza.

3.2.4 The term “duality”

This term is very important in literature as we can see in the works of the previous sections. It shows two perspectives of the same person, and it refers to the personality and attitude of the characters. We can check that duality when a process of transformation and its consequences are carried out in a character.

To follow with the comparison of these two works, we must develop the explanation of the term duality in these stories, above all, in the characters of Eliza and Pinocchio. As we have explained before, in the section of corresponding to the behaviour of the characters, we can see that the physical appearance is frequently a metaphor for the moral quality of the character.

As we can see, the term duality is associated with transformation, but, sometimes the duality involves a tragic end when the character becomes in a horrible person, as we can appreciate in the works previously mentioned as *Dr Jekyll and Mr. Hyde* and in *The Picture of Dorian Gray*. On the contrary, there are other cases, for example, in Pinocchio and Pygmalion, in which we can find characters who develop a mature personality. At the beginning of these two works, the characters show one personality and at the end, they show more developed features thanks to having taken advantage of their processes of transformation and growth.

In the case of Eliza, she was an ordinary woman who made society feel shame of her, so when she transforms in a sophisticated woman she changes her personality. Since the moment of the change she is able to occupy a new position in society.

The same occurs with Pinocchio, he is a living puppet and he thinks that he is adult and can do everything without permission, which is a big mistake on his part, because he commits a lot of mishaps. When he becomes aware of his situation, he reconsiders his behaviour and apologizes with his father. Thank to this change of attitude, he becomes in a human child.

In general, the duality is explained as the step by one personality to another, the change of personality even behaviour of a person, because when a person changes their personality inevitably there is a change in their attitude in different situations. There is even a change towards other persons.

The term duality is a state with two faces, one is positive and other is negative. We find dual characters as the case of Dr. Jekyll, first, he is good person and then, when the transformation takes place he becomes in a bad man. It is a fast and brutal process, but, in *Pinocchio* and *Pygmalion*, this process of transformation is developed through long and crafted process between tutors and the character of Pinocchio and Eliza. Firstly, the characters show a difficult behaviour, due to the fact that they have a hard situation in their life, but during their process of transformation they begin to have good perspectives and mature personalities in their life in the story.

4. Conclusion

After analyzing the works of *Pygmalion* by Shaw and *Pinocchio* by Collodi, several conclusions can be drawn; one of them is the clear influence of the Myth of Ovid in these works. We can see the similarities in the plot, in the characters even in the title. Although the influence is essential in these works, Shaw and Collodi introduce some changes and offer a more complex narration. They maintain the main topic, the transformation, with similar plots to Ovid's myth.

The topic of transformation is presented in this myth and in other universal works cited in the second part of the essay. All of these works have an important role in the description of this essay, since they mean the necessary context to get the reader close to the concept of transformation. In this sense, each of these works offer different connotations in their plots for this common ideal lying beneath. Thus, the transformation is associated with love in *The Beauty and The Beast* and *The Little Mermaid*. In this last work love comes close the idea of sacrifice. With Mary Shelley's *Frankenstein* the transformation takes place from a lifeless body to life itself with the excuse of a scientific experiment and with a tragic end. Radical physical transformations takes also place in *Dr. Jekyll and Mr. Hyde* and *The Metamorphosis*, works in which this transformation involves a dramatic change in the character's behaviour. In this first case, Dr. Jekyll's duality refers to the concepts of good and evil, present in all human beings. In the second case, this transformation makes reference to the idea of alienation and existential doubts also present in all of us. Finally, the value of beauty as a moral reward is stressed in *The Ugly Duckling*. Conversely, the loss of his beauty is treated as a menace and a punishment for the main character in *The Picture of Dorian Gray*, whose moral depravation is manifested in his transformation and final downfall.

The final purpose of this dissertation is the comparison between two works to show that two literary works written in different periods, by different authors and belonging to different styles - *Pinocchio* is a fantasy novel and *Pygmalion* a play- can turn out to be interesting as an object of study.

This is the reason why we have offered a comparison of these two works, having in mind their common influence by Ovid and their similarities such as the transformation as the main topic, mood manifestations in the characters, the intervention and influence of other secondary characters and the presence of tutors as guides.

To conclude with this dissertation, we would like to point out that the idea of transformation is a widespread concept in literary works of different periods. Literature, like life itself, is a mirror where we can see the development of characters who decide to change and transform their lives for better or worse. Depending on their choices, their lives and learning will have different ends. As we have seen in *Pinocchio* and *Pygmalion*, this transformation has not happened in vain for their main characters, who have evolved to more conscious and mature personalities.

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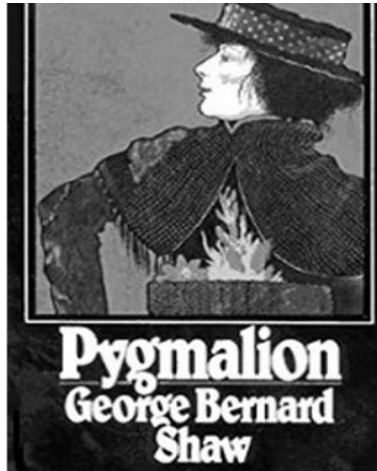
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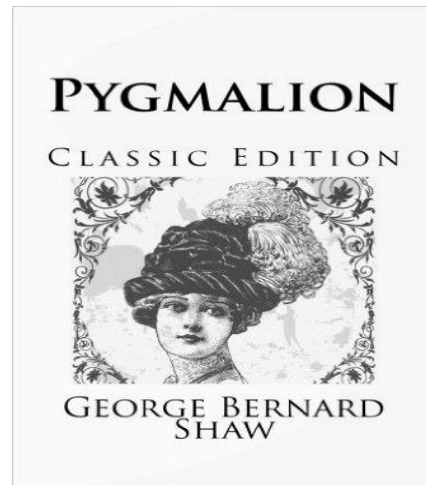
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6. APPENDIX



Picture 1: Shaw, G.B 1973. *Pygmalion*
Published by Washington Square Press, New
York, NY. ¹



Picture 2: Shaw, G.B 2009. *Pygmalion*
(Classical Edition) Paperback¹



Picture 3: Collodi, C 2010. *Pinocchio*,
Illustrator Enrico Mazzanti ¹



Picture 4: Collodi, C 1902. *Le avventure di Pinocchio*,
storia di un burattino. Drawings by Carlo Chiostri and A.
Bongini ¹

¹Figure 1: <http://www.abebooks.com/Pygmalion-Shaw-George-Bernard-Washington-Square/16304075220/bd>

Figure 2: <https://www.amazon.com/Pygmalion-Classic-George-Bernard-Shaw/dp/144959235X>

Figure 3: https://en.wikipedia.org/wiki/Carlo_Collodi

Figure 4: https://commons.wikimedia.org/wiki/File:Le_avventure_di_Pinocchio-pag299.jpg

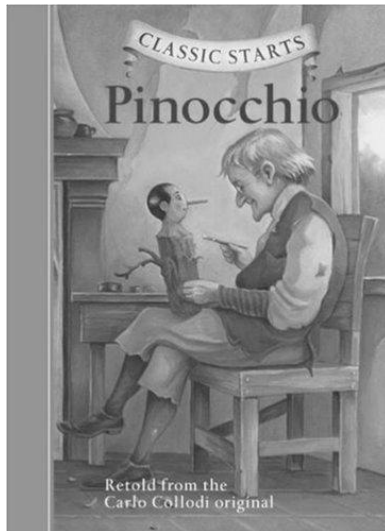
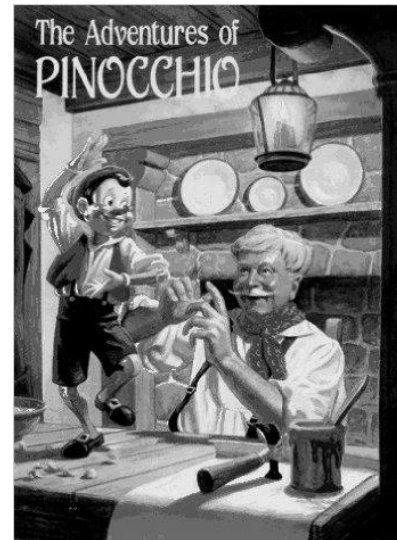


Figure 5: Zamorsky, T Classic Starts™: *Pinocchio* (Classic Starts(TM) Series), Sterling; Abridged edition (February 5, 2008) ²



Picture 6: Grosset & Dunlap *The Adventures of Pinocchio* (Illustrated Junior Library, 2016) ²



Figure 7: Musical adaptation of Pygmalion, *My Fair Lady* (1956)²



Figure 8: Musical adaptation of Pygmalion, *My Fair Lady* (1956)²

²Figure 5: <https://www.amazon.com/Classic-Starts%C2%99-Pinocchio-StartsTM/dp/1402745818>

Figure 6: <http://www.abebooks.com/ADVENTURES-PINOCCHIO-Collodi-C-Grosset-Dunlap/10590526766/bd>

Figure 7: https://en.wikipedia.org/wiki/Pygmalion_%28play%29

Figure 8 : http://elpais.com/diario/2005/06/03/cine/1117749615_850215.html