Pygmalion (1912) and *Ghosts* (1881): A Collocational Analysis[1]

Pygmalion (1912) and *Hortlaklar* (1881): Eşdizimsel BirAnaliz

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ABSTRACT

George Bernard Shaw (1856-1950) and Henrik Ibsen (1828-1906) were the most important figures in Modern European Drama in the late nineteenth century. While Ibsen is regarded as the founding father of modern drama in Europe, Shaw is considered to be one of the most important founding figures of the English drama. They both contributed a lot to the development of modern drama in their times. Shaw is known to have been greatly inspired by Ibsen. Shaw's *Pygmalion* (1912) and Ibsen's *Ghosts* (1881) are considered to be great dramas of their time, even today, in terms of topics they have dealt with. Our literature survey has shown that plays or drama texts have hardly been analysed collocationally, so we have tried to interpret and read these two major works by the major playwrights from a collocational perspective. The study aims to find out the similarities and differences of collocational style between two playwrights. The plays, in hand, have been read, analysed and interpreted according to the five lexical types of collocations by using simple arithmetic calculation. The lexical collocations have shown us how Shaw and Ibsen treated collocations in *Pygmalion* and *Ghosts*, respectively.

Keywords: Shaw, Ibsen, Collocations, Pygmalion, Ghosts, Style

ÖZ

George Bernard Shaw (1856-1950) ve Henrik Ibsen (1828-1906) Modern Avrupa Tiyatrosu'nun on dokuzuncu yüzyıldaki en önemli figürleriydi. Ibsen, Modern Avrupa Tiyatrosu'nun kurucu babası kabul edilirken, Shaw. Modern İngiliz Tiyatrosu'nun en önemli kurucu babalarından birisi olarak bilinir. Her iki oyun yazarı da modern tiyatronun gelişimine büyük katkılar vermişlerdir. Shaw'ın, Ibsen'nin oyunlarından büyük ölçüde esinlendiği bilinmektedir. Shaw'ın *Pygmalion* ve Ibsen'in *Hortlakla*r oyunu, ele aldıkları konu bakımından kendi dönemlerinin ve hatta günümüzde sosyal gerçekçi drama türü olarak en önemli eserleri olarak kabul edilmektedirler. Konuyla ilgili edebiyat araştırmamızda tiyatro eserlerinin eşzidimsel olarak nadiren ele alındığını gördük, bu bağlamda bu çalışmada bahsi geçen iki tiyatro eserini, eşdizimsel perspektiften okumaya ve yorumlamaya çalıştık. Bu çalışma, her iki oyun yazarının eşdizimsel biçemlerindeki benzerliklerini ve farklılıklarını ortaya çıkarmayı amaçlamaktadır. Bahsi geçen bu iki oyun, beş türdeki sözcükse eşdizimlere göre analiz edildi ve yorumlandı. Oyunlardaki sözcüksel eşdizimler basit matematiksel aritmetik yöntem kullanılarak analiz edilmiştir. Sözcüksel eşdizimlerin analizleri ve okunmaları Shaw ve Ibsen'in bu oyunlarında eşdizimleri nasıl ele aldıkları incelenmiştir.

Anahtar Kelimeler: Shaw, Ibsen, Eşdizimler, Pygmalion, Hortlaklar, Biçem.

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1.1. Introduction

Theatre has always mirrored life and crossed all boundaries throughout its long history. The nineteenth and twentieth centuries have been one of most exciting and pivotal periods in Western drama. It is known that those periods have produced a great variety of plays than previous periods in terms of thematic scope and stylistics (Innes 1992: 1). The playwrights have always been concerned with issues directly or indirectly experienced by the public in which they live. It is known that literary texts such as novels, poems and plays are analysed textually, thematically and structurally but they are hardly analysed collocationally which is an important part of stylistics.

George Bernard Shaw (1856-1950) and Henrik Ibsen (1828-1906) were the most important figures in modern drama during the nineteenth and twentieth centuries. While Ibsen is regarded as the founding father of Modern Drama in Europe, Shaw is known as one of the most important founding fathers of the English drama. They both contributed a lot to the development of modern drama in their times. Their significance and landmark left on modern drama has still been felt in modern drama texts.

In this study, we intend to analyse *Pygmalion* by Shaw *and Ghosts* by Ibsen to find out the style used by Shaw and Ibsen in those plays, as the former has been significantly inspired by the latter's drama, and shed light on to what extent the style of Shaw and Ibsen is similar to or different from each other. Our literature survey on those two plays has shown that the plays have not been analysed from a collocational perspective yet.

1.2. Definition of Collocations

It is worthdefining the collocations before we further our study. Collocation is broadly defined as "a natural combination of words; it refers to the way English words are closely associated with each other" (O' Dell & McCarthy 2008: 4). Furthermore, collocations can be defined as bringing or connecting together two or more words in a language in natural and meaningful way. Sinclair (1991) defines collocations as "occurrence of two or more words within a short space of each other in a text" (170). For instance, we say 'heavy rain', 'strong wind' 'blonde hair', 'pay attention', and 'commit crime'

Collocations are broadly divided into two categories: grammatical and lexical. Our study deals with the lexical collocation in two plays. Collocations are regarded in the scope of stylistics. We have preferred lexical collocations rather than grammatical collocations. It is known that lexical collocations are commonly used by writers in their works as they colour their works. Seven types of lexical collocations have been exploited in our study. They are as following: noun + noun, verb + adjective + noun, verb + noun, adverb + adjective, verb + adverb, adverb + verb and adjective +noun.

Collocations are present in English and they run through the whole English. "No piece of natural spoken or written English is totally free of collocation. For the student, choosing the right collocation will make his speech and writing sound much more natural, more native-speaker-like, even basic intelligibility does not seem to be at issue" (Lea (ed.) 2002: vii). In English language, we know, most single words which are especially common ones embrace a wide range of meanings, some quite different and some that shade into each other by their certain degrees. As it is true, meaning, more specifically precise meaning, in any context, is determined by that context itself.

1.3. Classifications of Collocations

Collocations are classified in many ways by scholars; we will explore how those scholars define them. O' Dell and McCarthy (2008) broadly categorize them as: strong, fixed and weak collocations.

(1) A strong collocation means in which the words are closely connected and associated with each other. For example, mitigating circumstances or factors. *His sentence was reduced because of mitigating circumstances.* (8)

(2) Fixed collocations are so strong that they cannot be changed or altered in any way. For instance, we can say *she was walking to and fro*. It means she was walking in one direction and then in the opposite direction (O' Dell & McCarthy 2008: 8).

(3) Weak Collocations are those collocations which can be associated with a wide rangeof other words. For example, *a broad smile, a broad avenue*, and *broad shoulders* (8).

We have excluded the grammatical collocations as they are not in the scope of our study, so it is worth mentioning and enlarging on lexical collocations.

1.4. Lexical Collocations

We should state that lexical collocations do not contain prepositions, infinitives and clauses as opposed to the grammatical collocations. We know that typical collocations consist of nouns, adjectives, verbs, and adverbs (Ilson (ed.) 2010: xxxi). There are lots of collocations in English which consist of a verb and noun, such as *bring in an acquittal.*

Lexical Collocations 1: Most lexical collocations consist of a verb denoting creating or activation as in the following examples. *Come to an agreement, set a record, reach a verdict, set an alarm clock, fly an aircraft, launch a missile.*

Lexical Collocations 2: These types are generally made up of a verb meaning eradication or nullification or making void. Here are typical examples of it: *reject an offer, reject an appeal, break a code, demolish a house, renege on a promise, ease tension, override a vote, annul a marriage, squander a fortune, withdraw and offer, suspend martial law, denounce a treaty* (Ilson (ed..) 2010: xxxii).

Lexical Collocations 3: They consist of an adjective and a noun. Here are one well known pair of examples: *strong tea (not mighty tea), weak tea (not a feeble tea), warm regards, kind regards, best regards, crushing defeat, a formidable challenge, a chronic alcoholic, a sweeping generalization.*

Lexical Collocations 4: This category consists of a noun and verb. The verb means an action characteristic of the person or thing designated by the noun. For example, *alarms go off, bees buzz, blizzards rage, blood circulates, bombs explode, lions roar, cooks cook, bakers bake, dancers dance, fencers fence* (Ilson (ed.) 2010: xxxiii).

Lexical Collocations 5: This type indicates what unit is associated with a noun. These types of collocations may exhibit the large unit to which a single member belongs to: For example, *a colony of bees, a herd of buffalo, a pack of dogs,* etc. Moreover, they may indicate a specific, concrete, small unit of something larger. For instance, *a bit/piece of word/advice, an article of clothing, an act of violence,*(Ilson (ed..) 2010: xxxiv).

Lexical Collocations 6: This category consists of an adverb and an adjective. Here are examples, *deeply absorbed, strictly accurate, hopelessly addicted, sound asleep, keenly aware.*

Lexical Collocations 7: They consist of a verb and an adverb. For example, *affect deeply, amuse thoroughly, anchor firmly, apologize humbly.*

In addition to the above classifications O'Dell and McCarthy (2008) divides them into topics as given as:

People: Friendship, youth and age, celebrities and heroes, criticizing people, references, appearance and personality: lifelong friends, platonic relationship, child prodigy, go through midlife crisis, senior moment. (O'Dell & McCarthy 2008: 2).

The Modern World: regulation and authority, the environment, town and country life, personal finance, the economy, social issues, science and technology, health and medicine, criminal justice, war and peace: grant permission, faceless bureaucrats, damp waste, offset carbon emissions, rural idly, urban regeneration, clear one's debts, agree credit limit, curb inflation, antisocial behaviour, dysfunctional family, cutting edge technology, adverse reaction, beyond reasonable doubt, deploy troops, collateral damage (O'Dell & McCarthy 2008: 2).

Leisure and lifestyle: social life, talking, news, current affairs, festivals and celebrations, advertisements and fashion, traffic and driving, travel and adventure, sport, plans and decisions, film and book reviews: play host to, juicy gossip, declare independence, decline to comment, movable feast, fashion victim, lengthy delays, off the beaten track, keep in shape, keep fit, deciding factor, tentative suggestion, star-studded cast, hold one's attention (O'Dell & McCarthy 2008: 1).

Work and study: working life, new employment, thoughts and ideas, business reports, customer services, student life, writing essay, assignments and reports: make a living, take up a post, land a new job, menial tasks, widespread belief, bear in mind, hike in prices, fierce competition, kick up a fuss, grounds for complaint, talented child, mature student, confront issues, critical analysis (O'Dell& McCarthy 2008: 1).

Basic Concepts: time and space, sound, making things easier, difficulty, quantity and size, change: go down in history, waste of space, incessant noise, viable options, take the easy way out, hinder progress, encounter difficulties, finite number, endless supply, unknown quantity, sweeping changes, sudden shift. (O'Dell & McCarthy 2008: 2).

Functions: stopping and starting, cause and effect, describing groups and amounts, comparing and contrasting, making an effort, social English, discussing issues, negative situations and feelings, positive situations and feelings: close off a street, dispel rumours, provoke an outcry, dire consequences, swarm of bees, stroke of genius, polar opposites, bear little resemblance to, abortive attempt, give it one's best shot, to be brutally honest, take an exception to, suffer at the hands of, derive pleasure from (O'Dell & McCarthy 2008: 2).

1.5. Methodology

In this study we have tried to analyse the plays in hand by applying textual analysis and used basic mathematical arithmetic to calculate the number of collocations used in the plays. The methodology is based upon the following assumptions.

1) the chosen plays are seen as stylistic actions occurring within a particular social contexts and our focus is on the way that the use of collocations is organised to enable us to find out how the playwrights use the collocations as lexical devices;

2) the structure of collocations in plays is a reflection of how they are used to convey the ideas of the playwrights' to their audience;

3) to figure out the similarities and differences between Shaw and Ibsen by analysing the lexical collocations employed in those mentioned plays;

4) to reveal to what extent the lexical collocations in these plays exhibit Ibsen's and Shaw's treatment of words.

2.1. Some Notes on *Pygmalion* and *Ghosts*

Pygmalion is a romance in five acts. It was first staged in Vienna and Berlin as Shaw looked for a response from the continental audience who were unprejudiced by London critics (Bradford 1997: 95). It became very successful in Europe. Broadly speaking, it attacks the hollowness of the British middle class. Shaw emphasizes the importance of proper, decent speech, cleanliness, fashionable dress, good manners but they are not regarded as substitutes for a strong character. "The role of Eliza Doolittle was written for the actress Mrs. Patrick Campbell, with whom Shaw had a friendship that began in the early 1890s and ended in 1939 when he wrote his last letter to her" (Bradford 1997: 96).

Shaw highlights his ideas and concerns with individualism and idealism in his works, most particularly in *Pygmalion* which is an ancient Greek myth theme turns into being a means of social mobility and a clear demonstration of the power of language to transform one in this Shaw's masterpiece, *Pygmalion*. The origin of the play goes to Ovid's "The Myth of Pygmalion and Galatea" (ca. A.D. 8) (Bradford 1997: 96).

Ghosts is a domestic drama in three acts written by Ibsen in 1881 and was translated by James McFarlane (McFarlane (tran.) 1981: 89). The characters are Mrs. Helene Alving who is widow of late Captain Alving, Osvald Alving, her son, a painter, Pastor Manders, Engstrand, a carpenter, Regina Engstrand, a maid of Mrs. Alving. The setting is Mrs. Alving's country estate in West Norway.

The play, in fact, aims to deal with a desperate wife whose futile attempts and to keep the dead buried in their graves (Johnston 1992: 190). Its major theme is about the relation of the living to dead. It is a family drama. Its subject matter refers to the subject matter of the ancient Greek tragedy (Johnston 1992: 191). Ibsen, somehow, resurrects "the spirit of Greek drama" (Johnston 1992:191). To Ibsen scholars, it is known that Ibsen was influenced and inspired by the Greek tragedies such as *Oresteia*, *the Oedipus Tyrannous,* and *The Bacchae*. Actually, *Ghosts* attracts our attention to the themes and conflicts of individual, family and society. It questions ethical issues as the ancient Greek tragedians did.

2.2. Collocational Analysis of *Pygmalion* and *Ghosts*

Some striking examples related to the five lexical collocation categories, extracted from the plays have been given below. The percentages and the numbers represent the ones in the original thesis study. Considering the space limit and to keep the article at a reasonable level, some examples have been pruned away and the most distinctive ones have been prioritized in this study.

GHOSTS ACT I	*PYGMALION* ACT I
VERB + ADJECTIVE + NOUN	**VERB + ADJECTIVE +NOUN**
take a grave responsibility	keep impertinent remarks (to self)
guide stumbling steps	do genuine scientific work
attach a certain importance	utter depressing, disgusting sounds
use filthy language	

In the thesis titled: "A Collocational Reading of *Pygmalion* and *Ghosts* from which the article has been

partly produced (2018)," the number of verb + adj. + noun collocations is 36 in Act I in *Ghosts* while the number in *Pygmalion* is 5 but the percentage is 10% in *Ghosts* and 6% per cent in *Pygmalion*, because each percentage represents its own act and category.

GHOSTS ACT I	*PYGMALION* ACT I
ADVERB + ADJECTIVE	**ADVERB + ADJECTIVE**
dripping wet	nearly over
damned careful	
horribly tired	
awfully lonely	
deeply concerned	
disastrously selfish	

While the number of adverb + adjective collocations is 40 in Act I in *Ghosts,* the number in *Pygmalion* is 7 but the percentage is 11% in *Ghosts* and 8% per cent in *Pygmalion.*

GHOSTS ACT I	P*YGMALION* ACT I
VERB + ADVERB	**VERB + ADVERB**
admit (quite)frankly	Thank (you)kindly
examine closely	cease instantly
help considerably	stay (any)longer
calculate carefully	

While the number of verb + adverb collocations is 23 in Act I in *Ghosts*, the number in *Pygmalion* is 6 but the percentages are both 7%, respectively.

GHOSTS ACT I	*PYGMALION* ACT I
ADVERB + VERB	**ADVERB + VERB**
Sorely/ desperately need	simply get soaked
seriously believe	
distinctly remember	

The number of adverb + verb collocations is 27 in Act I in *Ghosts*, whereas the number in *Pygmalion* is 2 but the percentage is 8% in *Ghosts* and 2% per cent in Pygmalion.

GHOSTS ACT I	*PYGMALION* ACT I
ADJECTIVE + NOUN	**ADJECTIVE + NOUN**
a guiding hand	a respectable girl
profligate ways	a blooming busybody
lawful husband	sudden rain

a run-away wife	articulate speech
glorious free life	commercial millionairesses
a debauched life	
youthful indiscretions	
blatant immorality	

While the number of adjective + noun collocations is 126 in Act I in *Ghosts*, the number in *Pygmalion* is 33 but the percentage is 33% in *Ghosts* and 38% per cent in *Pygmalion* in the acts themselves.

GHOSTS ACT II	*PYGMALION* ACT II
VERB + ADJECTIVE + NOUN	**VERB + ADJECTIVE + NOUN**
get married to a fallen woman	have an interesting accent
lend a helping hand	pick up free-easy ways
have a heart-warming time	have a good ear and quick tongue
show sincere regret	take on a stiff job

The number of verb + adjective + noun collocations is 31 in Act 2 in *Ghosts,* whereasthe number in *Pygmalion* is 23 but the percentage is 12% in *Ghosts* and 10% in *Pygmalion.*

GHOSTS ACT II	*PYGMALION* ACT II
ADVERB + ADJECTIVE	**ADVERB + ADJECTIVE**
utterly different	deliciously low
closely related	horribly dirty
remarkably well developed	damned silly
radiantly happy	

While the number of adverb + adjective collocations is 29 in Act 2 in *Ghosts*, the number in *Pygmalion* is 28 but the percentage is 11% in *Ghosts* and 13% in *Pygmalion.*

GHOSTS ACT II	*PYGMALION* ACT II
VERB + ADVERB	**VERB + ADVERB**
judge too harshly	express clearly
marry properly	dress beautifully
throw wantonly, thoughtlessly	speak properly

While the number of verb + adverb collocations is 18 in Act 2 in *Ghosts*, the number in *Pygmalion* is 21 but the percentage is 8% in *Ghosts* and 9% in *Pygmalion*.

GHOSTS ACT II	**PYGMALION ACT II**
ADVERB + VERB	**ADVERB + VERB**
distinctly remember	properly say
honestly believe	nearly choke
half hope	

The number of Adverb +Verb collocations is 11 in Act 2 in *Ghosts,* the number in *Pygmalion* is 4 but the percentage is 5% in *Ghosts* and 1% in *Pygmalion.*

GHOSTS **ACT II**	*PYGMALION* **ACT II**
ADJECTIVE + NOUN	**ADJECTIVE + NOUN**
miserable affair	a fearful strain
a hopeless wreck	a confirmed old bachelor
fatherly eye	presumptuous flower girls
pitiful defeat	draggletailed guttersnipe
old defunct theories	a damned nuisance

While the number of adjective + noun collocations is 89 in Act 2 in *Ghosts,* the number in *Pygmalion* is 79 but the percentage is 36% in *Ghosts* and 35% in *Pygmalion*.

GHOSTS ACT III	**PYGMALION ACT III**
VERB + ADJECTIVE + NOUN	**VERB + ADJECTIVE + NOUN**
give careful consideration	play with a live doll
believe in old superstition	tackle the hardest job
suffer unspeakable terror	fill up the deepest gulf
	tackle the most absorbing experiment
	find light employment

The number of verb + adjective + noun collocations is 17 in Act 3 in *Ghosts*, whereas the number in *Pygmalion* is 19 and the percentage is 14% in *Ghosts* and 15% in *Pygmalion.*

GHOSTS **ACT III**	PYGMALION **ACT III**
ADVERB + ADJECTIVE	**ADVERB + ADJECTIVE**
utterly incomprehensible	awfully funny
dreadfully, pitifully afraid	frightfully interesting
marvellously light-hearted	perfectly cracked
	jolly glad

While the number of adverb + adjective collocations is 15 in Act 3 in *Ghosts*, the number in *Pygmalion* is 23 but the percentage is 12% in *Ghosts* and 17% in *Pygmalion*.

GHOSTS ACT III	PYGMALION ACT III
VERB + ADVERB	**VERB + ADVERB**
sit quite calmly	play quite beautifully
talk quite quietly	speak properly
	take very seriously

The number of verb + adverb collocations is 11 in Act 3 in Ghosts, the number in *Pygmalion* is 9 but the percentage is 9% in *Ghosts* and 7% in *Pygmalion.*

GHOSTS ACT III	*PYGMALION* ACT III
ADVERB + VERB	**ADVERB + VERB**
necessarily prove	thoughtfully send
honestly(not) remember	positively reek
quite distinctly see	half solve
	surely believe

While the number of adverb + verb collocations is 8 in Act 3 in *Ghosts,* the number in *Pygmalion* is 9 but the percentage is 7% in *Ghosts* and 7% in *Pygmalion.*

GHOSTS ACT III	*PYGMALION* ACT III
ADJECTIVE + NOUN	**ADJECTIVE + NOUN**
spiteful accusations	shallow depression
brilliant sunshine	early Victorian prudery
empty words	delicious remarks
poor, tormented mind	large talk

The number of adjective + noun collocations is 41 in Act 3 in *Ghosts*, whereas the number in *Pygmalion* is 38 but the percentage is 32% in *Ghosts* and 30% in *Pygmalion.*

FINDINGS

We have tried to figure out and analyse how Ibsen deals with the lexical collocations in *Ghosts* and how Shaw treats the lexical collocations and their use in *Pygmalion* from a collocational perspective. The plays have been divided into five lexical collocational categories to demonstrate the similarities and the differences between them: (1) "verb + adjective + noun", (2) "adverb + adjective", (3) "verb + adverb", (4) "adverb + verb" and (5) "adjective + noun" lexical collocations have been prioritized in the article to demonstrate how the playwrights coloured their plays in terms of their distinctive style and preferences by using those lexical collocations.

What we have seen is that the "verb + adjective + noun" category in *Ghost* is slightly higher than in Pygmalion when considered the acts in themselves.The category of "adjective + noun" ranks first

throughout both plays in percentage. Both dramatists apparently prefer describing the nouns to portray accurate images and to elicit certain emotions in addressing to the audience or readers.The percentage of adverb + adjective and verb + adverb categories in both plays are almost at equal rate. Adverb + verb category is the rarest exploited type of collocations explored by Ibsen and Shaw.

CONCLUSION

The collocational analyses and interpretations of both plays have shown that, though Shaw was greatly inspired by Ibsen's social realist dramas, the style of both playwrights differ from each other in some respects in terms their use of collocations. Our analysis has demonstrated that both plays are rich in terms of collocations which colour the style of both playwrights. This study has also illustrated that, though both playwrights mainly wrote social realist plays, Ibsen and Shaw mainly differ in picking and using collocations to colour their language to give the message of their characters to the audience. It has been observed that both playwrights aptly use collocations, mainly strong collocations.This study will open new horizons for the future researchers to interpret drama texts from different perspectives. This study has just touched some aspects of collocations and their usage in drama texts. Teaching of collocations and their use may be an effective vehicle to make students expose to drama texts.

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