

TRIBHUVAN UNIVERSITY

Relation of Language and Society in George Bernard Shaw's
Pygmalion

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Approval Letter

This thesis entitled “Relation of language and society in George Bernard Shaw’s *Pygmalion*” submitted to the Central Department of English, Tribhuvan University by Mr. Ganesh Guragain has been approved by the undersigned members of the Research committee.

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Abstract

This study aims at looking language and society in George Bernard Shaw's *Pygmalion*. It shows how lower class persons are victimized after intermingling in higher class. They cannot leave easily from others' classes if they are trained properly there. Henry Higgins, a Professor of phonetics who teaches Eliza, an uneducated girl who sells flower in London street, to speak like the upper class using correct grammar, proper vowel sounds and careful pronunciation in the correct tone of voice. Shaw, in *Pygmalion* presents the language and phonetics how English respect it and tries to convey us language is that factor which determines the economic standards and social status. Speech, Shaw believed, was the great barrier between social classes. And Higgins' experiment with Eliza was intended to support the proposition that the individual difference between a flower girl and a duchess is no greater than the difference between the sounds they make when talking. Triumph to lower class people is not ultimate satisfaction which determines society. That is real in the life of Eliza who leaves Higgins after perfection in language training, thinking her old world, a flower-seller.

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I. Introduction of *Pygmalion* and the Writer

Pygmalion, by G.B. Shaw, presents the language and phonetics how English respect it. Only the consonants of old foreign alphabet agreed speech value. Consequently, no man can teach himself what it should sound like reading it; and it is impossible for an English man to open his mouth without making some other Englishman despise him. Most European language is how accessible in black and white foreigners: English and French are not thus accessible even to English men and French men. Therefore, we need most today is an energetic phonetic enthusiast: Mr. Higgins is central Hero of this popular play. Shaw writes in preface:

Of the later generations of phoneticians, I know little. Among them towered Robert Bridges, to whom perhaps Higgins may owe his Miltonic sympathies, though here again I must declaim all portraiture. But if the play makes the public aware that there are such people as phoneticians, and that they are among the most important people in England at present, it will serve its turn. (Preface)

Bernard Shaw describes *Pygmalion* as a romance in five parts: It is the story of how Henry Higgins, a professor of phonetics teaches Eliza, an uneducated girl who sells flower in London street, to speak like the upper-class using correct grammar, proper vowel sounds and careful pronunciation in the correct tone of voice. After some months of training, Higgins makes it possible for the poor girl to move up social class. For Professor Higgins, this is a professional experiment and his interest in Eliza is not as a human being but to turn her into a talking machine.

Born in Dublin in 1856 to a middle-class protestant family bearing pretensions to nobility, George Bernard Shaw grew to become what some consider the second greatest English playwright, behind only Shakespeare, others most certainly disagree

with such an amassment, but few questions Shaw's immense talent or the play's that talent produced. Regarding G.B. Shaw as a propagandist, Homer E. Woodbridge writes here:

Shaw has been a great fighting pamphleteer and journalist, who has left a deep important upon his time [. . .]. He triumphantly fused the intellectual material with the imaginative into superb dramatic form. Something like this happened in *Pygmalion*. Shaw's genius must not be judged by these. His success in revitalizing English drama is due to his mastery of character of dramatic situation, and of brilliant and flexible dialogue. (231)

He died at the age of 94, a hypochondriac, socialist semi-feminist vegetarian who believed in the life force and only wore wool. His works including about 60 plays, 5 novels, some music criticism and also theatrical criticism, and heaps of social commentary politician theory etc. Shaw's most lasting contribution is no doubt his plays and it has been said that "a day here passes without a performance of some Shaw play being given somewhere in the world" (Preface. *Pygmalion*). One of Shaw's greatest contributions as a modern dramatist is in establishing drama as a serious literature, negotiating publication deals for his highly popular plays so as to convince the public that the play was no less important than the novel.

Context of *Pygmalion*

Shaw took the title from an ancient Greek legend. In the legend, *Pygmalion* was a sculpture and king of Cyprus. According to Ovid's *metamorphoses*, a Latin classic of the 1st century BC, which is a collection of myths and legends about changes of shape, the king fell in love with his own Ivory statue of his own ideal

woman. In response to his prayers, the goddess Aphrodite gave life to the statue, named Galatea, and he married it.

Of all of Shaw's plays, *Pygmalion* is without the doubt the most beloved and popularly received if not the most significant in literary terms. Several film versions have been made of the play and it has ever been adapted into a musical. In fact, writing the screen play for the film version of 1938 helped Shaw to become the first and only man ever to win the much coveted Double: the Noble Prize for the literature and an Academy Award. Shaw wrote the part of Eliza in *Pygmalion* for the famous actress Mrs. Patrick Campbell, with whom Shaw was having a prominent affair at the time that had set all of London abuzz. The aborted romance between professor Higgins and Eliza Doolittle reflect Shaw's own love life, which was always prepared with an enamored and beautiful woman, with whom he flirted outrageously but with whom he almost never had any further relations.

Being the member of the British Society for the Study of Sex Psychology, an organization whose members were young men agitating for home sexual liberation, might or might not inform the way that Higgins would rather focus his passion on literature or science than on one woman. That Higgins was a representation of *Pygmalion*, the character from the famous story metamorphoses who is the very embodiment of male love for the female form; makes Higgins' sexual disinterest all the more compelling.

Methodology

Language in the context of the humanities, a concept shared by the modern language association in its concern for improving the teaching and learning of language and also in its social and cultural context. While language has many varieties including special sublanguage for technology, the physical sciences and the

social sciences, its basis is the human communication that is central to the formation and interaction of all social. The desired outcome is simply to learn to speak the language sufficiently well to use it to accomplish specific tasks.

Language, however, is a complex phenomenon, and its proper use requires much more than the linguistic abilities associated with speaking and understanding one cannot properly learn another language. Without learning something about the cultural and social context in which it is used and values of those who speaks it, nor can one communicate accurately with a speaker of another language if one filters the information received through one's own monoculture experience. W.P Lehmann and R.L. Jones said:

The needs to teach language in relation to social and cultural values affect Educational choices with respect to curriculum, material & approaches and should be central to national planning and programmers for professional development and the improvement of teaching. (186)

The intimate relation between language and culture becomes especially clear when representatives of western culture became into contact with the individual of other cultures clarified and classified problems in equivalence among language under five rubrics; 1 ecology; 2 material culture; 3 social culture; 4 religious culture; 5 linguistic culture. Contacts with ascetic culture highlight those uses which involve more subtle difference between languages relatively similar to one another such as the language of western civilization.

For cultural context, it is important that all material use in a language course be authentic and typical of the culture. Contrived sentence may serve well to illustrate point of grammar, but they may actually be counterproductive in the student's effort

to achieve proficiency in the long age. Dialogues and example sentences can and should contain a considerable amount of readily usable cultural material, visual material, especially video recording can be extremely important in teaching the language in the context of cultural and different society. But there are numerous problems associated with obtaining copies of foreign telecast. To make such facilities available, cooperation within the language teaching profession is essential. Lehmann and Jones clarify:

The modern language association commission on foreign language, literature and linguistic has recommended the creation of a national centre as a permanent structure or institution that would have language education as its central concern. One of the projects proposed for the initial phase of the centers activity would be directed towards the acquisition and dissemination of video material. (191)

It should be clear that the proposed activities will involve language training based on a humanistic approach. Student making use of the current possibilities will observe member of other culture pursuing their daily activities, whether with friends, at work, or in their intellectual and cultural pursuits.

Linguistic is the systematic study of the elements of language and the principles governing their combination. The scientific study of language –philology-a term that is still sometimes used as synonymous with linguists. The study of the changes in language over a span of times called diachronic and study of the systematic interrelation of the component of single language at a particular time synchronic. Ferdinand de Saussure was the contributor to modern synchronic linguistic-a French speaking Swiss, “whose lectures on language as a self-sufficient system.” (Abrahams. 141). After Saussure, important contribution were also made by

American descriptive or structural linguists, notably Edward Sapir and Leonard Bloomfield who set out to devise a linguistic theory and vocabulary adequate to analyze as a modes of verbal behavior the current state of various American Indian language.

Saussure introduce an important distinction between *langue* (implicit system of element/principal of combination) and *parole* (particular meaningful utterance or spoken). Further, Noam Chomsky subtitled its *competence* and *performance*. Abrams further clarifies:

Competent speaker knows how to produce such sentences, without being able to specify the conventions and rules that enable them to do so; the function of the linguist is to identify and make explicit the system of linguistic convention and rules that the speaker unknowing put into practice. (141)

Three grammatical aspect are there in modern linguistic in any natural language like phonology, (study of elementary speech sound); morphology (study of speech sound into the smallest meaningful group); syntax (study of sentence). Structural linguists usually represent these three aspects as manifesting parallel principals of distinction and ordering although on successively higher and more complex level of organization. A fourth aspect of language within the area of linguistics is semantic (study of the meaning of words). Abrams writes:

In the area of semantic, Saussure introduce the terminology of the sign (a single words) as constituted by an inseparable union of signifier (the speech sound or written marks composing the sign) and signified (the conceptual meaning of the sign). (142)

Chomsky's persistent in syntactic structure emphasis is on the central feature he calls 'creativity' in language the fact that a competent native speaker can produce a meaningful sentence which has no exact precedent in the speakers earlier linguistic experience as well as the fact that competent auditors can understand the sentence immediately, though it is equally new to them. To explain this "rule bounded creativity"(Abrams 141) of language, Chomsky proposed that native speakers and listener competence consist in their mastery of a set of generative and transformational rules.

Althusser conceives of society as an interconnect collation of these wholes economy practice, ideological practice and polity legal practice. Although each practice has a degree or relative autonomy, together they make up one complex, structured whole (social formation). Gregory Elliott further clarifies about him:

In his view, all levels and practices are dependent on each other.

Amongst the relations of production of capitalist societies are buying and selling of labor power by capitalists and workers. These relations are part of economic practice, but can only exist within the context of legal system which established individual agents as buyers and sellers; furthermore, the arrangement must be mentioned by political and ideological means. [Elliott]

From this it can be seen that aspects of economic practice depends on the superstructure and vice versa.

Structural Marxist disputes the instrumentalist view that the state can be viewed as the direct servant of the capitalist or ruling class. Whereas instrumentalist position argues that the institution of the state are under the control of those members of the capitalist class in position of state power, "the structuralist perspective takes

the position that the institution of the state must function in such a way as to ensure on going viability of capitalism more generally”[Elliott]. Another way that Marxist puts this is that the institutions of the state must function so as to reproduce capitalist society as whole.

Structural view the state that in the capitalist mode of production as taking a specially capitalist firm, not become particular individual are in powerful position, but because the state reproduce the logic capital structure in its economic, legal and political institution. According to structuralist, by Elliott, “institutions of state in every factor function in the long term interest of capital and capitalism, rather than in the short term interest of members of the capitalist class.” Structuralist argue that the state and its institution have a certain degree of independence from specific elites in the ruling or capitalist class.

Because of the Marx’s belief that individual is product of society, it is in Althusser’s view, pointless to try to build a social theory on a prior conception of the individual. The subject of observation is not individual human elements, but rather “*structure*” as he sees it, Marx doesn’t explain society by appealing to the properties of individual persons-their beliefs, desires, preferences, and judgments. Rather, Marx defines society as a set of fixed ‘levels’ and practices. He uses this analysis to defend Marx’s historical Materialism. For Althusser, “it is a mistake to attribute this economic determinist view of Marx: much as he criticizes the idea that a social theory can be found on an historical conception of human needs, so does he critique the idea that economic practice can be used in isolation to explain other aspect of society” (21). Althusser believes that between the base and super structure are interdependent, although he keeps to the classic Marxist Materialistic understanding of the determination of the base in the last instance. Structural Marxist believes that social

classes bring the alienation because of the labor's attitude workers class classification etc.

Literature Review

Language determines the status of human being according to George Bernard Shaw in this text. Language also identifies the economical standard of a man. Marxist view about social standard in Materialistic perspective is different linguistic attitude to different class. Through the language, how a girl transplanted to the social environs of Wimpole Street, is turn into an 'artificial duchess' by means of the science of phonetics being the member of the London underclass in the centaur which GB Shaw proves wrong in the person of Eliza. George Gissing presents:

the London work-girl is rarely capable of rising herself, or being raised, to a place in life above that to which she was born; she cannot learn how to stand and sit and move like a woman bred to refinement, any more than she can fashion her tongue to graceful speech.

(Pygmalion 373)

The nature and the sense of innate inequality which this implies is thus displaced by Shaw's belief in nature and the conditioning effects of social circumstance; Eliza indeed proves herself more than capable of 'being raised' and of being educated in the social and linguistic mannerisms of 'a woman bred to refinement'. 'Perhaps most notably in the way in which she can does fashion her tongue to graceful speech'.

Language and especially pronunciation as Shaw present it, "may therefore combine to work not only as a social determines, but also, and more dangerously, as a social determinant, preventing the equal rights and opportunities for all" (377) which Shaw gave as his definition of socialism in 1890. Feminism and phonetics thus achieve parallel aims in *Pygmalion*, the solution to such linguistic, and attended

social, determinism being shown to rest in the possibilities of linguistics and hence social, transformation as worked by Higgins upon Eliza by means of her education in the nuances of phonemic propriety. Shaw's point here, however is less a recommendation of remedial phonetics for the problems of a class-based society than a consideration of the nature of equality in itself, and of the superficial issues which may obscure such knowledge.

The nature of social identity and equality, in fact come to provide dominant motifs within Eliza's conversation, "my character is the same to me as any lady's: (*Pygmalion* 113), she stresses to Higgins in Act I, and though "wounded and whimpering" in Act II, she continues to assert the Fabian Truth that money alone leads rank, "I won't be called a baggage when I've offered to pay like any lady", just as in tumult and confusion of the opening scene, she states, albeit 'with feeble defiance', 'I've a right to be here if I like, same as you'. Such comments are used to point the difference between the unalienable facts of innate equality and the social, including the linguistic, fallacies which nevertheless may inhabit its recognition.

Higgins, as he promised, has in effect created a new social identity for Eliza, bridging the 'gulf that separate class from class and soul' by an exercise in phonetics, and expenditure on her dress. The presentation of the class divided in such terms is thus made to reflect the many paradoxes and pretences which surrounded, and still surrounded, questions of social worth and social acceptability to this R.A. Hudson says:

In this context it is salient, as well as salutary, to remember that Higgins's first reactions to Eliza's 'lisson Grove lingo' denied her social and indeed, individual worth at all: 'A woman who utters such depressing and disgusting sounds has no right to be anywhere no right

to live: Eliza's innate equality can thus only be seen, even by Higgins himself, once she has gained access to symbols of social equality, and the pattern is precisely the same for her father. As Alfred Doolittle gains a fortune, so Eliza gains an accent (though losing another) and with such trapping both become more than capable of playing the social roles of lady and gentleman. (193)

II. Relation Between Language and Society

Being the title from ancient Greek legend *Pygmalion* was a sculptor and king of Cyprus, The king fell in love and legends changes of shape; with his own Ivory state of his ideal woman named Galata and married.

In this text, Henry Higgins; a professor of phonetics represents *Pygmalion* and Eliza an uneducated girl (flower seller in London Street) stands for Galata. By teaching her to speak like the upper-class (using grammar, pronunciation and sounds) Higgins makes it possible for the poor girl after some month of training, to move up the social ladder into a different social class. We know that for Professor Higgins, this is a professional experiment and his interest in Eliza is not as a human being but only to turn her into a talking machine.

Shaw's *Pygmalion* different from the legendary Pygmalion. Shaw calls attention to characters speaking different dialects of London. The question of language lies at the thematic centre of *Pygmalion*. Shaw presents his mouth-piece, Higgins having keen interest in anchoring people according to different places in terms of their dialects professor being phonetician whole play is the presentation of language training, an experiment of phonetic.

As define problem play that asks many questions, none of which have satisfactory answers. Mainly the questions the play asks are: the problem with the English language which is not phonetic and the pronunciation has to be learnt; in a class-ridden society like Britain, the right upper-class pronunciation takes you up the social ladder and success. Is pronunciation then the criterion for success?

With focusing the language, culture pronunciation and accent of person in SHAH, Desdemond Mac Carthy viewed:

The theme of *Pygmalion* is as fresh as it was: namely, that class distinctions are uncivilized: that the worst manners spring from class-consciousness, and class-consciousness from difference in pronunciation and accent. The self-absorption of Higgins makes his behavior as inconsiderable as lack of education makes Eliza's but at least he treats everyone alike [. . .]. Mr. Shaw has always championed equality and fraternity though he has never been sound on liberty, as the recent development of his views has revealed. Because neither nature nor society allows complete freedom to the individual, he seems to think that the contribution that comparative freedom can make to human happiness is so important. (112-13)

Certain words and language runs the civilization where communication gap may occur by the cause of different classes. When we observe minutely Shaw's *Pygmalion*, it is absolute study of language-phonetics. In this play, Shaw presents how a language affects the living standard of living human being. Especially the pronunciation which is an inherent part of language how a man does financially and others. Social and economical standards and status identified by the using method of language. It also helps increase the economic factor. Knowing that, Shaw is aware to the use of standard language in the whole of the play.

In the preface of *Pygmalion*, Shaw condemns the English language as a phonetics mess, without a standard spoken form, and says that the spoken dialects of English exacerbate class lines. He suggests that phonetic reforms should be considered. In the act I, the flower girl spontaneously calls the gentleman, who knocks her flower baskets out of her hands, Freddy, as a polite address. This use of the name,

Freddy is unfamiliar to the upper class and his mother disturbed that the flower girl knows her Son's name.

When the discussion about the change of money:

THE MOTHER. Please allow me, Clara. Have you any pennies?

THE DAUGHTER. No, I have nothing smaller than six pennies.

THE FLOWER GIRL. HOPEFULLY. I can give you change for a tanner, kind lady.

THE MOTHER. (To class) Girl it to me (*Clara parts reluctantly*) Now (*To the girl*). This is for yours flowers.

THE FLOWER GIRL. Thank you kindly, lady.

THE DAUGHTER. Make her give you the change. These things are only a penny a bunch.

THE MOTHER. Do hold your tongue Clara (*to the girl*) you can keep The change.

THE FLOWER GIRL. Oh, thanks you, lady.

THE MOTHER. Now tell me how you know that young gentleman's name.

THE FLOWER GIRL. I didn't.

THE MOTHER. I heard, you call him by it. Don't try to deceive me.

THE FLOWER GIRL. Protesting who is trying to deceive you? I called him Freddy or Charlie same as you might yourself if you was talking to a stronger and wished to be pleasant. (I: 55)

Shaw plays heavily on the role of accent as the major social determiner of identity and acceptability, producing a comic dichotomy in the Eliza's conversation between what she says, and how she says it. Her many ideas in terms of conversation propriety indeed seem as a result to be transcended entirely by the social significance of her adopting the social as well as phonemic prestige surrounding it.

A.C. Ward describes in Bernard Shaw:

Pygmalion would never reach the multitude to which it little did become a household word. It must remain one of the mysteries of the British Mentality that when Eliza uses the word 'bloody' every audience screams (literally and hideously screams) with laughter. At early performances the unexpectedness in one of London's most respectable theaters of this word from the underworld of language [. . .]. And there is irony in the accident that a play written to promote the causes of good and well spoken language should have its popularity rooted in a cautionary example of bad language. (129)

Shaw's interest in phonetics has been a key to *Pygmalion*. The speech study of different types of people has been one of the dominant themes of *Pygmalion*. Good speech however, depends upon the pronunciation and enunciation as well as upon the duality of the words spoken, and Shaw's adorable forty-two letter phonetic alphabet in which every letter should represent one and only one sound. According to Shaw, speech was the great barrier between social classes. Higgins' experiment with Eliza was intended to support the proposition that the individual difference between the flower girl and a duchess is no greater than the difference between the sounds they make when talking. Phonetics in the general option, rivals political economy as the

dismal science. It was therefore Shaw supreme feat to achieve his greatest popular success with a play having phonetic as its subject.

Such discrepancies are underlined further by Shaw, himself in his stage directions, she is very dirty, this first description of Eliza makes the salient point that she is however as clean as she can afford to be. Through Cynde Mugglestone:

Cleanliness, like accent, becomes yet another trapping of social circumstance, an accident of birth and class. Like accent also, cleanliness, or rather its converse, initially constitutes a maker of Eliza's social ostracism, and is likewise to be subject to transition during Eliza's social transformation. (377)

The ease with which it is removed, however, serves to stress the way in which makers of class may have their significance overstated or determinants, as well as determiners, of individual destiny; though Eliza was:

for example, deemed entirely unworthy of discourse by Clara Eynsford-Hill in Act I, her acquisition of right accent, plus the elimination of the dirt, makes her instead an object of emulation by Act III, irrespective of the fact that the substance of her conversation appropriate for polite conversation. (Mugglestone 378)

Nevertheless, it is important to remember that Eliza at this stage still remains fundamentally the same, distinct only in superficial details from the draggled-tailed gutter ship of Act II. Ibid clarifies:

In the modern society, however as Shaw illustrates, it is precisely these superficial details which tend to be endowed with most significance, and upon which acceptability and its criteria tend to depend; Eliza, upon entering the room 'produces an impression of such remarkable

distinction and beauty [. . .]. That they all rise quite fluttered such distinction is in turn reinforced by both her studied 'grace' and 'great beauty of tone but it is above all Eliza's pedantic Correctness of pronunciation and the social meanings with which it is imbued, that were to occupy Shaw primarily in this passage. (III:150)

Clara presented throughout in terms of her undue reliance on the markers of social status, undergoes as we have seen a comic conversation on the subject of Eliza recoiling from her in disgust in Act I, revering her by Act III, unaware of course that the Miss Doolittle of the latter, and the bed ragged flower seller of the former are one and the same forced to contemplate the difference between identity and social identity.

Clara thus receive a social education of a rather different kind to that already experienced by Eliza or as Shaw puts it is in his epilogue, Clara's snobbery went bang:

On being suddenly wakened to enthusiasm by a girl of her own age who [. . .]. Produced in her a gushing desires to take her for a model, she discovered that this exquisite apparition had graduated from the gutter in a few months time. It shook her so violently, that when Mr. H.G.Wells [. . .] placed her at the angle of view from which the life she was leading and the society to which she clung appeared in its true relation to real human needs and worthy social structure, he effected a conversation [. . .]. Comparable to the most sensational feats of General Booth. (Epilogue 199-200)

Worthy social structure and real human needs are of course the substances of Shaw's message. Phonetics becomes the agent of Fabian ideals in the consummate ease with

which it levels class distinctions and fills in class divides, providing as a cancelled passage or *Pygmalion* made her clear the means of the means for the regeneration of the human race through the most difficult science in the world.

Clara's regeneration together of Eliza thus stands as part of the myth of regeneration employed in the play. Alongside this, however, must also be considered the parallel social transformation of Alfred Doolittle, gaining money rather than modification of accent in his role of natural philosopher to the Wanna feller Moral Reform world league. Like Eliza, his original social location is determined merely by the superficial rather than the innate; his occupation as dustman heightens the dirt which had been prominent in the early social definitions of his daughter, but its greater abundance nevertheless makes it no more difficult to remove. Like Eliza, Alfred Doolittle was as clean as he could afford to be and the acquisition of 3,000 pound a year rapidly effects a transition within such necessary markers of acceptability, their repercussions readily perceptible in the parlourmaid's response when he presents himself at Miss Higgins Chelsea apartments:

THE PARLOUR-MAID. Mr. Henry, a gentleman wants to see you
very particular. He's been sent on from Wimpole Street.

HIGGINS. Oh, brother! I can't see anyone now. Who is it?

THE PARLOUR-MAID. A Mr. Doolittle, sir.

PICKERING. Doolittle! Do you mean the dustman?

THE PARLOUR-MAID. Dustman! Oh no, Sir: a gentleman. (I: 67)

The protagonist professor Higgins, an expert phonetician, is like a god. Higgins imagines a society competent in language Shaw regards the language as a civilizing force. Civilizing Eliza is a metaphorical meaning for the urge of Shaw to bring equality through the medium of language. Shaw dreams of equality in society. In Act

I, Higgins is represented in the church having dual goals: He is coming to meet Colonel Pickering, a linguist and enjoying his interest by taking down the note dialects of different speakers. The expository scene opens with a curiosity of Professor Higgins to note down the speeches of a different people saying in the church during rainy evening. *Pygmalion* demonstrated a heightened sensitivity to words, exploring these diverse tones and speeches according to their living place:

THE SARCASTIC BYSTANDER. (*Not attending to her*) Do you know where I come from?

THE NOTE TAKER. (*Promptly*) Hoxton. (*Tittering popular interest in the note taker's performance increases*).

THE SARCASTIC ONE: (*Amazed*). Well, who said I didn't? Bly me? You know everything, you do.

THE SARCASTIC BYSTANDER. Yes, tell him where he came from if you want to go fortune telling.

THE NOTE TAKER. Cheltenham. Harrow Cambridge and India.

THE GENTLEMAN. Quite right. (I:13)

Higgins is such perfect in phonetics that he can tell everyone's living places as prophet. He is like a magician who can tell someone's future. His magical tool is his knowledge of phonetics. Higgins can locate everyone's living place with the help of his knowledge of phonetic. One of the Bystander declared him a fortune – teller. Higgins has full confidence over himself that his knowledge of phonetics is acting like a magic him. It becomes clear from what he says:

THE NOTE TAKER: Simply phonetics, the science of speech. That's my profession also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irish man or a Yorkshire man by

his brogue I can place any man within six miles. I can place him within two miles in London. Sometimes within two Street. (I:15)

Language becomes, in Higgins hand, a tool for calculated superiority over Eliza Doolittle and Alfred Doolittle. Language's ambiguities and richness, no longer a source of subtlety and complexity, serve as the basis for pointless distinctions and derisive Jokes. Pickering and Higgins make humorous Jokes about the name of Eliza Doolittle in Act II:

HIGGINS. What is your name?

THE FLOWER GIRL. Liza Doolittle.

HIGGINS. [*Declaiming gravely*]

Eliza, Elizabeth, Betsy and Bess. They went to the woods to get
bird's nest.

PICKERING: They found a nest with four eggs in it.

HIGGINS: They took one a piece, and left three in it.

[*They laugh heartily at their own fun*]. (II: 24)

Higgins room as a laboratory is at work of the language class. This has been dreaming room for Eliza who is encouraged to learn the language perfectly within training time. It has been a driving forces for Eliza: a desire or an ambition for Eliza. She becomes excited as Higgins discloses the plot in favor of Eliza. Higgins's plan to train Eliza as a duchess within six months has been the central message for the whole play. Shaw finds the language-training to give Eliza is the most important. Language determines the status of a man. Shaw feels the language helps a man to adjust in upper class society. The protagonist, Higgins tries his best too much to motivate Eliza to learn language so that she can fit herself in the upper class society. It is worth-quoting how Higgins plans to persuade Eliza.

THE NOTE TAKER. A woman who utters such depressing sound has no right to be anywhere. No right to live. Remember that you are a human being with a soul and the divine gift of articulate speech that your native language is the language of Shakespeare and Milton and The Bible and don't sit there crooning like a billion's pigeon.

THE FOWER GIRL. [*Quite overwhelmed, looking up at him in mingled wonder and depreciation without daring to raise her head*] Ah-ah-ah-ow-ow-ow-oo!

THE NOTE TAKER. [*Whipping out his book*] Heavens! What a sound! [*HE writes, then holds out the book and reads, reproducing her vowels exactly*] Ah-ah-ah-ow-ow-ow-oo!

THE FOWER GIRL. [*Trickled by the performance, and laughing in spite of herself*] Garn!

THE NOTE TAKER. You see this creature with her Kerbstone English. The English that will keep her in the gutter to the end of her days. Well, Sir, in three months I could pass that girl of as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English. (I:16)

Eliza's speech is uncouth or the speech is of lower class people in the world of quirk. Shaw is fully convinced that Kerbstone English will surely keep the speaker (Eliza in the gutter. He indirectly means to say that the solid knowledge of phonetics may help a man to amalgam with the higher class people to get the higher class people to get the standard of the living and economical status uplifted. Lower-class people have

their own type of dialects as Eliza used the word 'Garn' which means 'go-on'. The proletariats use their own type of dialects. Higgins uses various techniques to entice Eliza to learn English language. Higgins blames Eliza for insulting English language. Shaw wanted to bring an important in the linguistic situation of every native speaker. The dialects used by working class people reflect their situation and manner.

Both linguists, Pickering and Higgins intend to share their views. Language is made of sentence, word and micro-unit that is sound. Pickering feels surprised by listening distinct. He declares that he cannot distinguish between these sounds but Professor Higgins assures that it depends on practice. The practices help us to find even the micro-difference. We can see how Pickering expresses his astonishment.

PIKERING. Yes, it's a fearful strain. I rather fancied myself because I can pronounce twenty-four distinct vowel sounds, but your hundred and thirty beat me. I can't hear a bit of difference between them.

HIGGINS. [*Chuckling, and going over to the Piano to eat sweets.*] Oh, that comes with practice. You can hear no difference at first; but you keep on listening and presently you find they are all as different as A and B. (II: 21)

As Professor Higgins persuade Eliza that learning language will take her out from the gutter. She has been inspired to learn the language which will bring some change in her forward to pay the fee for language-class. She has great desire to change herself as a lady in a flower shop;

THE FLOWER GIRL. I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can take move genteel. He said he could teach

me. Well, here I am ready to pay him-not asking any favor, and he treats me zif I was dirt. (II: 23)

Shaw, using the views of Higgins, to know linguistic and social relationship, criticizes about the reality of society. Higgins says:

HIGGINS. You see, we've all savages, more or less. We've supposed to be civilized and cultured to know all about poetry and philosophy and art and science, and so on; but how many of us know even the meanings of these names? [To miss Hill] What do you know of poetry? [To Miss Hill] What do you know of science? [Indicating Freddy] What does he know of Art or Science or anything else? What the devil do you imagine I know of philosophy?

MRS HIGGINS. [*Warningly*], or of manners, Henry? (III: 102)

The flower girl guesses that she is suspected of soliciting because she called a man captain. She does not know if that address has any other implication in upper class English we can see here:

THE FLOWER GIRL. [*Taking advantage of the military gentleman's proximity to establish friendly relations with him*]. If it's worse it's a sign it's nearly over. So cheer up, captain; and buy a flower off a poor girl.

THE GENTLEMAN. I'm sorry. I haven't any charge.

THE FLOWER GIRL. I can give you charge, captain.

THE GENTLEMAN. For a sovereign? I've nothing less.

THE FLOWER GIRL. Garn! Oh do buy a flower often me, Captain. I can change half-a crown. Take this for tuppence.

THE GENTLEMAN. Now don't be troublesome: there's a good girl. [*Trying his pockets*] I really haven't any change-stop: here's three happens, if that's any use to you. [*He retreats to the other pillar*]

THE FLOWER GIRL. [*Disappointed, but thinking three half pence better than nothing*]. Thank you Sir. (III: 97)

Eliza is like a statue; she is a living dead girl without the perfect language. She tries to convince Higgins to teach her in low price. She gives the list of the names of her friends who learnt language. She tells that her friends paid eighteen pence an hour to a real French gentle man to learn French. She bargains for it. Eliza all the time dreams about up lifting her status in the society. Eliza's design of learning language reaches the climate because she knows how a language will help her in flower-spelling. It will bring her great income. Professor Higgins also wants to experiment that how a perfect language station a human being life in good place. Shaw writes in the word of Higgins:

HIGGINS. (*With professional exquisiteness of modulation*) I walk over everybody! My dear Pearce, my dare Pickering, I never had the slightest intention of walking over anyone. All I propose that we should be kind to this poor girl, we must help her to prepare and fit herself for her new station in life. If I did not express myself clearly it was because I did not wish to hurt her delicacy, or yours. (III: 100)

Higgins and Pickering feel shocked to hear the pronunciation of Eliza when the language class of Eliza begins. They feel pity towards Eliza. Higgins tried more and more to teach Eliza. He wastes his most of the time to teach Eliza. Higgins laughs a lot by listening the aitches language and her own class dialect. Eliza pounces –Aye,

payee, cayee and dayee instead of A, B, C and D. Higgins begins Eliza elementary education on phonetics in the following manner.

LIZA. [*Almost in tear*] But I'm say in it. Ahyee, Ba-yee, CA
yee.

HIGGINS. Stop. Say a cup of tea.

LIZA. A cappA+A-ee

HIGGINS. Put your tongue forward until it squeeze against the top of
your lower teeth. Now say cup.

LIZA. C-C-C I can't, c-cup.

PICKERING. Good splendid, miss Doolittle.

HIGGINS. By Jupiter, she has done it at first shot. Pickering, we shall
make a duchess of her. [To Eliza] now do you think you could
possibly say tea? Not te'-yee', mind, if you ever say be-tee, ce-
yee de-yee again you shall be dragged round the room three
times by the hair of your head [Fortissimo] T,T,T,T.

LIZA. [*Weeping*] I can't hear no difference cep that it sounds more
genteel-like when you say it. [II: 50]

Eliza's ways of pronunciation the word saying and A, B, C, D, as Ahyee, be-yee, ce-yee and de-yee symbolizes that she has been affected a lot by her community. It clarifies that she has come from lower class and she wants to make her pronunciation standard like upper class people. Higgins treats her like a student that if she cannot learn very well, she will be given penalty.

The phonetician can guess the origin of every man in the crowd by his accent. He offends a gentleman by revealing that she comes from a less reputable port of London than she would like to know. The phonetician makes his living by schooling

those who wants to move up the social ladder in the appropriate alternation of their English accent and usage. Shaw presents here:

THE FLOWER GIRL. [*Picking up a half-crown*] Ah-ow-oooh![picking up a couple of floorings] Aaah-ow-oooh! [Picking up several coins] Aaaaaah-ow-oooh! [Picking up a half-sovereign] Aaaaaaaaaaaa-ow-oooh!!!

FREDDY. [Springing out of a taxicab]. Got one at last. Hallo! [To the girl] where the two ladies that were here?

THE FLOWER GIRL. They walked to the bus when the rain stopped.

FREDDY. And left me with a cab on my hands! Damnation.

THE FLOWER GIRL. [*With grander*]. Never mind, young man. I am going home. [She sails off to the cab. The driver puts his behind him and hold the door firmly shut against her. Quite understand him mistrust, she shews him her handful of money.]

Describing her condition critic Will Russell comments in act II:

Eliza's first public test is somewhat of a flop as far as the details of speech go. She talks about the weather in barometrical terms and relates a lurid story, which involves her father pouring gin down her aunt's throat. If that was not enough to give her away, she swears as she goes out the doors. (129)

Eliza's first debut and debacle, we are shown that just speaking correctly is not enough to pass a flower girl off as a duchess. As Higgins knows," you see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces" (III: 99). Mrs. Higgins puts it succinctly with the line, "She's a triumph of your art and of her dressmaker; but if you suppose for a moment

that she does not give herself away in every sentence she utters, you must be perfectly crooked about her” (III: 108). In other words, there are aspects to a person that are susceptible to change or improvement, but these cannot override those aspects that are innate to that person, which will surface despite the best grooming.

While it may seem that in this III act Eliza’s exposed for what she is, just about all the other characters are shown up in the process. Pickering and Higgins are an example. After they have been shown to be the undoubted masters of their (phonetic) dominion, lording it over Eliza, here, in Mrs. Higgins' feminine environment, they come across more like over-enthusiastic, ineffective little boys than mature men of science. Mrs. Higgins repeatedly rebukes Higgins for his lack of manners, his surly behavior towards her guests, and for his klutzy habit of stumbling into furniture, and is very reluctant to have him in front of company.

In this, Jean-Batiste Regnant criticizes:

This act also reveals middle class civility for what it really is-- something dull and Uninspiring. Mrs. Higgins' at-home turns out to be an unexciting conversation determinedly choked full with "how do you do's" and "goodbye's," with barely anything interesting said in between. In fact, the only time something is said with any spirit is when Eliza forgets herself and slips back into her normal manner of speaking. Clara Eynsford Hill, for example, is shown to be a useless wannabe with no character of her own (quite in contrast to the feisty and opinionated Eliza). So unremarkable is the mother-son-daughter threesome of the Eynsford Hills that Higgins cannot recall where he has met them (at Covent Garden, in the first act) until halfway through this act. He can only tell that their voices are familiar, suggesting that all they have to

recommend them is their accents, and nothing else. If staged well, this act can expose the clumsiness and vapidness of polite Victorian society, causing us to question if the making of a duchess out of a flower girl is really doing her a favor. (57)

We get another indication in this act that Higgins is incapable of being the romantic hero of the play. We see that when he says to this mother, “my idea of a lovable woman is somebody as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be change” (III). The irony is that even though he has no doubt that he can transform Eliza, he takes it as a given that there are natural traits in himself that cannot be changed.

The ambassador’s wife greets Eliza as she arrives at the Embassy party, and is intimidated by her perfect English diction, which puts her “How do you do?” to shame.

Higgins waxes philosophical when arguing with Eliza about whether she should continue to stay with him or not. However, much of his speech fails to move her. In the end he decides that he has wasted his “Miltonic mind” on her and tells her to decide for herself. We can see more what Higgins and Eliza discuss about it.

LIZA. You never thought of the trouble it would make for me.

HIGGINS. Would the world ever have been made if its maker had been afraid of making trouble? Making life means making trouble. There’s only one way of escaping trouble; and that’s killing things. Cowards you notice are always shriveling to have troublesome people killed.

LIZA. I’m no preacher; I don’t notice things like that. I don’t notice that you notice me.

HIGGINS. [*Jumping up and walking about intolerantly*].

ELIZA. You are an idiot. I waste the treasure of my Miltonic mind by spreading them before you. Once for all, understanding that I go my way and do my work without Cary two pence what happens to either of us. I am not intimidated, like your father and your stepmother. So you can come back or go to the devil: Which you please.

LIZA. What am I to come back for?

HIGGINS. (*Bouncing up on his knees on the ottoman and leaving over it to her*). For the fun of it. That's why i took you on.

LIZA. (*With averted face*). And you may throw me out tomorrow if I don't do everything you want me to.

HIGGINS. Yes, you may walk out tomorrow if I don't do everything you want me to.

LIZA. And live with my stepmother?

HIGGINS. Yes, or sell flowers. (V: 152-53).

It is seen having the inequality status and social class of Higgins and Eliza. He practiced to Eliza for higher level of language and society but we know he is in confusion may be the cause of alienation.

In the process of language teaching, a kind of ordeal set in front of Eliza, it is called a 'small talk'. Test, trial and ordeal are the major merits of romance (Andretta-121). Professor Higgins managed this programmed to test Eliza how much Eliza has been perfect in learning process. Professor Higgins offers Eliza a great a great treasure that in language training. Higgins is quite confident that Eliza is competent how for the show. Eliza who is exquisitely dressed, produces an impression of such remarkable distinction and beauty. As she enters they all rise, quite fluttered. Guide

by Higgins signals, she comes to Mrs. Higgins with studied grace. It would be worth-quoting the small talk:

LIZA.[Speaking with pedantic correctness of pronunciation and great beauty of tone]. How do you do, Mrs. Higgins?(she gasps slightly in making sore of the H in Higgins. But is quite successful] Mr. Higgins told me I might come.

MRS. HIGGINS. (*Cordially*) quite right I am very glad indeed to see you.

PICKERING. How do you do, Miss Doolittle?

LIZA. [*Shaking hands with him*] Colonel Pickering, is it hot?

MRS. EYNSFORD. I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA. How do you do? [She sits down on the ottoman gracefully in the piece just left vacant by Higgins] . . .

FREEDY. The new new small talk. You do it so awfully well.

LIZA. If I was doing it proper, what was your laughing at? [*To Higgins*]. Have I said anything I ought not? (III: 57-59)

The language ordeal taken Eliza ends on failure. Higgins becomes too much angry with Eliza because she fails to communicate expertly and well with the newly introduced people. She talks like news given by the radio and she also tells about the death of her aunt at the first meeting. Language civilizes human being become imperfect and savage. One does not know to talk contextually. Language becomes the actual asset of an individual. Higgins finds Eliza progressing like a house on fire. Though Higgins becomes angry with Eliza, Higgins and Pickering feel were happy because they find Eliza having the most extraordinary quickness of ear. She is like a

Parrot. She is very generous. They find Eliza playing the piano very well. Pickering is worried how to pass her off as a lady. Higgins replies that he has solved the half problem.

To convert Eliza as a lady, another ordeal is set in the ambassador's garden party where only the people from the higher class have come. In the party, there is a bet between Professor Higgins and the so-called disciple of Higgins or the take export, Nepommuk. Eliza is quite fit for the party. It would be suitable to mention this scene because Higgins thrust of passing Eliza as a lady becomes successful and he wins the wager with Nepommuk:

LIZA. [*With a beautiful gravity that awes her hostess*] How do you do?

HOSTESS. Is that your adopted daughter, Colonel Pickering a she will make a sensation.

PICKERING. Most kind of you to invite her for me. [*He passes on*]

HOSTESS. [*To nepommuk*] find out all about her.

NEPOMMUCK. [*Bowing*] Excellency-*[He goes into the crowd]* . . .

HOSTESS. Ah here is Professor Higgins: he will tell us. Tell us about the wonderful young lady, professor. All .

HIGGINS:*[almost morosely]* what wonderful young lady

London. Since people stood on their chairs to look at Mrs. Langtry.

[Nepommuck joins the group, full of news]

HOSTESS: Ah, here you are at last, Nepommuck. Have you found out all about the Doolittle lady?

NEPOMMUCK: I have found out all about her. She is fraud.

HOSTESS: A fraud! Oh no.

NEPOMMUCK. Yes, Yes, She cannot deceive me. Her name cannot
be Doolittle.

HIGGINS. Why?

NEPOMMUCK: Because Doolittle is an English name. And she is not
English.

HOSTESS: Oh. Nonsense, she speaks English perfectly.

NEPOMMUCK: Too perfectly. (V: 190)

Thus, Eliza wins the bet for Professor Higgins. Everyone astonished and puzzled about Eliza. The hostess and so called linguist, Nepommuck failed to guess correctly about her. Sometimes Nepommuck called her fraud, sometimes a Hungarian and of a royal blood or a Hungarian princess. An old lady called Eliza's speech as that of Queen Victoria. In this way, we can find gathering of all the personalities from the higher class. Higgins feels glory at Eliza's Triumph. Higgins grabs a statue from a gutter and he gives a soul; here actually means language. The language training given to Eliza makes her digest in the higher class society for a moment. Thus it has been clear that language determines the class or social group.

When Higgins, Eliza and Pickering back to the wimple street laborite the relationship between Eliza and other is quite furious. Higgins reminiscence and present his interesting movement when they were in phonetics. After that he feels sick and feels bore. At that condition, just before the Higgins retired for the last night, Eliza loses her cool. She wants to know now that the bet has been won what's to become of her. We can see the tug of status her.

LIZA: No, Nothing more for you to worry about. [*She suddenly and get away from him by going to the piano bench, where she sit and hides her face rises*]. Oh god! I wish I was dead.

HIGGINS: [*staring after her in sincere surprise*] why? In heavens name, why? [*Reasonably going to her*]. Listen to me, Eliza. All this irritation is purely subjective.

HIGGINS: Its only imagination. Low spirit and nothing else. Nobodies hurting you. Nothing's wrong you go to bed like a good girl and sleep at off. Have a little cry and say your prayer: that will make you comfortable.

LIZA: I heard your prayer. "Thanks god it's all over!"

HIGGINS: [*Impatiently*]. Well, don't you thank god it's all over? Now you are free and can do what you like.

LIZA: [*Pulling her together in desperation*] what am I fit for? What have you left me fit for? Where am to go? What am I to do? What am I doing? Wants to been of me? (IV: 125-26)

Shaw presents very pitiable and sympathetic situation of Eliza being a dramatic romancer. At the beginning part of the drama, Shaw presents Eliza very poor girl who sells the flower in the street to run her life. How poverty suffers her one can just guess her condition. The victim of poverty which shows her asking compensation from Freddy's matter. In contrast of the female main character, the protagonist is confident, strict and full of faith on himself. In that condition we can call him perfect and independent. This shows the innocent nature of Eliza and strangeness and confidence of Higgins.

HIGGINS: At her age? Nonsense! Time enough to think of the future when you haven't any future to think of [. . .]. Think of chocolates, and taxies, and gold, and diamonds.

Liza: No: I don't want no gold and no diamonds. I'm good girl. I am

HIGGINS: You shall remain so, Eliza, under the care of Mrs. Perce.

And you shall marry an officer in the Guards, with a beautiful moustache: the son of a marquis, who will disinherit him for marrying you, but will relent when he sees your beauty and goodness.

PICKERING: Excuse me, Higgins: but I really must interfere. Mrs.

Pearce is quite right. If this is to put herself in your hands for six months for an experiment in teaching. She must understand thoroughly what she is doing.

HIGGINS: How can she? [. . .] would we ever do it?

PICKERING: Very clever Higgins: but not to the present point [*To Eliza*] Miss Doolittle

LIZA: [Overwhelmed] Ah- ah-aw-oo! (II: 30-31)

From these abstract we can find Eliza innocent who does not know about his future and how to make it. Her childish and innocent character which is imperfect to learn phonetics but Higgins as a perfect phonetician can teach pronunciation and grammar but in 'the process' he excellently transforms a feeling of individual into a statue. So as a heroine of dramatic romance, show demonstrates Eliza quite mild and innocent. This poor and symphonic situation of woman changes into explosive emancipation in Pygmalion as the mythic statue turns into a beautiful lady, so happens with Eliza who is transformed into a beautiful lady after she is given training of phonetic for six

month and real life is given to a dead statue Eliza. But now Eliza can do and can think everything about be adjusted in the aristocratic society, she had now mind and heart; the power of thinking. She can stand on her own feet and the life by herself. Shaw has presented Eliza at the completion of her training under Higgins care:

LIZA. We are above that at the corner of Tottenham court road.

HIGGINS. [*Wake up*] what do you mean?

LIZA. I sold flower. I did not sell myself. Now you have made a lady of me I'm not fit to sell anything else. I wish you would leave me where you found me.

HIGGINS. [*Slinging the core of the apple decisively into the great* tosh, Eliza. Don't you insult human relation by dragging all this cant about buying and selling it. You needn't marry the fellow if you don't like him.

LIZA. What else am I to do?

HIGGINS: Oh, lots of things. What about your old idea of a florists shop. Pickering could you set you up in one [. . .] by the way, I came down for something. I forget what it was. (IV: 77-78)

After that long practice of the phonetic training course, the minute observation of Eliza knows psychologically the intention of Prof. Higgins that there is no place for her in his heart. She turns to be hysterically mad and reacts very violently at the failure of her love intrigue with Prof. Higgins becomes vivid in slipper throwing scene which is worth quoting.

HIGGINS. [*In despairing wrath outside*] what the devil have I done with my slipper? [*He appears at the door*].

LIZA. [*Snatching up the slipper, and hurling them at him one after the other at him one after the other with all her force*]. Therefore your slippers. And there. Take yours slippers: and may you never have a day's luck with them!

HIGGINS: [Astounded] what on earth! [*He comes to her*]. What's the matter? Get up [*He pulls her up*] anything wrong?

LIZA: Nothing wrong-with you. I've won your bet for you, haven't I? That's enough to you. I don't matter, I suppose.

HIGGINS: You won my bet! You! Presumptuous insect! I won it. What did you throw these slippers at me for?

LIZA: Because I wanted to smash your face. I'd like to kill you. You selfish brute. Why didn't you leave me where you picked me out of in the gutter? You thank god it's all over, and that now you can throw me back again there, do you? [*She crimps her fingers frantically*]. (IV: 74-75)

Shaw, in this play, tries to show us about the social status through social and economic condition. To clarify it, A.C. Ward, talking about phonetics and speech of an individual, writes in Bernard Shaw:

Phonetics in general opinion, reveals political economy as the dismal science. It was therefore Shaw's supreme feat to achieve his greatest popular success with a play having phonates as its subject. There is irony in the accident that a play written to promote the cause of good and well-spoken language should have its popularity rooted in a cautionary example of bad language. Speech, Shaw believed, was the great barrier between social classes, and Higgins experiment with Eliza

was intended to support the proposition that the individual difference between a flower girl and a duchesses is no greater than the difference between the sounds they make when talking [. . .]. Doolittle is scarcely drawn from the life', yet he lives as true born offspring or an exuberant and puckish imagination. (128-33)

Shaw challenges the assumption that there is anything more to gentility than money and the arbitrary of long standing belief which are outdated of social behavior. Socially we are what we sound like, and if we can change our voices we change ourselves.

Further Nicholas Grane clarifies:

Rather and perhaps rather more accurately, we can change the way in which others perceives, even if we do happen to belong, at least originally, to that social substratum of the cockney. The socialist parable of Pygmalion is primarily made to reside, therefore in Shaw's analysis of the inherent superficiality of those symbols commonly used to determine social acceptability; only Eliza's education in linguistic manners and behavioral norms, together with the external trappings provided by Pickering, can be said in real sense to differentiate her from the squashed cabbage leaf of Act I. (102)

When we examine the text, the exposition is in Act I. Shaw prepares the setting in London in the evening time where all the characters gather in Inigo Jones church in Covent Garden vegetable market. The preliminary situation of the play explains about Note takers dialects used by different speakers. Shaw very expertly prepares the background within Excellency to the reader something about the language by various social groups. In II Act, the complication consists of the action taken by protagonist;

professor Higgins discloses his goal of training Eliza in phonetics; it is another more and counter more Higgins to Doolittle and also to Eliza in necessary what requisites. The climax of the plot/play becomes vivid when Eliza gets victory in the party over Higgins than Eliza leaves Higgins's room and gets married with Freddy. She opens a flower shop in a street which called denouement. Alfred Doolittle's story is left closed and Eliza is given stable situation that she is perfect in running a flower shop because she becomes perfect in language which will help her abundantly in selling flower for getting good income. Knowledge of phonetics and language which brings a new change in the life style of Eliza. She feels herself that she should be left in traditional from who lost her freedom after language training. It makes difficult to return old situation to Eliza from Higgins society. Therefore, language is the civilizing force.

III. Conclusion

Language is the means of communication to share the ideas and social inclusion. Phonetic enthusiastic is needed to Shaw, in *Pygmalion* through its five parts present how a poor girl like Eliza learns the English language and phonetics through professor Higgins, a professor of phonetics *Pygmalion* can be analyzed on the study of language and class: each society has certain groups of people and those group of people and those groups have their own kinds of language, behavior and manner. Shaw very clearly justifies that the language of a man determines his surroundings and class. Shows mouth- piece, Higgins can easily locate the dwelling place of a man by means of his/her spoken language. Higgins has been enlarging in the structure because Shaw presents him as the most perfect man in the Phonetic at the end of the play. He can do miraculous act of pinpointing the place of origin of speakers by means of their dialects.

The whole play, it presents Higgins experiment on Eliza about phonetics and his success in his affair by presenting Eliza being fit for the desired levels. The central plot of *Pygmalion* is loaded with the theme that Eliza goes under the training of Higgins language laboratory which develops Eliza's personality. A mere flower girl is transformed in to a duchess by means of language. No one can guess her to be a flower girl. All the guests guess her to be inheritance of royal blood Queen Victoria.

Shaw in this play basically presents the difference between Eliza and Mr. Doolittle after Eliza's training on language is over. Eliza and Mr. Doolittle belong to an 'aitches community'. Higgins finds the speech of both father and the daughter to be uncouth or the speech of lower class. After the training of Eliza on language is over, she is deprived of aitchless community'. But Mr. Doolittle remains in the previous status community. She reacts violently against Higgins. She becomes bold

because she will no more go to pass the gutter life. We know she has strong faith on herself that she can sell the flower in decent place. After the training and experience of Higgins's community, there is vast progress on the soul of Eliza. She doesn't remain a sympathetic figure for the spectators at last. She is fully convinced that she can walk alone in the new and wide world without anyone's serve. One the comparison of Eliza, Doolittle becomes humorous and sympathetic figure for the readers because handicapped due to lack of language and finance. The readers may think what will happen if Professor Higgins ceases to donate Mr. Doolittle.

Language is the context of humanities which concerned for improving the teaching and learning of language and also in its social and cultural context. Language is the variety in the basis of human communication that is central to the formation and interaction of all social. Being complex phenomenon, it should be used properly in require with speaking and understanding. Language IS used with the context of ecology, material culture, social culture, religious culture, linguistic culture, etc. modern linguistic Ferdinand de Saussure, Noam Chomsky developed modern language and its formation like langue, parole, syntax, diction, etc and its competence and performance. Economic factor determines the language and social status which Shaw represents in Pygmalion through the character professor Higgins and Eliza.

Language and especially a pronunciation as Shaw presents the work combination not only as a social determines but also factor of preventing the equal right and opportunity for all. Feminism, phonetician etc all in their view parallel the aims in Pygmalion, the solution of social linguistic determinism being shown to rest in the possibilities of linguists and hence social, as the role Higgins upon Eliza by means of her education in the nuance of phonemic property. In many parts, Eliza's conversation represents the nature of social identity and equality. Higgins, as he

promised has in effect create a new social identity for Eliza, bridging the gulf that separate class from class and soul by an exercise in phonetics, and expenditure in hurdles. The distinct class with paradoxical surrounded which questions in whole text of social worth and social and acceptability.

Pygmalion as define problem play that asks many questions about the problem English language in its phonetics and pronunciation in different classes. Class consciousness and difference pronunciation are the fresh subject and the theme in this play. The self-absorption of Higgins make his behavior as inconsiderable as lack of education makes Eliza's like everyone at her. Shaw plays heavily on the role or accent as the major social determiner of identity and acceptability producing a dichotomy in Eliza's conversation what she says and how she says.

Pygmalion, on the other hand is seen, Professor Higgins as a hero of romance involved all the time in acquiring the acknowledge about phonetics who is confident the succession to learn the flower girl and transform her through language. The exhibition of a flower girl as a duchess is the most victorious event in Higgins career and the greatest thing of his life is his attachment to and estrangement from Eliza. Eliza is treated as a piece of property by Higgins and Colonel Pickering free from sexual association. Although living in close association with the intellectual and cultured persons, Eliza's standard and expectations also rise very high she thinks that after the training Higgins might even propose to marry her but when she wins the bet for Higgins, she is shocked to find that she is completely ignored. There is not even a single word of congratulation or admiration for her, for him this has been only an experiment so, common people expect Higgins to marry Eliza in Pygmalion but this doesn't happen and she likes to marry equal her but not with who negligence her feelings. Higgins, through his psychology is needed like a girl equally his in every

aspects. Financial standard, social status and linguistic succession are the qualities of higher classes. People needed to their members which represents Higgins and others.

The psychological theme of the play is the conflict of will which we can see of the medium of language and class. Eliza is no better than Higgins slave which is the strong will of Higgins. After the party, she is shocked and roused here anger towards him and then she avoids the fear and develops her own ideal world challenging him as equal. Anger develops from both sides. Eliza becomes strong willed women after rejecting/refusing to be 'intimidated'. Eliza's will become stronger than Higgins who is only a slave of his system of phonetics. At last, knowing all these events, it is the battle after the language training. It in the social representation of different statuses people who are from distinct language and phonetics.

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