DECIPHERING THE FAIRYTALE: DECONSTRUCTION OF ROMANCE THROUGH THE CONSTRUCTION OF SELF IN PYGMALION

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Abstract

Purpose: This study examines Eliza's character in Bernard Shaw's play Pygmalion and her construction of self through the deconstruction of romance in the play.

Methodology: This research is a qualitative study applying the content analysis method. A qualitative research design was adopted to investigate and look at various traits of the main character and her evolution to become an independent, thinking, and opinionated individual towards the end. The research data in this paper is drawn from two primary sources: literary books and articles.

Main Findings: The analysis of the text unravels the transformation of the character and her eventual emancipation from the shackles of the expected programmed behavior.

Applications: This paper can be used by literary scholars, and students.

Novelty/Originality: In the past, many researchers have contributed articles on the thematic analysis of Pygmalion, while this paper approached the play from both linguistic and thematic viewpoints and provided insights for other researchers in the field. The insights based on language analysis of Pygmalion presented in this paper can be a model for other researchers in the interdisciplinary fields of language and literature to apply similar approaches to analyze literary texts.

Keywords: Self, Deconstruction, Independent, Transformation, Emancipation.

INTRODUCTION

Pygmalion is a play by George Bernard Shaw, first published in 1912. Pygmalion mainly circles three main characters: a flower girl named Eliza Doolittle and two bachelors, Mr. Higgins, Professor of Phonetics, and Colonel Pickering. Mr. Higgins makes a bet that he can train the flower girl and make a duchess out of her. Jemeena and Shenbagapriya point out that the central theme of Pygmalion is emotion. They think that Bernard Shaw's anti-sentimental theories forced him to end the play in an unromantic atmosphere (Shenbagapriya & Jemeena, 2018). As pointed out, "In *Pygmalion*, by contrast, Shaw returned to his earlier technique of giving his audience what appeared to be the popular romance they wanted but with anti-romantic Shavian treatment" (Grene & Booth, 1984, p. 101). The complete title of the play is Pygmalion: A Romance in Five Acts. A more appropriate title would have been Pygmalion Atypical Romance in Five Acts.

Cuddon characterizes women's activist criticism as an advancement and development in basic theory and in the assessment of writing, which was well underway by the late 1960s and prospered consistently. It is an endeavor to portray and decipher and reinterpret women's involvement as delineated in different sorts of writing, particularly the novel, and, to a smaller degree, verse and show (Cuddon 1998). Wallace expresses that "women's activist, artistic Theory, at that point, connects with the political and social objectives of woman's rights, and it focuses on artistic culture and Theory as a conceivable site of the battle and as the methods for possible change" (Wallace, 2009).

For many years, the history of English literature was being written by men, and women were only subjects of observation and fantasy. Virginia Woolf (1989) said women should have their separate rooms and money. "Women were called "decorations in the living room" and "angels in the kitchen" (Lu and Zhao, 2015). Pygmalion depicts many diverse aspects, such as the hypocrisy of the upper class in Britain, class differentiation, and gender discrimination. Among all of these topics, Bernard Shaw in Pygmalion expresses the way women are treated in society in terms of social realism (Azizmohammadi & Tayari, 2014).

Feminist literary theory, as a term, gained currency during the mid-1980s; the term feminist literary criticism had previously been applied. Conventionally, criticism was used to refer to a practical approach to literary study, i.e., the close reading of texts, while theory referred to the interpretation, evaluation, and examination of the philosophical and political underpinnings of the texts. Today, criticism and theory appear simultaneously in feminist anthologies, and the feminist literary theory includes both practical and theoretical approaches to literature (Code, 2000, p. 261). As mentioned by Code, the function of the feminist literary theory is "analyzing the role that literary forms and practices, together with the discourses of literary criticism and theory, play in perpetuating or challenging hierarchies of gender, class, race, and sexuality" (Code, 2000, p. 260). Wallace states that "feminist literary theory, then, engages with the political and social goals of feminism, and it concentrates on literary culture and theory as a possible site of struggle and as a means of eventual change" (Wallace, 2009). Cuddon defines feminist criticism as A development and movement in

critical theory and the evaluation of literature that was well underway by the late 1960s and has steadily burgeoned. It is an attempt to describe and interpret (and reinterpret) women's experience as depicted in various kinds of literature-especially the novel; and, to a lesser extent, poetry and drama (Cuddon 1998, p. 351). Women are taught what they're supposed to be in life, what kind of roles they can or can't perform.

The objective of this research is to find out and explain the struggle of the main female character, Eliza, in gaining independence in her life. It also elaborates significant changes in the personality of the protagonist, Eliza, with the changes in her speech patterns.

LITERATURE REVIEW

Feminist criticism challenges the patriarchal attitudes in literature; the traditional male ideas about women and their nature. Thus, it questions prejudices and assumptions made by the dominant male writers and their tendency to put women in stock character roles. According to Wallace, the would-be woman writer needed to kill "the angel in the house," which represents the embodiment of the late 19th-century expectation of femininity; that is, the expectation that women "should be nice and sympathetic rather than forceful, outspoken, or intellectually vigorous" (Wallace, 2009, p. 612). The aim of the feminist literary theory (and feminism in general) "must be to break down the public/private split and the binaries of masculinity/ femininity, mind/body, reason/ feeling" (Rice and Waugh 2001, p. 144). Shaw's version of the original tale merges internal and external aspects of identity formation, a move that places Shaw solidly in the centre of the transition from nineteenth- to twentieth-century understandings of identity and its creation.

British feminist criticism has had a rather political orientation; Mitchell's Women: The Longest Revolution (1966) examined Marxist categories of production and private property along with psychoanalytic theories of gender (Habib, 2011). The woman changes and does not project the exact picture of a womanly woman; she becomes a New Woman. And as a New Woman, her task is subscribing to the philosophy of Life Force and exercising Creative Evolution (Shago, 2020). This type of feminism saw art, literature, and life as inseparable; the way women were portrayed in literature influences the treatment of women in real life. According to British feminists, the patriarchal society does not exploit women only through literature but also socially and economically; the family structure causes women to be economically dependent on men (Christian, 2015). This type of feminist criticism does not only aim to critique society but also to change it.

Michael Holroyd puts it in his article titled "George Bernard Shaw: Women and the Body Politic" "Everything he [Shaw] seemed to say was what it was-and another thing. Women were the same as men: but different" (Holroyd,1979). The point is that a system of life cannot be fully completed and in operation, unless every single entity is aware of their duties and roles in the society and is allowed fully to fulfil every bit part like their duties (Ogunc, 2017). Rishoi postulates "Connectedness" that binds the new woman and man together and incites them to see beyond the surface of a nation's or society's norms and traditions (Rishoi, 2003). Shaw's version of the Pygmalion tale offers two basic revisions of Ovid's story: the change from supernatural agency to natural explanations and the replacement of physical creation by linguistic transformation (Kennell, 2005).

Pygmalion presents the semantic effect of the communicative exchanges that the characters engage in when they meet at different settings in the play. (Beardsmore, 1979). The literary effectiveness of George Bernard Shaw's "Pygmalion," an early twentieth-century play, has been widely appreciated for its linguistic and literary effectiveness. The dialogic structures composed in the actions of the play reveal the varieties of spoken forms of English present during the Victorian period (Kar, 2013). Naliiveettil analyzed the dialogic language of the play from a linguistic perspective (Nalliveettil, 2020). In favor of post-structuralism and under the influence of French feminism, Butler views gender identity and performativity of gender in multiple disciplines such as phenomenology, psychology, pragmatics, and most evidently, linguistics (Can, 2011). The progressive views of George Bernard Shaw in that a woman can be strong and find her own identity, experience change in a short time and manage to adapt to the situation quickly (Pourgiv & Ojaghi, 2020). Eliza's speech is also analyzed from sociolinguistic perspectives. Sociolinguistics studies those types of variation resulting from the correlation between language and social factors, which is utilized to analyze Eliza's speech styles in her conversational turns (Qadha, 2019). Analyses of specific Pygmalion poems and plays and the use of Pygmalion as a trope for a range of concerns relating to male control, fashioning, and the female subject, which has shaped modern ways of understanding Pygmalionism and transformation (Yeates, 2010). The process of transformation and evolution takes momentum in the flower girl, who resolves to dictate her new thoughts of winning a momentary position of a duchess for Higgins and his friend Colonel Pickering and the profession of a lady in a florist shop for herself. This conscious development directs her to improve upon her economic and social prominence and prestige but at the cost of her lost social liberty (Fatima, 2015).

The role and effects of society's inhabitants and society's counter effects are critically analyzed through the dramatist's masterstrokes, the drama of ideas and purpose, characters and characterization, the language in use (Anugerahwati, 2015). The decisions that come from and express an authentic self and be ruled by identities imposed on them from the outside. Their decisions do not reflect who they truly are (Maguire, 2016). The class struggle which was experienced by the main character of Pygmalion was the portrait of the struggle of the working class to free themselves from poverty, to release them from the capitalist' oppression, and to gain the admission from the society that they have equal dignity as

other human beings in society (Tuaderu, 2015). For de Beauvoir, 'women' is a category imposed by society; women's selves, then, are also in large part imposed on them by society. And in her view, women would do well to take hold of their claims to freedom and choice and thus reclaim their freedom and selfhood (Collins, 2017).

Xiaowei approaches *Pygmalion* from a feministic perspective and points out that the character Eliza is a perfect model for the lost modern female, and these lost females can draw lessons from the play and achieve the great transformation to win independence, esteem, and freedom (Xiaowei, 2018). Hamoud applied multiple techniques such as Bernstein's principles of relating language and social class to analyze the phonological and syntactical perspectives in Pygmalion as well as Grice's conversational principles to analyze Eliza's speech. Hamoud concludes that Bernard Shaw used language as a medium to convey social aspects of the Victorian era indirectly (Hamoud, 2019, p. 422). Many critics also believe that Shaw used characters as a mouthpiece to vent out his sarcasm of Victorian society (Gupta & Mahajan, 2015). Shaw's effective use of linguistic devices to communicate the language spoken by people from different walks of life (Gadhiraju, 2017). Shaw exhibits female dependence as his major theme, "tying it metaphorically to the classic dyads of male and female, master and slave, colonizer and colonized. Henry Higgins, the Pygmalion who understands all about how people talk but grasps nothing of what they mean, thinks he can dispose of the new, improved Eliza into the marriage market, but explicitly disavows this as an economic relationship (Zou, 2018).

METHODOLOGY

This paper has been carried out through a qualitative research method. The researcher finds out significant features of gender-politics and self-identity through the feminist study of Bernard Shaw's literary analysis of Pygmalion under the feminist perspective. The Feminist study of this play helped the researcher to examine the writing in the relevance of manner. The researcher also analyzed it by using online journals, books, and articles. For this purpose, different texts of the concerned writers and library sources have been used. After that, the findings and conclusions have been drained, and recommendations have been made. A conceptual framework is used for further analysis of the data. The descriptive qualitative method has been used in this study. The researcher tends to describe and analyze specific data and provide interpretations based on related books and articles regarding the subject matter. For this research, the text of *Pygmalion* is used as a primary source, and other supplementary books and articles related to this play are used as secondary sources. While collecting data, several procedures were followed. The first step was to go through the play in detail. Secondly, the relevant quotations and paragraphs are identified and classified from the play. The third and final step was to scrutinize the secondary materials to relate pertinent ideas with the research theme.

FINDINGS AND DISCUSSION

It is an unpredictable and non-traditional storyline where love becomes a difficult utopian ideal. Eliza's inner state exhibits an emancipated mind. She accepts life despite all its vicissitudes and conflicts but adheres to it as a precious gift and desires to extract it to the best. Love is effective when it works at a deeper, more instinctual level than other modes of education and change. Love does not teach or persuade. It possesses and transforms. Eliza's final decision to take over Higgins' profession is an outcry of the phoenix. "She learns to transform the small "I" into the total Self" (Anzaldua, 2009, p. 303). A fundamental change in her identity comes when she realizes that Higgins has abandoned her at the conclusion of his experiment. Eliza's double transformation is manifested by showing her suspended at the play's beginning and its conclusion. However, she has no financial means to make her new outward identity a new social reality.

Eliza's reaction manifests her personality, which she struggles to conjoin into a unified self. She is a woman who overcomes her frustration by not accepting the failure of circumstances and the love deception in a jaunting stride and avoid succumbing to dominancy. Due to her shocking experience, she emerges a more balanced personality. The fire of this exploitative involvement has assisted in sprouting her real self. Gibbs notes that "Shaw had written a play he thought was about, among other things, a young woman finally emancipating herself from the domination of her male mentor. In his view, it was a play not about the growth of love between master and pupil, but the pupil's regaining, through struggle, her independent identity" (Gibbs, 1983). At the end of the play, a serious element of progressive conscience is observed, a sort of organic sensibility.

Higgins's love begins in the knowledge of superiority, but love springs from the need to choose a particular woman and stay by her and provide for her. It infuses reason and experience with the power to change a person caught in arrogance into a man passionately engaged with the future. It happens for Eliza: not for Higgins. Character traits of arrogance and ambition are the reasons behind Pygmalion not being a feministic romantic comedy. Even Eliza's sensitivity could not save its ending. Higgins is completely drunk with the success of his experiment-to teach Eliza Doolittle, a common flower girl, to speak and act as though she were a duchess. Everything is perfect until the question pops up. Eliza is an individual, and she must live after the experiment. The passive feminine has ceased to exist in her place; instead, we have the competent, sensitive woman who questions ceaselessly. She looks around and refuses to accept any more the myth created and nourished by a male. She reacts against the curious combination of norms, romance, custom, and convenience. Now she is sensitive enough to react violently and her reaction, which is abrupt and unexpected, earns her the sobriquet of being "a consort battleship" (Shaw, 1959, 5. 138). As a Fabian, Shaw believed in human improvement and evolution as the key to social transformation. Eliza learns this by breaking free of Higgins's influence.

The play Pygmalion is called a romance in five acts. It becomes a deviation when one reads the play with this pre-conception. However, the hero of the play is unconventional. He is no Greek or Shakespearean hero who is of noble birth but "A Professor of Phonetics" (Morgan, 1980). The whole preface seems like an introduction to a preliminary linguistic class. In Act I, we are acquainted with the appearance of the flower girl by Shaw, as "She is not at all a romantic figure (Shaw, 1959, p. 15). No pseudo sentimentalism is attached to her description. The setting is heavy summer rain. According to A Dictionary of Literary Symbols, rain stands for "a synecdoche for all bad weather and thus a symbol of life's unhappy moments" (Shaw, 1959, p. 167). Rain is an intersecting point. The element brings different people together. The unknown fear persists from the first act, "They'll take away my character" (Shaw, 1959 1. 20) is heralding the imminent events. The romance starts deconstructing from the first meeting. There is no flash of lightning or violin music playing as the first meeting of the flower girl and the note-taker. The cupid has missed its arrow, as no chemistry is seen. The flower girl's "Oh, boo-hoo-oo-" (Shaw, 1959, 1. 22) is funny and hilarious, unlike fairytale romantic protagonist Cinderella, Snow White, Rupenzel, who are outwardly graceful with their rhythmical speeches.

The repetition of "I'm a good girl, I am" (Shaw, 1959, 1. 23) is a reminder of the reassurance. Respect has always been a priority. With the wounded feelings, she retorts, "He's no right to take away my character. My character is the same to me as any lady's" (Shaw, 1959, 1. 25). She is predominantly unintelligible in the first act. However, whenever the instance of her latent self-respect comes in, the meaning is translated. Shaw contrasts her "feeble defiance" (Shaw, 1959, 1. 26) sharply with Higgins' explosive attack "A woman who utters such depressing and disgusting sounds has no right to be anywhere- no right to live" (Shaw, 1959, 1. 26). Eliza looking up at Higgins "in mingled wonder and deprecation without daring to raise her head" (Shaw, 1959, 2. 27) is reminiscent of Galatea looking at her creator. Instead of a stereotypical stepmother, Higgins becomes the tormentor. "If you're naughty and idle, you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick" (Shaw, 1959, 2. 45-46). As a common flower girl, she lives independently and freely. In order to change her doomed fate, she compromises to life when she has to do what Higgins and Pickering tell her, but she is qualified to act well in any role life gives her. But when the final feast ends, Higgins and Pickering's irresponsible and casual attitude towards her makes her aware of her real identity— she is nothing but a tool for them to win the bet.

The ticking of the church clock throughout the play is significant. The indication of the moving dial "The church clock strikes the second quarter" (Shaw, 1959, 1. 28) is comparable with Cinderella, for whom time was a key factor in transformation. In Act IV, "The clock on the mantelpiece strikes twelve" (Shaw, 1959, 4.100), the time for the transformation, the only difference is, this time it is for real.

Act II begins with Higgins' laboratory's graphic details with a phonograph, a laryngoscope, a row of tiny organ pipes, lamp chimneys, tuning forks, the image of a human head, and wax cylinders (Shaw, 1959, 2. 32). It is a setting for a Frankenstein experimental laboratory where a new creation will be tried and tested. Shaw as a dramatist gives his perspective on Higgins "His manner varies from genial bullying when he is in a good humor to stormy petulance when anything goes wrong, but he is so entirely frank and void of malice that he remains likeable even in his least reasonable moments" (Shaw, 1959, 2. 33). The only relationship he can keep is of want- for his needs he "coaxes woman as a child coaxes its nurse when it wants to get anything out of her" (Shaw, 1959, 2. 36). "Be off with you" (Shaw, 1959, 2. 37). "Put her in the dustbin" (Shaw, 1959, 2. 41) shows Eliza's treatment of a guinea pig with no consideration for her feelings. Wounded and whimpering expression of "Ah-ah-oh-ow-ow-ow-oo!" (Shaw, 1959, p. 37) on being labeled baggage, turns into proper words later. Her cockney accent gradually gives away to refined, articulate sentences.

Her initial emotions are "half rebellious, half bewildered" (Shaw, 1959, 2. 38). Higgins and Mr. Doolittle have a similar attitude towards Eliza. She responds, "one would think you was my father" (Shaw, 1959, 2. 38), and Higgins replies, "I'll be worse than two fathers to you" (Shaw, 1959, 2. 39). Higgins lacks not only the personal tenderness Eliza craves but even the tact necessary to avoid hurting her repeatedly (Crompton, 1971). All the things are just the mirage, beautiful but unreal, like dreaming a dream. Not till that time she has a conscious version of herself. After thinking all over, she seeks freedom boldly and succeeds in achieving self-identity. Her awakening has been genuinely accomplished through her efforts and struggle.

Higgins attraction towards Eliza is repelling "[tempted, looking at her] It's almost irresistible. She's so deliciously low-so horribly dirty-" (Shaw, 1959, 2. 40) even Pickering wants to take her to the Shakespeare exhibition stating, "Her remarks will be delicious" (Shaw, 1959, 3. 87). The weapon Higgins uses for taming is degrading names "draggletailed guttersnipe" (Shaw, 1959, 2. 40), which always has a reaction-feeble or strong- depending on the resilience of Eliza. Mrs. Pearce points at it "You can't walk over everybody" (Shaw, 1959, 2. 41). Eliza becomes an easy target as a bet because she "doesn't belong to anybody-is no use to anybody" (Shaw, 1959, 2. 43).

The two women-Mrs Pearce and Mrs. Higgins- can see the problem with Eliza. Mrs. Pearce asks, "What is to become of her when you've finished teaching" (Shaw, 1959, 2. 43), and an instinctive reaction of Mrs. Higgins is "A Problem" (Shaw, 1959, p. 869), but the only difficulty for Higgins is "To get her to talk grammar" (Shaw, 1959, 2. 43). "Mrs. Higgins speaks for Shaw feminism as Doolittle for his socialism" (Grene & Booth, 1984). She identifies in the first meeting, "She's a triumph of your art and her dressmaker's ... You certainly are a pretty pair of babies, playing with your live doll" (Shaw, 1959, 3. 83-84). When Pickering inquires, "Does it occur to you, Higgins, that the girl has some feelings? HIGGINS [looking critically at her] Oh no, I don't think so. Not any feelings that we need to bother about.

[Cheerily] Have you, Eliza? LIZA. I got my feelings as anyone else" (Shaw,1959, 2.43). The word 'phonetic' homophone resonates with fanatic and is an apt description for Higgins.

Though belonging to the lower class, Eliza shows enough tact and tolerance to pursue her self-improvement but asserts herself when her overbearing mentor hurts her dignity. Eliza, then, gets to evolve by unveiling the basics of society, her consciousness, her environment, and, of course, her desires (Jaoolkar & Matkar, 2016). Her liberation begins with education under a typical patriarch, but she soon outgrows his expectation and prepares herself for an independent career. She protests being a mere guinea pig for his phonetic experiment and seeks autonomy. Understanding the characterization of Eliza as a new woman calls to align the propulsive forces that allow her to navigate within the defiance of morality, ethic, and conventional norms, which account for her devotion to receive the right treatment as she treats others (Dixit & Gautam, 2014). Eliza's real transformation is the maturing of her personality. More startling is her decision to swap sexual roles. Instead of being dependent on her husband's income, Eliza offers to act as breadwinner and provide for Freddy after marrying him.

Mrs. Higgins understands her son's temperament when she exclaims, "Well, you never fall in love with anyone under forty- five" but Higgins responds, "Oh, I can't be bothered with young women ... Besides they are all idiots" (Shaw, 1959, 3. 70). "Eliza is treated as a property by Higgins and Pickering. They are fascinated by the game of transforming her into a lady and refuse to consider the human implication of that game" (Grene & Booth, 1984). Eyes are the true reflectors of one's self. Mrs. Eynsford Hill acknowledges the faint glimpse of a flower girl from her first meeting, "I remember your eyes" (Shaw, 1959, 3. 77). Eliza does not want to live with Higgins as a servant, sectarian, and protegee, the roles Higgins wants her to play (Morgan, 1980). When Mrs. Higgins asks about her status in the house, the answer Higgins supplies is "she's useful. She knows where my things are, and remembers my appointments" (Shaw, 1959, 3. 84). After the success of the garden party, the climax seems to end, but that is only the beginning.

Shaw reassures the readers that Eliza has won the bet for Higgins (Shaw, 1959, 4. 100). "Thank God it's over!" and the "It was a silly notion: the whole thing has been a bore" (Shaw, 1959, 4. 102) are the magic words for the illusion of the fairy tale to be broken. Shaw effectively forecasts the rebellion through Eliza's face expression "her dark eyes and hair," "her expression is almost tragic," "brooding and silent," "beauty becomes murderous" (Shaw, 1959, 4. 100-103). In the beginning, Eliza seems as if she is a ghost with no physical substance, and it takes the reader by surprise when she hurls his slippers at him on his repetitive inquiry "where the devils my slippers are" (Shaw, 1959, 4. 101). This time she is addressed for a need, and her instant reaction is violent. Still, then she gives in, "I don't understand. I'm too ignorant" (Shaw, 1959, 4. 105). Even after she has successfully passed the test of the garden party, she is still not fully human-as is indicated by her attempting a "bargain in affection" (Mayne, 1967, p.77). With Higgins, she is trying to exact love from him in return for fetching his slippers and making herself generally as indispensable as possible.

But she soon becomes conscious when she questions, "What am I fit for? Where am I to do? What am I to do? Whats to become of me" (Shaw, 1959, 4. 106). Key Concepts in Cultural Theory defines self as "The notion of the self is invoked as soon one asks a question like 'Who am I?'" (Edgar, 2005, p. 346). And she answers, "Now you've made a lady of me I'm not fit to sell anything else" (Shaw, 1959, 4. 107). There are a lot of questions in act IV as submission has given way to inquiry. Through this realization, Shaw exposes the unlikeness of romance contrary to popular expectation. Unable to identify the mythic controlling pattern, actors and audiences were unprepared for and unsatisfied with the feminist thrust of Eliza's decision to leave Higgins. The popular interpretation changes the focus of the ending: it elevates Higgins and reduces Eliza "the transformer over the transformation" (Kaufmann,1965, p. 39-44). Important symbols in the play, i.e., switching on/off light, door banging, ring flinging, and slippers throwing, all points towards the new powerful defiance in contrast to a feeble one. Higgins tries to redeem his image by condemning Eliza by comparing human relations and commodities, but he contradicts his statement in Act V, "I paid five pounds for her" (Shaw, 1959, 5. 122). Michael Holroyd states in "The History of Pygmalion," The faint poignancy of the ending lies in the half-emergent realization that there is to be no satisfactory marriage for this Cinderella. At the same time, a feminist reading tells us that Higgins cannot be approved as a husband (Holroyd, 1998, p.439). The play's climax resolves identity confusion. Higgins's selfish attitude is the final catalyst for Eliza's self-realization.

In Act V, we can see Eliza, who is calm, self-possessed, and composed. Her language is refined. On the other hand, Higgins's language and grammar are perfect, yet he needs to take a course in etiquette and manners. The kept in her article, gives suggestions for men on behalf of women to ensure the peaceful co-existence of Venusians and Martians on Planet Earth and take language classes on using appropriate adjectives with appropriate nouns or one-on-one sessions for men on how to decipher whether she's emotional or just like a good cry (Ferber,1999, p.185). The final speeches of Eliza show sagacity and first-hand experience. She points out, "the difference between a lady and a flower girl is not how she behaves, but how she is treated" (Shaw, 1959, 5. 127). Eliza achieves freedom from societal constraints and gets the ability to explore her personality, goals, and beliefs.

Like Eliza, Violet in Boucicault's play Grimaldi; or The Life of an Actress (Bentley,1965) is a Covent Garden flower girl. Grimaldi's transformation of Violet the flower girl into Violet the actress in a spirit of paternal benevolence was designed to provide her with a vocation and a way of life. The title of both plays refers to the transformer rather than the transformation on which the action focuses (Irvine, 1963; Innes et al., 2002).

Higgins is a self-possessed bachelor who finds people interesting but their dialects fascinating. Eliza resists the determination of her identity within these models by highlighting the very processes of its construction. The position of a woman has always been a volatile issue. Economically, socially and psychologically, women are shown to be dependent on men, especially in the institution of marriage and motherhood (Bentley, 1965). The disappointment with Higgins triggers her awakening. The puppet has become the puppeteer, acquiring its soul by stepping out of the garb of an artificial duchess.

Higgins trains the flower girl by offering her chocolates and drilling to teach phonetics. Part of the self-the creator, thinker, questor- is experienced as monstrous, as outside of the self, and the woman attempts to cut it off from awareness altogether, to banish it into the unconscious. The risk of Pygmalion being a typical romance is that Eliza will not achieve her emancipation. As Gisela Labouvie-Vief comments: "In identifying herself as 'feminine,' the woman does need to learn to surrender those attributes that are culturally labeled as 'masculine,' including her claim to knowledge and achievement. Interpersonally, and culturally, becoming feminine requires that the woman renounce her sense of agency and consciousness" (Gaur & Ringo, 2004, p. 43). At the beginning of the play, her famous cockney outcry expresses her mingled bewilderment and fear in the face of pressures on her which she cannot resist and does not understand (Simion, 2014). Her final transformation takes place only when she asserts purposes of her own that are not born of intimidation. Knocking Higgins off the god-like perch from which he has viewed her only as an object, awakening his anger and genuine human concern for her for the first time. The "squashed cabbage leaf" has now become, as Higgins puts it, a "consort battleship." The military metaphor is significant. Liza is fully human because she is now prepared to engage on equal terms with Higgins in warfare of wills (Edgar & Sedgwick, 2005).

Shaw's play is a deliberate inversion of classical myth. Ovid's Pygmalion turned a statue into a human being. "Galatea never does like quite Pygmalion: his relation to her is too godlike to be agreeable " (Elam, 2019, p. 156). Eliza is not yearning after god-head; she likes Freddy Eynsford Hill. Essentially Liza Doolittle is transformed from a subhuman flower girl truly into a human being because she shakes off her fears, develops a will of her own, and can meet Higgins, as an equal, in the strife of wills which is the human condition.

CONCLUSION

George Bernard Shaw's *Pygmalion* is a play with creative expressions and has the potential for thematic and linguistic interpretations. *Pygmalion* illustrates the issues of gender roles and self-identity. The researcher analyzed struggles for women's self-identity in a patriarchal society. The insights based on feminist analysis of Pygmalion presented in this paper can be a model for other researchers in the interdisciplinary fields of language and literature to apply similar approaches to analyze literary texts. This research is a study of Shaw's Play Pygmalion viewed from a feminist perspective. This study examines Eliza's character in Bernard Shaw's play Pygmalion and her construction of self through the deconstruction of romance in the play. The paper also illustrates that Bernard Shaw in *Pygmalion* has used the gradual transformation of raw language into eloquent speeches in alignment with the personality changes of Eliza. In the past, many researchers have contributed articles on the thematic analysis of *Pygmalion*. At the same time, this paper approached the play from a linguistic as well as thematic viewpoint and provided insights for other researchers in the field. Thus, this study aimed at women's awareness about their repressed rights and resistance in social and political contexts.

LIMITATION AND STUDY FORWARD

The study was delimited to the analysis of play Pygmalion with thematic and linguistic interpretations. For future research, it is recommended that the text may be explored from the perspective of cultural studies and comparative analysis.

IMPLICATIONS OF THE STUDY

The study can pave the way for the understanding of women's power roles. This paper may also prove helpful in challenging contemporary misconceptions about women and highlights the importance of struggle and self-determination in shaping one's personality and character according to one's wish.

ACKNOWLEDGEMENT

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