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the limitations of the thesis, the *Pygmalion* of George Bernard Shaw is a drama with imaginative expressions and has the capacity for thematic and linguistic interpretation. In the past, several scholars have contributed papers to *Pygmalion's* thematic study although this paper has approached play from a linguistic point of view and offered insights to other field researchers.

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sections of people living in contemporary society. To familiarize the context of the play, the playwright prefers familiar terms such as "THE NOTE TAKER," "THE FLOWER GIRL" and "THE GENTLEMAN" and thus maintains an aura of secrecy before disclosing the true identities of these characters to the reader. The similarity of everyday names, however, makes the gestures of characters recognizable to readers. Many of the performances have the ability for multiple meanings and can thus be affordable for classroom discussions in ESL/EFL classrooms. ESL/EFL teachers may also use selective dialogues to facilitate classroom engagement among students. Because these dialogues are composed of terms that pave the way for suitable syntactic constructs at the sentence level, they can be a source of vocabulary input for ESL/EFL students because they have the capacity for imaginative interpretations using the target language. Logic and logic in the arguments and conversations between characters also appear to have an auditory impact due to the use of non-verbal signals and their intensity in conveying the desired thought specifically to the reader. The revelation of uneasiness, indignation, apprehension, annoyance, critique, aggression in the language of dialogue, lets readers empathize and sympathize with the characters.

CONCLUSION

The perspectives focused on the linguistic interpretation of Pygmalion discussed in this paper can be a model for other scholars in the interdisciplinary fields of language and literature to extend related methods to the study of literary texts. In addition, the study of syntactic constructs for the derivation of underlying meanings and the recognition of grammatical groups of words may be ingenious feedback for ESL teachers to adopt related strategies when discussing literary texts in ESL classrooms. As stated earlier in

Higgins to Ezra D.Wannafeller. It connects the thematic context of the play, showing how a casual observation of the written script of eminent personalities in society can alter the fate of the individual.

Suitability of syntactic constructs in dialogues to improve the English language abilities of ESL students

In Pygmalion, dialogical constructs of uncommon word order make the dialogue impressive for the reader. These systems can be a source of language feedback to ESL undergraduates. In addition to the contextual meaning of the text, the Pygmalion scripted dialogues may be a valuable aid for immersive classroom sessions. As Weigand has pointed out [17], speech acts expect readers to use their analytical reasoning skills to understand and evaluate the underlying meanings of dialogic words. George Bernard Shaw uses terms such as “creature,” “claws” and “cat” to intensify the acts of the play and create an impression on the readers’ minds. The syntactic constructs provided in the form of Pygmalion dialogues can be used by ESL/EFL teachers to build classroom exercises such as lexical sets and other vocabulary-related communicative activities from which students can be trained to produce relevant and meaningful sentences. However, in most colleges throughout the Telangana region, Pygmalion studies are restricted to advanced English language courses and remain unexplored by students of science and engineering.

Investigating the linguistic dimensions of dialogical language

In Pygmalion, an overview of the dialogic interactions between the characters of the play reminds readers of how different parts of people used English to communicate their thoughts and emotions during the Victorian period. The systemic patterns of discourse, through their semantic efficiency, convey the vivid realities of various

In the opening scene of the play, the playwright creates suspense by concealing the identities of the characters with unidentified names, such as the note-taker, the flower girl, and gentlemen, and as the action of the play progresses; the readers get to know the true names of the main characters, such as Higgins, Pickering, and Liza. The concealment of names acts as a tactic to keep readers excited about the dialogues that follow, thus generates more excitement in uncovering later changes in the play.

In the opening scene of Act V, the playwright ends the suspense created by the end of Act IV with the abrupt departure of LIZA from the home of HIGGINS. The playwright puts together all the lead characters of the play at MRS HIGGINS, and the dialogue between these characters highlights the ordeals of DOOLITTLE and LIZA following their transition to a higher status in society. DOLITTLE and LIZA suspect Prof. Higgins of their involvement in the transformation of their lives. The father and the daughter suspect Prof. Higgins of undue involvement with their personal lives. The English lessons LIZA has learned have boosted her standing in society, but she believes that her suffering has risen. On the other hand, DOLITTLE believes that the undue importance of its stature has often given rise to difficult circumstances due to which it fails to hold up the aspirations of society. The phonetic lessons that LIZA learned from Prof. Higgins and the "silly joke" in his letter to Ezra D. Wannafeller that DOLITTLE is the "most original moralist in England at the moment," again by Prof. Higgins, though a good aspect to be praised, make their career direction very difficult. The playwright skillfully composes the dialogues, combining the interpersonal patterns and the spoken voice of LIZA. DOLITTLE is originally added in Act II, and then again in Act V., It is found in Act V where he expresses his protest at the relation of his name to the letter written by Prof.

the opening scene of the play lead viewers to construct conceptual impressions of a scene where people are found to interact regardless of their proximity to each other. To make the dialogic meaning understandable to readers, Bernard Shaw offers extensive details on the scene in which the characters interact with each other. Shaw's approach to writing dialogues for Pygmalion is somewhat close to that of Weigand[1], where it notes the misunderstandings that can arise in speaker/listener communicative situations can be corrected until the meaning of the word is grasped in the sense of dialogic conversation. The opening dialogue started by THE DAUGHTER with her mother in Act I of the play is related to weather conditions. A description of the environment with a dialogic language specific to the context adds coherence to the behavior of the players. The familiarity of contextual dialogues and the use of everyday terms, such as the mother, the daughter, the bystander, the flower girl, the gentlemen, and the note-taker, make the dialogue between these characters comprehensible to the reader. Furthermore, the playwright skillfully incorporates dialogues into the environment in which characters participate in verbal exchanges on topics related to time, travel, weather patterns, geographic position, and wealth, giving readers hints of their economic status and social history.

Characters such as THE Cynical BYSTANDER and THE BYSTANDERS GENERALLY, though considered irrelevant characters, as their positions and presence in the play remain temporary, but their gestures signaling their intervention create a dramatic effect due to the sarcasm. Their sudden and unexpected pronouncements also pave the way for aggravating the confusion between the main characters of the play. The use of daily terms such as "business," "promotion" and "insult" exposing the rage of the viewer lets the ESL/EFL readers imagine the scene and link it to real-life circumstances.

The purpose of George Bernard Shaw to include a preface and a sequel to the drama, while restricting readers to informed guessing about the past and future acts of the play, provides an understanding of the various circumstances that readers are likely to encounter at different stages of the drama. The background meaning that Shaw presents in the preface serves as a guide to all five acts of play in which the reader's attention is drawn to how the characters use words to express their views and feelings. The mechanisms of dialogic dialogue help to satisfy the purpose of the playwright to offer a practical representation of the situation in which the characters reside. These dialogic constructs coincide with the opinion of Wigand [1] that playwright-composed utterances must be situationally appropriate and fit the cognitive levels of the reader. The playwright cleverly incorporates the behavioral trends as well as the cockney spoken by THE FLOWER Child, making the dialogue accessible to the viewer.

In comparison, the facial gestures and the emotional state of THE NOTE TAKER during his conversation with THE FLOWER Child, mentioned in the present tense," opens his book and keeps it steady," produces a visual effect and introduces the scene more clearly to the readers. The capacity of the playwright to explain the body gestures, emotional states, and acts of characters using plain language phrases makes the text applicable to the classrooms of the ESL (English as a Second Language). The syntactic form of the dialogic language can be a valuable aid and can serve as a language input for the students of the ESL/EFL.

The way the playwright connects the play's dialogic acts and makes them understandable to audiences.

Visual and auditory representations that the playwright depicts in

of a dialogue with communicative intent, often very long as observed in DOLITTLE's utterances, and the reactive gestures of other characters, make the dramatic text imitate the style of spoken discourse. The dialogues written by Bernard Shaw in Pygmalion are consistent with the philosophy of Feller[14], in which she pointed out how two distinct forms of behavior, namely initiative and reactive voice, make dialogical dialogue more substantive. Initially, the playwright presents roles with names such as The Flower Girl Candidate, The Gentlemen Candidate, and the Notice TAKER Candidate. It deviates from the procedure that people observe in their daily lives, in which the effort to present an outsider to the audience requires, first, the presentation of a real name and then a thorough explanation of the social and professional history of the person. In real-life circumstances, as the person is presented to the public for the first time, it is a tradition to present their academic and technical qualifications. In Pygmalion, however, readers need to use inferencing skills to recognize the positions and duties of characters because Bernard Shaw presents them with anonymous titles that are very familiar to readers. Bernard Shaw induces curiosity and anticipation in the reader's mind, so the desire to discover the happenings between the characters makes readers more focused on their reading experiences. The playwright raises the dramatic rhetoric of the play to make it appeal to the intelligence and sentiment of the reader. The tone of initiative and reactive voice, in which the characters engage to express their thoughts and thoughts, allows readers to interact through new language phrases. These terms can be used to convey consensus, conflict, laughter, sarcasm, indignation, annoyance, irony, and dispute, too.

Dialogic dialogue effectiveness in the execution of communicative tasks such as verbal and non-verbal actions

DISCUSSION OF FINDINGS

Relevance of Weigand's [1] theoretical criteria for determining dialogical discourse

In the opening lines of "Pygmalion preface," George Bernard Shaw says, "Pygmalion needs, not a preface, but a sequel"[13]. It correlates with Wiegand's theoretical observations [14], which claim that claims are based on the point of view of the speaker and are to be viewed as a communicative way of supporting the point of view of the speaker and can be judged differently by various individuals. While Bernard Shaw disagrees with the notion of a preface, he proceeds to offer a detailed history of the factors behind the decline of spoken English and the need to resolve this problem by native Englishmen. After the conclusion of Act V, the playwright introduces a continuation to the chain of events that take place in the lives of Liza, Freddy, Pickering, and Higgins. Bernard Shaw claims that after the end of Act V, readers can expect a romantic relationship between Higgins and Liza. The purpose of the playwright to regulate the communicative movements of the reader, while not appreciable, contributes to the introduction of the "sequel" at the end of the drama. In the sequel, Shaw provides various points of view that his readers may foresee and makes crucial statements to present his point of view as an appropriate conclusion to the story.

Dialogical dialogue effectiveness in the success of communicative functions such as initiation and reactivity

In Pygmalion, dialogical interactions between characters make acting very believable, since the playwright engages audiences to absorb themselves into the process of making common contexts relevant as they journey through the realities that people from diverse walks of life face during the Victorian period. The beginning

In Act V, as soon as DOLITTLE notices HIGGINS, he becomes nostalgic, and when Mrs. HIGGINS asks about her present state of dissatisfaction, DOLITTLE expresses negative feelings and holds HIGGINS accountable for raising his rank to the middle class. The phrases “ruined,” “destroyed,” “tied” and “delivered” signify separate portions of the speech with “-ed” endings. The terms “deconstructed,” “tied,” and “delivered” are verbs, while “ruined” is an adjective. The phrase “Middle-Class Morality” when objectively analyzed and applied to DOLITTLE’s past life gives readers the impression that he was happy in the past. The allegations made by DOLITTLE also demonstrate how lazy people, when promoted to a higher status, whine about carrying out their current professional duties and feel dissatisfied about being granted a higher status in society. To expose the transition of DOLITTLE’s career, the playwright initially induces a sense of mystery and ambiguity in the minds of the interlocutors, but still intermittently exposes realities that exist as a surprise to others interlocutors as well as to readers.

DOLITTLE’s dialogic gestures help to satisfy the intent of the playwright to elicit interest in audiences, where the acts of the play by verbal interactions between characters offer clues about beliefs, self-images, and expectations that affect various groups of people in society. The intensity and use of dialogic expressions “Oh! Drunk. Drunk! am I, huh? Mad! am I, huh?” though very plain in form and structure but quite creative in style, Bernard Shaw’s literary shrewdness shows that dialogue is practical and entertaining for readers. The wit in the DOLITTLE dialogues also illustrates the realities of Victorian life and culture.

the transition of DOLITTLE from a slum-dweller to a respectable role. However, DOLITTLE is found to be dissatisfied with his present social standing as he finds it an obstacle to his personal space and therefore criticizes HIGGINS for bringing him to a higher social stature. In the aftermath of LIZA's disappearance from HIGGINS' house in Act 5, the playwright transfers the reader's focus to DOLITTLE. The dialogic interaction in which LIZA and HIGGINS are shown to have awkward verbal interactions at the end of Act IV leads readers to be in a state of anticipation over the acts that may follow in Act V.

When readers move on to Act V, they are supposed to conclude from the lines of dialogue about the disappearance of LIZA from the house of HIGGINS. At the beginning of Act 5, the playwright portrays the arrival of HIGGINS at the house of Mrs. Higgins, calls the police, and then conveys to MRS. HIGGINS is about the abrupt escape of LIZA from the house of HIGGINS. To make the acts of the play believable and enticing, the playwright accurately compares the scenes of the play from the disappearance of LIZA to the arrival of DOLITTLE. It is quite puzzling, though, to learn acquaintance between MRS HIGGINS and DOLITTLE. In the initial appearance of Act II, DOLITTLE reveals the source of knowledge to enter the house of MR HIGGINS, but in Act V, it is interesting to remember that there is no sign of his previous encounters with MRS HIGGINS, but the playwright unexpectedly brings him to the doors of the house of MRS HIGGINS.

Datum, ACT V

MRS. HIGGINS. But what has my son done to you, Mr. Doolittle?

DOOLITTLE. Done to me! Ruined me. Destroyed my happiness. Tied me up and delivered me into the hands of middle-class morality. (Shaw, [13], ACT V, P. 108-109)

is considered to be both professional and well-mannered, which is why LIZA learns to lead a civilized life under the oppressive circumstances of HIGGINS. In the play, Bernard Shaw initially depicts LIZA as a flower girl who makes a living by selling flowers in the streets. However, on the other hand, HIGGINS is described as a phonetician in the scholarly world. The forms of speech and the personality characteristics of each of these two characters, emerging from different cultural backgrounds, frequently contribute to contrasting circumstances for each of the interlocutors, making it impossible to accommodate the social nature of each other. While LIZA cooperates to develop her proficiency in spoken English, she frequently rebukes HIGGINS for her personality traits of not caring about her emotions and treating her like a machine. On the other hand, LIZA appreciates PICKERING for referring to her as “Miss Doolittle” and for “a hundred little things” that taught her to form the social mannerisms required for a civilized society. The playwright also sheds light on the value of combining verbal and non-verbal interactions to improve interpersonal ties.

Language use and Misunderstanding

Weigand [1] pointed out that it is not only by understanding one another’s words that human beings comprehend one another but also by having various ways of understanding since the use of language also accepts misunderstandings. The interlocutors can solve misunderstandings because they can correlate as well as negotiate their interests, roles, and roles. Weigand claims that, in the method of clarifying difficulties, they are correcting their misunderstandings and their lack of comprehension.

Act V is a discovery of the chain of events leading to the abduction of LIZA from the home of HIGGINS. The playwright also points out

mean in different situations. She points out that human beings exhibit an exceptional human potential called “competence-in-performance” and that the societal atmosphere is partly influenced and partly defined by human existence. Weigand points out that human beings and their purposes, desires, and capacities are the core reference point of competence-in-performance, and also provide all parameters that affect human behavior, such as human existence and motives. Dialogic conversations between characters show how individual communication patterns affect listeners to alter their attitudes. In the talk, Liza tells Pickering of his respectful demeanor when addressing her and admits that the word “Miss Doolittle” made her feel good and congratulated him for his mannerisms.

Datum, ACT V

LIZA [continuing] It was just like learning to dance in a fashionable way: there was nothing more than that in it. But do you know what began my real education?

PICKERING. What?

LIZA [stopping her work for a moment] Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me. [She resumes her stitching]. And there were a hundred little things you never noticed because they came naturally to you. Things about standing up and taking off your hat and opening doors— (Shaw, [1] ACT V, P. 117)

While dialogic language is a reference to the attitude of PICKERING towards LIZA, HIGGINS also differentiates its skill in phonetics and its personality traits. The playwright points out that while HIGGINS is capable of spoken English skills, his personality characteristics tend to be an obstacle to interpersonal contact. However, PICKERING

Datum, ACT IV

HIGGINS [looking at her in cool wonder] The creature IS nervous, after all.

LIZA [gives a suffocated scream of fury, and instinctively darts her nails at his face]!!

HIGGINS [catching her wrists] Ah! would you? Claws in, your cat. How dare you show your temper to me? Sit down and be quiet. [He throws her roughly into the easy chair]. (Shaw, 2018, ACT IV, P. 96)

The above dialogical interactions between the characters reflect a development from Higgins' reaction to the unusual behavioral response of LIZA hurling slippers at him. The playwright deliberately deviates from the syntactic rules to capitalize on "IS" to remind the reader of the tone of voice and to make the particular phrase understood by a louder voice to suggest that the interlocutor is speaking to the present state of mind of LIZA. The use of the term "creature" by HIGGINS, comparing the actions of LIZA with the actions of an entity, further damages her feelings. The playwright describes LIZA's reactionary campaign with exclamation signs "!!". The composition of the "Claws in, you cat" structure reminds readers of the sharpness of the ELIZA nails and the severity of the fracture or bruising, and the actual pain that HIGGINS has endured. The original use of "creature" is further linked with "cat" to make the behavior of ELIZA look best.

Integrating competence and performance

Weigand [1] claims that the capacity of human beings to communicate combines with other capabilities, such as comprehension and thought so that they are mindful of the need to differentiate between what is meant and what actual social beings

phrases such as “I picked up a girl,” “any girl has picked you up?” and “I’m not referring to a love affair.” The romantic diction of the words “picked up” and “picked you up?” (criticizing/correcting behavior), differentiating the expected meaning, makes the dialogic language more successful. These comments often increase consciousness among readers about their use in various communicative contexts.

Utterance and communicative purpose

According to Weigand [1], pronunciations can be categorized as overt, indirect, or idioms of expression, but these speech acts are not technically similar but vary as to how they express a communicative intent. The literal sense of the sentence is understood in the act of direct expression, while the act of indirect speech extends the method of inferencing to the interpretation of meaning. Weigand points out that the literal meaning of the word is blocked in the language act of expression because the meaning is realized in the entire sentence. The communicative roles of these speech acts can only be understood if the listener or the reader has a certain level of expert expertise needed to interpret the utterance of the text.

In Act 4, the imaginative composition of the playwright’s dialogic vocabulary, to escalate the emotional disruptions of the interlocutors in a physical confrontation, achieves the desired effect, when the characters find themselves sharing the rhetoric of rage, resentment, superiority, and disillusionment. The effectiveness of the playwright in portraying non-verbal words in square brackets has an influence on conversation and the non-verbal acts direct the viewer to construct symbolic representations, either to empathize or to critique the attitudes of the interlocutors. The strength of the non-verbal clues given below shows how readers go beyond the textual sense of inferences.

the interlocutors would be very complicated due to the individual variation in cognitive context. Consistency will, however, be reached where these open points can be quickly corrected by a cooperative effort at interpretation. Weigand points out that a cooperative effort should not apply to the literal meaning of an expression, but to consider the meaning of a word in the sense of a dialogic conversation, i.e. its communicative purpose and proposition. In Act III of *Pygmalion*, the HIGGINS character is keen to test the usefulness of the pronunciation lessons offered to the ELIZA. To test her ability in conversation, HIGGINS advises her mother, Mrs. HIGGINS, to provide Eliza with a platform to communicate with a group of people who can speak the language properly.

Datum, ACT III

HIGGINS. I must. I've a job for you. A phonetic job. MRS. HIGGINS. No use, dear. I'm sorry; but I can't get round your vowels; and though I like to get pretty postcards in your patent shorthand, I always have to read the copies in ordinary writing you so thoughtfully send me. (Shaw, 2018, ACT III, P. 68)

In Act III, the playwright introduces MRS HIGGINS scolding her son, HIGGINS, for interference as an unwelcome visitor during his free time at home. Yet HIGGINS makes it clear that "I have a job for you. The phonetic job" and MRS HIGGINS responds to the literary sense of the phrase and communicates its reluctance to consider the bid due to previous contact with HIGGINS. Mrs. HIGGINS' understanding of the term "A phonetic job" opposes the opinion of HIGGINS, since MRS HIGGINS feels that she does not have the requisite competence to assist HIGGINS in his professional duties as a phonetician. To make a "cooperative effort" to make the interlocutors understand each other, the playwright is making strides in writing dialogical

to take English lessons from Higgins to satisfy her dream of being working as a lady in a flower shop. Claiming to Eliza as his daughter, DOLITTLE insists on engaging with Higgins. Yet Higgins is shocked to hear about the arrival of DOLITTLE and wonders how he came to know about the existence of Eliza.

Datum, ACT II

HIGGINS: Then how did you know she was here? DOOLITTLE ["most musical, most melancholy"] I'll tell you, Governor, if you'll only let me get a word in. I'm willing to tell you. I'm wanting to tell you. I'm waiting to tell you. (Shaw, 2018, ACT II, P. 53-54)

Structures like "I'm willing to tell you that. I want to remind you that. I'm waiting to tell you," show the playwright's ingenuity in integrating literary temperament into dialogical expression. The insertion of the term "native" in the expression "wood notes wild" signifies a particular reference to a vernacular dialect spoken in slum dwellings. The words "natural gift of rhetoric" and "sentimental rhetoric" convey the linguistic power of DOLITTLE to manipulate others and to conceal its true nature. The original use of the term "rhetoric" after the preposition "of" brings a distinct meaning to the expression "sentimental rhetoric." However, these terms have a synonymous connection and a person who has the innate skill of being rhetoric may exploit his ability to control others. In addition, readers are told that the linguist will recognize the "mendacity and dishonesty" of a person by his or her voice.

Discourse and Coherence

Weigand [1] believes that in a communicative circumstance of the speaker, the behaviors of the person can be open points where a disagreement exists. She points out that comprehension between

The phrase, 'Shut up' to the point, while perceived to be an ill-tempered response, offers the qualitative hints of non-verbal elements to the voice of the NOTE TAKER with background awareness of the sound of the phrase. The action of the NOTE TAKER to make notes of the utterances of the FLOWER GIRL leads to a verbal confrontation between the two parties. The expression "my words" (standard form) implies the possession of unique frameworks that THE FLOWER GIRL has already created and subsequently exposed as THE NOTE TAKER "Cheer ap, Keptin; n' haw ya flair orf a pore gel" (cockney) is evidence of the presence of regular and cockney varieties during the Victorian period. The study of the dialogic language in Act 1 of Pygmalion shows differences in the expressions of THE FLOWER GIRL. The structure of the cockney in the dialogues of THE FLOWER GIRL serves the function of the playwright to show that the demographic context is a cause for this diversity, although, on the other hand, the expressions of THE FLOWER GIRL that conform with the rules of the traditional English language are professional.

Expression and Meaning

According to Weigand [1], language communication has the ability to be used differently by both the speaker and the audience due to variations in cognitive skills such as reasoning, comprehension, understanding, and judgment. Weigand pointed out that there are sentences "with great seriousness" and "with high seriousness" are examples of the disparity in use, rather than the difference in meaning. It believes disparity in use, rather than the difference in meaning. It believes that the laws applying to these sets of expressions promote their implementation through the principle of freedom of choice. In Act 1, Bernard Shaw introduces the main characters of the play and pushes on to Act II, where Eliza agrees

third act of the play, “the postcards which Mrs. Higgins describes are such as I have received from Sweet [13]”. In Act III of Pygmalion, it is learned that Mrs. Higgins said to her son, Mr. Higgins, “Although I like to get some pretty postcards in your patent shorthand, I always have to read the copies in ordinary writing that you send me so thoughtfully.”[13]. In these dialogic acts, Shaw illustrates the mean mindset of phonetics during his generation who used phonetic scripts for correspondence. It is quite ironic that even the educated class finds it difficult to decode phonetic scripts, but they tend to read texts that are written in the English alphabet.

In Act 1, Bernard Shaw first conceals the identity of the main character Prof. Higgins and reveals him as a note-taker. The playwright offers a pictorial view of the momentary acts that characters perform in their experiences. In Act 1, contextual hints in square brackets “[overbearing but good-humored]” (Application) give supplementary knowledge to readers about the temperament of THE NOTE TAKER, thus connecting the non-verbal movement of the interlocutor to the reader’s thinking method.

Datum, ACT I

THE NOTE TAKER [overbearing but good-humored] Oh, shut up, shut up. Do I look like a policeman?

THE FLOWER GIRL [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just shew me what you have written about me. [The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. What is that? That ain’t proper writing. I can’t read that. (Shaw, 2018, ACT 1, P. 19)

talking to a stranger and wished to be pleasant. (Shaw, 2018, ACT 1 P. 16)

The dialogic speech between the characters shows the heightened interest of THE MOTHER to discover her son's friendship with THE FLOWER GIRL. The word, "Young gentleman's name PARY expresses THE MOTHER's tone of disclosing her son as someone respectful and well-educated amid his earlier impolite act of knocking the basket of THE FLOWER GIRL. The initiative of THE MOTHER to recognize Freddy as her son sparks a reactive move from THE FLOWER Child. THE MOTHER's desire to know how THE FLOWER GIRL knows the name of her son as Freddy compels her to take the next step of shedding sixpence and buying flowers from THE FLOWER GIRL. The playwright points out how the conversational expression, if not recognized by the audience, can be a source of skepticism in a given communicative situation. In the utterance of THE FLOWER Child, the playwright deliberately scripts the expression "if you were talking," leading to the grammatical inaccuracy of the use of the verb 'was' instead of 'was'.

Speech act and cognition

According to Weigand [1], a playwright must use vocabulary and create situationally acceptable speech styles. She points out that the communicative constructs a playwright composes in the form of dialogues can trigger a cognitive reaction from readers. Weigand [1] suggests that dialogues frequently collapse into a certain form of a sentence when the playwright manipulates the constructs to make them seem dialogic and connect the actions of the play with the perceptual ability of the readers. In the Preface to Pygmalion, George Bernard Shaw makes a sarcastic reference to the contributions of his contemporary phonetic, Henry Sweet, and points out that, in the

enrich readers thanks to their metalinguistic eloquence. The present thesis reflects the analytical structure proposed by Weigand [1] for the examination of the exchanges of characters in the Pygmalion of Bernard Shaw.

DATA ANALYSIS

Initiative and Reactive Speech Acts

In Act I of the play, Shaw masks the true names of the characters and introduces them to the readers as "THE MOTHER," "THE DAUGHTER" and "THE FLOWER GIRL." He unveils the social identity and economic context of the protagonists. The familiarity of the positions and duties of mother and daughter makes the dialogue vocabulary acceptable to readers. The preference of a certain type of communication in a given situation also depends on an individual's familiarity or strangeness. Feller [14] points out that Weigand based its theory on the initial speech act and the reactive speech act, which are known to be technically two distinct forms of action. According to feller, the initiative speech act makes a pragmatic argument, whereas the reactive act is supposed to satisfy the claim. In Pygmalion, the initiative and the reactive voice between the speakers show differences in the use of the English language during the Victorian period. Interlocutor comments provide the reader with hints as to the nature of cockney and Standard English. In Act 1, the interlocutors communicate with each other in the middle of intense summer rain.

Datum, ACT I

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

THE FLOWER GIRL [protesting] Who's trying to deceive you? I called him Freddy or Charlie same as you might yourself if you were

Description of the Data

The primary source of evidence for the present analysis is the dialogical interchange of characters in George Bernard Shaw's *Pygmalion* Grant, the British drama of the early 20th century. Relevant dialogical exchanges of drama are provided in their original form for data analysis. The play was set at the end of the Victorian era, and the conversation between characters shows various facets of social life in England. It's a five-play with a prefaced and a continuation. Significant characters in the play are Professor Henry Higgins, Colonel Hugh Pickering, Eliza Doolittle, Alfred P. Doolittle, Mrs. Pearce, Mrs. Higgins, and Freddy Eynsford-Hill. The names of the characters are given in capital letters in the sourcebook so that the same protocol is followed when referring to the characters in the data analysis and the discussion section. The basis for the review and interpretation of the data in this essay is the quotations cited in its original form, which is the reprinted edition of *Pygmalion* by Shaw [13]. The dialogues shall be examined based on the dialogic values outlined by Weigand [1].

Application of Weigand's [1] theory for data analysis

Weigand [1] in *Language as a Discourse* (S.Feller. Ed.) suggested relevant concepts such as the dialogic principle and the principle of behavior for dialogical study. According to her, speech actions are mutually dependent on one another when they fulfill communicative roles such as initiative or reactivity. In Bernard Shaw's *Pygmalion* Awards, the study of dialogic interactions between characters illustrates the various facets of language used to serve the communicative function of either initiation or a reactive movement that contributes to improvement in the series of acts. Character dialogues are not limited to thematic analysis but have the ability to

language and its importance in teaching English in ESL classrooms. The dialogic concepts outlined by Weigand [1] were considered to be helpful to make linguistic research important. Weigand's [1] concepts have been extended by Nalliveetil and Gadallah [12] to the study of Tennessee Williams's dialogical debate on the "Glass Menagerie" The present thesis discusses the linguistic elements of the Pygmalion of Bernard Shaw.

RESEARCH QUESTIONS

The present thesis refers to the Weigand [1] concepts of the dialogic language to answer the following:

(a) The usefulness of dialogical dialogue in the execution of communicative roles, such as verbal and non-verbal actions.

(b) How the playwright connects the play-action dialogue and does it Intelligible for the reader

(c) How to investigate the linguistic dimensions of dialogical language?

(d) The appropriateness of syntactic constructs in dialogues to improve the English language skills of ESL/EFL students.

Limitations of the Data Analysis

Pygmalion of George Bernard Shaw is a play with a Preface accompanied by Five Acts and a Continuation. Since each of the five acts constitutes a possible dialogic framework for various interpretations and grammatical categorization and may result in exhaustive data, this analysis is limited to selective dialogic frameworks. This article used the analytical approach of Weigand [1] to examine the linguistic elements of the dialogic language of Pygmalion.

Bernard Shaw's antisentimental ideas compelled him to bring an end to the play in an unromantic setting. Hamoud [11] used various methods, such as Bernstein's concepts of language and social status, to examine the phonological and syntactic viewpoints of Pygmalion and Grice's conversational principles for the study of Eliza's voice, Hamoud concludes that Bernard Shaw used language as a means to communicate implicitly the social dimensions of the Victorian period.

In the past, several scholars addressed the accomplishments and successes of George Bernard Shaw, emphasizing the prizes he has bestowed in the form of plays for his literary excellence. Many commentators still claim that Shaw used characters as a mouthpiece to reveal his sarcasm to Victorian culture. Considering Pygmalion as one of Bernard Shaw's masterpieces, there are also universities around the world that recommend "Pygmalion" as the key course book for drama studies in their undergraduate or postgraduate courses in English and literature. The composition of the syntactic constructs in the form of dialogue can also be read for language development. This would be a valuable classroom platform to improve the spoken and written dialogue of ESL (English as a Second Language) students. The imagination of the playwright in the composition of syntactic constructs and their semantic meanings encourages the linguists as well as non-linguists to investigate dialogical interactions.

A study of previous studies in Bernard Shaw's Pygmalion thesis shows that most of the researchers addressed thematic and literary elements. However, not many experiments have been done on linguistic aspects of the play. This paper draws attention to the linguistic elements that playwrights use to establish the expected communicative influence on the understanding of the dialogic

of sociolinguistics so one can read about the society and social conditions existing in London. From a feminist viewpoint, Pygmalion is seen as a reflection of the injustice women face in a male-dominated society. Lihua [3] addresses Pygmalion from a female point of view and points out that Eliza's inaccurate English spelling is due to a poor economic and social position in society. Cherlin and Abilash[4] claim that George Bernard Shaw's Pygmalion attracts the reader's attention to the social class and female viewpoints. Reynolds [5] points out that while Shaw's career option was not playwriting, he was able to obtain a permanent role among British playwrights due to Pygmalion. Reynolds points out that while Shaw is calling for attention to the significance of phonetics by Pygmalion, it remains uncertain if people have understood the importance of learning phonetics. Gadhiraaju [6] analyses Pygmalion through the characters of Dolittle's and highlights the idea of class conflict in British society during the Victorian era. Xiaowei [7] addresses Pygmalion from a feminist point of view and points out that the character Eliza is the ideal example for the lost modern girl, and that these lost females will take lessons from play and make a great transition to obtain dignity, confidence, and equality.

In Pygmalion, George Bernard Shaw used an ancient classical myth to examine the societal issues that have endured over time, and the action of the play shows the transformation of a poor and naive girl into an aristocratic and educated society [8]. Gallardo [9] extended the principles of critical discourse theory to Pygmalion and claimed that the character Higgins, who sees that passion for the perfect use of language as a prerequisite for one's success, uses social influence to enforce his point of view to make the character Eliza embrace and live in compliance with his orders. Jemeena and Shenbagapriya [10] find out that the main focus of Pygmalion is feeling. They think that

Shaw's opinion,

“The reformer England needs today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play. There have been heroes of that kind crying in the wilderness for many years past.” (P.7, Shaw, 2018)

In the above lines, Bernard Shaw attempts to persuade readers that the “Reformer England” wants someone who can perfect the English of the English, rationalizing his case for “energetic phonetic enthusiast” and being dismissive of some phonetics who have ruined their reputations due to incompetence. The diction with which Shaw introduces the need for a speech analyst rather than an economic reformist clarifies his position on incorporating the character of Higgins as his mouthpiece in *Pygmalion*. The use of words and the series of dialogic languages suggest that Shaw makes efficient use of linguistic resources to express the language used by people from various walks of life. To reform English culture into the academic life of the world, Shaw became an influential force behind Fabian society, a middle-class socialist party, and thus became a theatre critic for displacing the artificialities and hypocrisy of the Victorian stage [16].

REVIEW OF LITERATURE

In Bernard Shaw's plays, the dialogic vocabulary scripted at the metalinguistic stage reflects the realities of society during the Victorian era. A summary of the latest literature presented in George Bernard Shaw's *Pygmalion* addresses class struggle, pronunciation trends, thematic interpretation, and stylistic patterns. Oh, Mayer, L. R. (n.d.) [15] points out that, during the Victorian era, *Pygmalion* addressed social issues and the treatment of language in education. In specific, according to Anugerahwati [2], *Pygmalion* is a book

Introduction

In the 21st century, several varieties of English have been spoken in the world. In addition, the availability of comprehensive web tools in audio-visual and written form has provided an incentive to non-native English speakers to listen to varieties of English as well as to access a range of written texts. In recent years, while volumes of books are produced in the fields of practical English and Literature and made available to the public in print and electronic versions, books published by eminent authors in the 19th and 20th centuries are still prevalent in universities around the world.

The strength of feeling and logic in George Bernard Shaw's plays attracts the attention of new generation readers and literary students to understand the conversation between characters. His ability in writing sixty plays during his career as a playwright makes him one of the most famous playwrights of the Victorian era. George Bernard Shaw (1856-1950) depicted the life of the British middle-class society during the Victorian era. In 1952, he received the Noble Prize in Literature and the Oscar Award for Best Writing and Illustration of Pygmalion.

The basic sense of the linguistic constructs in the conversation between the characters of Pygmalion shows the skillful use of language by Bernard Shaw to express the sentiments, emotions, frustrations, defeats, satire, and achievement of England's middle-class culture during the Victorian period. In the Preface to Pygmalion, Bernard Shaw draws the reader's attention to "German and Spanish" in contrast to English. He points out that the worsening situation is that English is not available to Englishmen. The emotional language in which he speaks sets the tone to make his case for a phonetic enthusiast more acceptable to his readers. According to Bernard

Abstract

Communicative practices in the sense of the ESL/EFL classroom are effective when the relevant linguistic tools are applied to literary texts. The literary effectiveness of George Bernard Shaw's *Pygmalion*, an early twentieth-century play, has been widely praised for its linguistic and literary effectiveness. The dialogic structures related by the acts of the play show the varieties of spoken forms of English and introduce an iconic figure of the Victorian period. After a comprehensive review of the available web-based 'Pygmalion' research papers, this analysis discussed topics of less interest in earlier studies. Based on the relevance of 'Pygmalion' as a prescribed coursebook in numerous universities around the world, this paper analyses the dialogic language of the play from a linguistic viewpoint. The latest 'Pygmalion' literature poses insights into thematic interpretation from a literary and sociolinguistic point of view, relating to class and xenophobia. This paper analyzed the dialogues from a linguistic point of view in a way. Weigand's [1] dialogic rules have been extended to the gestures of the characters, thereby giving insights into metalinguistic facets. The paper also presents the semantic impact of the communicative interactions that characters engage in as they interact in various play environments. It also provides the ESL/EFL teachers with in-depth ideas on the different linguistic aspects that need to be based when teaching the literary material. The result of the analysis shows the dialogic modes in 'Pygmalion' which may help improve the verbal, non-verbal, and written correspondence of the students of the ESL/EFL.

Keywords: Pygmalion, Linguistic, Analysis, Play, Dialogic, Communicative, Language.

A Sociolinguistic Study of George Bernard Shaw's Pygmalion

Tamer Hamed Mohamed

Al Obour High Institutes

dr.tamerhamed@oi.edu.eg

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