Universidade Federal de Santa Catarina
Pós-Graduação em Inglês e Literatura Correspondente

**"Why can't women talk like a man?": an investigation of gender in the
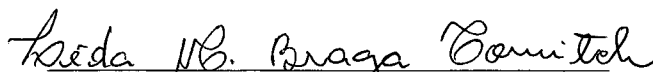play *Pygmalion* by Bernard Shaw**

Bárbara Cristina Gallardo

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Opção Língua Inglesa e Lingüística Aplicada ao Inglês

Dra. Leda Maria Braga Tomitch
Coordenadora

Dra. Viviane Maria Heberle
Orientadora

Banca Examinadora:

Dra. Viviane Maria Heberle
Orientadora

Dra. Susana Borneó Funck
Examinadora

Dr. Lynn Mário T. Menezes de Souza
Examinador

Florianópolis, 16 de fevereiro de 2001.

To my parents, Nídia e Gallardo

For all their love, support and effort
to make this work become possible.

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ABSTRACT

"Why can't women talk like a man?": an investigation of gender in the play *Pygmalion* by Bernard Shaw

Bárbara Cristina Gallardo

Universidade Federal de Santa Catarina
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Profa. Dra. Viviane Maria Heberle
Advisor

For many years the complex interrelationship between language and gender has become the focus of theoretical debates. Studies on literary and/or non-literary texts, for example, have attempted to bring forth issues related to male and female talk. This thesis investigates lexicogrammatical features in the play *Pygmalion* (Bernard Shaw, 1913), written to be performed on stage. My objective is to examine the language used by the main male and female characters by applying Halliday's (1985; 1994) lexicogrammatical system of transitivity. The investigation is based on the idea suggested by Cameron (1995) that the play, which has been considered one about social class, may also be classified as one about gender. In order to fulfill this objective, I draw mainly upon issues of language and gender, language and power and Critical Discourse Analysis. The results show that the male character's characteristics portray men concerned with rational matters, while the female character represents women as being more concerned with the emotional side in their relationships. The analysis of the lexicogrammatical choices also suggest that in the play male's assertiveness, confidence and objectiveness are highlighted over the female uncertainty, subordination and regret.

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RESUMO

"Why can't women talk like a man?": an investigation of gender in the play *Pygmalion* by Bernard Shaw

Bárbara Cristina Gallardo

Universidade Federal de Santa Catarina
2001

Profa. Dra. Viviane Maria Heberle
Orientadora

A complexa inter-relação entre linguagem e gênero tornou-se foco de várias discussões teóricas. Estudos de textos literários e/ou não literários, por exemplo, propõe discutir temas relacionados à conversação de homens e mulheres. A presente dissertação investiga aspectos lexicogramaticais na peça *Pygmalion* (Bernard Shaw, 1913), escrita para ser produzida no palco. O meu objetivo é examinar a linguagem usada pelos personagens principais masculino e feminino aplicando os conceitos de Halliday (1985; 1994) da transitividade nas declarações por eles feitas. A investigação é baseada na idéia sugerida por Cameron (1995) de que a peça *Pygmalion* pode ser classificada como uma obra de gênero, além de classes sociais. A base teórica usada para a obtenção dos resultados conta com princípios de linguagem e gênero, linguagem e poder e Análise Crítica do Discurso. Os resultados mostram que as características do personagem masculino retratam os homens preocupados com problemas de ordem racional, enquanto o personagem feminino representa as mulheres como sendo mais emocionais em suas relações. A análise das escolhas lexicogramaticais sugerem que na peça, a asserção, convicção e objetividade encontradas no discurso do personagem masculino são salientadas em relação às dúvidas, à subordinação e ao arrependimento caracterizados no discurso do personagem feminino.

Número de páginas: 99

TABLE OF CONTENTS

List of Figures

Chapter 1

Introduction

1.1 Literature and reality meet

The idea that a literary text written almost a hundred years ago may be linked to the present-day reality seems to me both fascinating and scary. Fascinating because when reading a literary text we get involved with the characters, sometimes identify ourselves with their thoughts and actions, and wonder what we would do if similar facts portrayed in a literary text happened to us in real life. On the other hand, it is scary to think that negative aspects of those facts are happening in our society, and we are not doing anything about it other than accepting the rules or pretending it is not of our business.

Literary texts are read for either entertainment or academic purposes. My purpose in this study is to investigate gender features in the famous play *Pygmalion*. If gender-related issues are not pointed out and established as a characteristic of its text, readers may assume that the characters' attitudes considering their gender represent a naturalized, commonsensical view of male and female behavior.

Being a defender of feminism, Shaw criticized society through his works, and may have created his characters to call the readers' attention to the classification of men and women in two different and established frames. By creating a man who is strictly reason and a woman who is more concerned with her emotions, Shaw may have wanted to criticize the division of men and women in the public and private domains established in the nineteenth century. This notion is important because it meets the recently reformulated theory, which says that men and women use strategies classified in the public and private domains, according to the social context and circumstances they go through at a particular time. Shaw may have shared the same position of recent researchers of language almost a hundred years ago.

The play became the popular musical 'My Fair Lady', which people love for its romantic tone. Shaw was strongly against the idea of romance between the two main characters. He said he could not 'conceive a less happy ending to the story of *Pygmalion* than a love affair between ... a confirmed old bachelor with a mother-fixation and a flower girl of 18' (interview, 1939, in Shaw and Lerner, 1975). The happy end of the musical may have spoilt Shaw's (supposed) main point concerning gender. It is interesting to work with these hypotheses because the idea of gender division that is going to be investigated in this work, which may also be realized by the unrequited love between Eliza and Higgins is turned into a romance that pleased the audience; viewers become passive because they do not have to think of the reasons why there could not exist romance between Eliza and Higgins. In spite of that, they may think that that happened because the man has status and the girl is beautiful.

To be critical takes more effort than accepting imposed situations. It may be said that many literary works aim to give comfort to the minds of the public, who seek for entertainment when watching movies or reading books. The media seems to be always alert to denigrate any different message that may provoke a social change. Shaw's idea of giving life to stereotypes may have attempt to prove the improbability of expected behavior of human beings (strictly reason men versus strictly emotional women). The happy ending of the musical version of his work may have changed his focus.

1.2 Method

This section gives a description of the corpus and intends to clarify the purpose and objective of this study by showing how it is organized in order to get to the results obtained.

1.2.1 The corpus

The corpus analyzed in this study is the 156-page book which contains the written version of the play *Pygmalion*, written by the Irish writer George Bernard Shaw. The specific edition under examination is found in the book printed in 1973, edited in Great Britain by Penguin Books. The play itself is made of five acts. The edition chosen contains a preface and a sequel, that is also included in the analysis for their significance concerning the objectives of this study. As several points of the play are discussed from the beginning of this thesis, I found it relevant to include a

1.2.2 Summary of the play

The play *Pygmalion* tells the story of a poor flower-girl, Eliza Doolittle, who speaks the Cockney dialect, and a bachelor phonetician called Henry Higgins, who preaches perfect English as a symbol of nobility. In the beginning of the play, Eliza hears a conversation between Higgins and another known phonetician called Pickering in the shelter of a church where she is trying to sell flowers to people who are seeking shelter from a heavy rain. Higgins is telling Pickering how he can transform a poor English speaker into a perfect one. This makes Eliza think that she will never succeed in life because of the way she speaks. She decides to find him the next day and ask for lessons. Higgins only agrees in teaching Eliza after Pickering bets on his capacity of teaching the girl. If he succeeds, Pickering will pay for all the expenses and say that Higgins is the greatest professor alive. Eliza moves to Higgins' house. He starts her transformation by giving her new clothes and asking Mrs. Pearce (his maid) to give her a bath.

The bet made by the two gentleman was that in a few months Higgins will be able to teach Eliza to talk 'correctly' and pass her off in London society as a duchess at an ambassador's ball. Eliza and Mrs. Pearce hear their conversation and the maid complains because they will not treat her as a human being by making the bet, but Higgins does not seem to care about that. Higgins takes Eliza to his phonetics' lab and she goes through lessons of relearning how to speak her mother tongue 'correctly', according to Higgins.

Mr. Doolittle (Eliza's father) goes after Higgins to ask for money in trade of Eliza. Higgins gets impressed with Mr. Doolittle's view of middle class morality and gets a place for him in a moral reform league as a speaker, which makes Mr. Doolittle climb to an upper class. Higgins does that without Mr. Doolittle's consent.

After many lessons, Higgins takes Eliza to his mother's house in order to test Eliza's progress. She does fine, but Higgins and his mother realize that, although Eliza can now speak 'correctly', she is still simple, and can only talk about her world. This makes Higgins realize that Eliza will have to change not only her way of speaking and dressing properly, but a new human being will have to be created in that body with a new soul.

During Eliza's visit to Mrs. Higgins, another visit appears: Mrs. Eynsford Hill, her daughter Clara, and her son Freddy, people who Eliza had already encountered in a rainy night in the opening of a play. They do not recognize Eliza, though. They are a family with little money but they keep up the appearance of having wealth. Freddy, not a very smart man, is fascinated with Eliza's different looks and 'perfect' English.

Eliza has more lessons and the time of the ball comes. Higgins, Pickering and Eliza go to the ball and Eliza acts and speaks perfectly. When they get home, Higgins talks to Pickering about how happy he is for winning his bet and because his efforts worked out well and his job was over. Eliza hears the conversation and feels terrible because Higgins talks as if she has done nothing, all the credits go to him. Besides, he notices she is listening to their conversation, but does not care about that, and does not even talk to her. Higgins and Pickering act as if she does not exist. She talks to

because Higgins talks as if she has done nothing, all the credits go to him. Besides, he notices she is listening to their conversation, but does not care about that, and does not even talk to her. Higgins and Pickering act as if she does not exist. She talks to Higgins about her merit, and he tries to convince her that he is the only one responsible for her success. She confesses that what worries her is the fact that now that his bet is over she will have to leave his house and has nowhere to go. Higgins tells Eliza that because she is beautiful, and with all changes she has gone through, she can find a husband who can give her a good life. Eliza also complains of Higgins' coldness towards her. He defends himself by saying that that is the way he treats everybody. As he is a confirmed bachelor, he does not make any offer of marriage. Eliza gets angry with the discussion and her situation, as she realizes Higgins sees her as an object. She runs away from his house and hides in Higgins' mother's house. On the way, she meets Freddy, who is in love with her and promises to protect her. Eliza then sees him as an alternative of a lovable marriage and a way of running away from Higgins' tyranny.

Not having Eliza in the house, Higgins realizes how much he has come to rely on her, not only because she had been working as a kind of secretary for him, but also for the pleasure of having a human being created by him around. He goes after her and asks her to come back to the house and continue there. Eliza, who is impressed by Higgins' cold nature, is determined not to go back to his house, but the play ends with Eliza going to church to see her father's marriage. She tells Higgins about her marriage to Freddy, but because he is poor, and unable to do anything for Eliza but love her, Higgins makes fun of her and does not believe in her last

statement. The last act ends, and it is not shown what her final decision is. Higgins is convinced that she will come back to the house, but this is not stated. In the sequel of the written version of the play, Shaw informs the readers that Eliza marries Freddy, but continues to be involved in the housekeeping at Higgins' house.

1.2.3 A note on the language style of the corpus

The edition analyzed was printed according to Bernard Shaw's personal opinion about spelling and punctuation. According to Shaw,

> the apostrophes in ain't, don't, haven't, etc. look so ugly that the most careful printing cannot make a page of colloquial dialogue as handsome as a page of classical dialogue. Besides, shan't should be sha''n't, if the wretched pedantry of indicating the elision is to be carried out. I have written aint, dont, havnt, shant, shouldnt and wont for twenty years with perfect impunity, using the apostrophe only where its omission would suggest another word: for example, hell and he'll. There is not the faintest reason for persisting in the ugly and silly trick of peppering pages with these uncouth bacilli. I also write thats, whats, lets, for the colloquial form of that is, what is, let us; and I have not been prosecuted.
>
> (Shaw & Lerner, 1975)

1.2.4 Purpose of the study

The purpose of this research is to investigate traces of gender in the play *Pygmalion* by Bernard Shaw (published in 1916), under the suggestion given by Deborah Cameron in her chapter 'The New Pygmalion – Verbal Hygiene for Women', found in her book *Verbal Hygiene* (1995). Cameron's interest in Bernard Shaw's *Pygmalion* is due to her findings about what women are experiencing nowadays in order to conquer their space in society. She compares women's situation at present with the one suffered by the main female character in the play *Pygmalion*.

The term 'verbal hygiene' used by Cameron refers to what linguists know as 'prescriptivism', but with different implications. While 'prescriptivism' may lead to the negative idea that there is something wrong that has to be fixed, 'verbal hygiene' refers to a 'clean-up' in a language that is not necessarily wrong. The phenomenon promotes the belief that there are better ways of using language than others, and it is done in several ways. For businesswomen, for example, the training to improve the way of speaking includes self-improvement strategies that concern elocution and assertiveness training among many other activities (Cameron, 1995).

According to Cameron, this play written by George Bernard Shaw cannot only be considered one about social class or about phonetics, as Shaw states in the preface of his book (1973), but also a play about gender. Following her statement, an analysis of language and its structures in the play is carried out to support the thesis that the play may carry potential ideologies concerning gender issues.

It is important to make it clear, though, that although *Pygmalion* was written to be performed on stage, there is a filmed musical version of it (with the title *Pygmalion* changed to *My Fair Lady*). The analysis provided in this study is based on the written version of *Pygmalion*, first produced in London and New York, in 1914 (Pygmalion, 1973), and first published in 1916 (Longman Companion to Twentieth Century Literature, 1975). In relation to the analysis of the written version in opposition to that of a performance, Mick Short (1996) suggests that discourse analysis of drama should be based on the text rather than on its performance. He argues that 'both meanings and value will change not just from one production to another but also from one performance of a particular production to another'

(p. 159). It is necessary to point Short's point of view out, since images and the performance of a play can lead viewers to different concepts of a written work (Zyngier, suggestion given at XXXI SENAPULLI, 2000).

1.2.5 Research questions

The hypothesis of an asymmetrical power relationship between the Professor and the flower girl portrayed in the play is investigated in the present study with the help of appropriate linguistic tools applied to the characters' use of sentences and lexical choices. The following questions are the ones this study concentrates on, serving as basis for the research:

1- Why can the play be considered one about gender? What linguistic evidence inserted in the characters' utterances may show that? What may the relation between the main male and female characters tell the reader in terms of gender? Who has the power of doing things in the play?

2- What is the relation between the play *Pygmalion* and the myth of *Pygmalion*? Why did the flower girl have to go through so many changes to deserve a better life?

1.2.6 Theoretical Perspectives

The framework I use for the analysis of the corpus is based mainly on concepts of language and gender, Systemic-Functional Grammar (SFG), stylistics and Critical Discourse Analysis (CDA). I use Fairclough's three dimensional framework in which I draw upon the analysis of transitivity, intertextuality, and social practice through the analysis of the period the play was written. Some studies at Universidade

Federal de Santa Catarina (UFSC) which are based on CDA and SFG include the analysis of media texts, as for example, Mendonça, (1998) and Jorge, (2000), the analysis of CDA, SFG and gender (Caldas-Coulthard, 1997; Heberle, 1997), and the analysis of literary texts through translation and SFG (Vasconcellos, 1997). The analysis of literary texts through SFG by Kennedy (1984) and Halliday (1973) have also contributed to the development of this thesis.

The main concepts which guide the research are based on concepts taken from stylistics (Simpson, 1993; Fowler, 1996; Mills, 1995), Halliday's (1985; 1994) Systemic Funtional Grammar, Critical Discourse Analysis (Fairclough, 1989, 1992, 1997; van Dijk, 1998; Wodak, 1997; Fowler, 1996), language and gender studies (Graddol and Swann, 1989; Mills, 1995; Coates, 1993; Wodak, 1997; Cameron, 1992, 1995, 1996; West, Lazar and Kramarae, 1997; Heberle, 1997), language and power (Fairclough, 1989; Cameron, 1995), and intertextuality (Fairclough, 1992). There are other sources included, which directly or indirectly also brought significant contribution to the purpose of this work.

1.2.7 Procedures for the analysis

In order to carry out the analysis I first read the text and reviewed the pertinent literature as shown in the framework above. Then, I proceeded to establish an intertextual link with the myth of *Pygmalion*. My next step was to select excerpts of the text that best represented the male and the female characters. The results were examined and included in the theoretical perspectives (chapter 2). Following, I started with the study of transitivity. In order to do that, I felt it was necessary to

narrow the focus of analysis. I looked for excerpts of the text that best represented the two main male and female characters. Their best representations were found in the three dialogues that represented changes in their lives in Acts II, IV and V. The excerpts were then typed in a word document. To do the searching of the relational processes, I located the occurrences of 'I', 'you', 'he', and 'she'. I then separated the ones uttered by the characters and identified the attributes given by them to themselves, to each other and by the secondary characters to the two main characters. The next step was to locate the most frequent material and mental processes used by the characters in the dialogues chosen with the help of the computer concordancing MicroConcord program by Scott and Johns (1983). Having done that, I looked for Actors, Goals, Beneficiaries, Sensers and Phenomenons and organized them in distinct sections. Each of the processes and how they represent the two main characters were checked, and their evidence offered me basis to apply the concepts of Critical Discourse Analysis in the social context the play was produced as well as its social representation at the present day.

1.3 Outline of the thesis

The study starts by providing a review of the literature used to produce this work, the framework it is based on, the aspects of intertextuality in the play and the myth *Pygmalion* as well as a short background of Bernard Shaw's life focusing on aspects believed to be relevant in the production of the play *Pygmalion*. In order to carry out the present study, the play is first analyzed as a whole, focusing on the main points of the plot provided in the summary located on page 4 of this chapter.

Chapter three presents a theoretical background of transitivity followed by an application of its concept in excerpts taken from three dialogues found in act II (when the professor/student relationship is established), act IV (when the main characters have an argument and the female runs away) and act V (when the main characters have a final talk about their future relationship). The reason for selecting such excerpts is that I consider them turning points in the play. The most evident lexicogrammatical choices of the two main characters, concerning gender, are highlighted and deconstructed in the excerpts chosen, in an attempt to suggest that the characters' distinct ideas, realized through language use, may place them in two different worlds. The analysis focuses specifically on the study of the material, mental and relational processes used by the male and the female protagonists.

Chapter four includes the conclusion of the investigation of gender evidence in Bernard Shaw's *Pygmalion* as well as suggestions for further research.

Chapter 2

Theoretical Perspectives

2.1 Introduction

In this chapter I intend to provide a panorama of the concepts used to analyze the corpus of this thesis. As the review of literature is being done, parts of the corpus are being incorporated to it in order to illustrate their relevance in the analysis. The chapter starts by giving a background of language and gender issues, which are the ones that have inspired this investigation. Since I work with a literary text, the following section introduces some stylistics concepts focusing on linguistics stylistics and feminist stylistics which are the ones I use to explore the corpus. Principles of critical linguistics/CDA are pointed out next due to the link I establish between the linguistics analysis of the characters' discourse and their representations in society. The linguistic analysis draws upon principles of Systemic-Functional Grammar (SFG) which are briefly explained in the next section of this chapter. The main concept taken from SFG is the system of transitivity (Halliday, 1985; 1994) which is dealt with in chapter three. The framework used to do the link between language,

society and text is provided in the next section of this chapter followed by the analysis of the discourse practice which focuses on the intertextuality between the play and the myth of Pygmalion. The social practice which may have influenced the author of the play is provided in the last section of this chapter. I believe that the concepts taken from the theoretical perspectives described in this chapter support the investigation carried out in this thesis.

2.2 Language and Gender

Studies on language and gender are a growing field of investigation which has been attracting the attention of researches from different areas, such as Journalism, Law, Psychology, Pedagogy, and even ordinary magazine readers who write to the media pointing out women's and men's changes in language use that have been taking place in the last thirty years (Graddol & Swann, 1989; Heberle, 1997). The changes may be quite surprising due to the amount of stereotyped ideas from the past that are still widespread nowadays about how women and men are expected to behave.

It was in the early 1970's that studies on the different way men and women made use of language strongly developed, partly because of the women's movement in the USA (Waray, Trott & Bloomer, 1998). The interest in studies on women and men's different type of talk started to call linguists' attention mainly because before the seventies, researchers treated the language of men as standard. Robin Lakoff (in West, Lazar & Kramarae, 1997) was one of the first linguists in the United States to raise the issue. Through personal observations in a white, middle class milieu, she

described women's language as one which 'avoids direct and forceful statements'. Later on, many linguists, such as Coates (1993) for example, criticized Lakoff's observations for her lack of scientific support. Early researches, as for example, the ones carried out by Labov, Sachs, Trudgill and McConnel-Ginnet (in West et al., 1997), were too much concerned with linguistic variation, i.e., documenting differences. Nowadays, scholars such as Coates (1993), Mills (1995), Holmes (1995) and Cameron (1995) try to focus their analysis on the reason for the differences in talking and behavior between men and women, and how they occur.

Different lines of analysis, such as the functional and stylistic approaches have been used since the interest in men's and women's language started. Although some scholars question the relevance of certain methods, as for example the speech-style approach that, for Henley and Kramarae (1991), Trömel-Plötz (1991) and West (1995), 'neglect questions of power and control' (in West et al., 1997:131), all of them enrich the field of language and gender studies, by attempting to call people's attention to the complexity of gender relations.

In Brazil, the interest in women's studies can be noticed through the increase of gender related topics in different congresses as well as graduate and post-graduate courses held in universities all around the country (Heberle, 1997). In 1994, the First Congress on Feminist Perspectives in the Academy was held at the Federal University in Niterói, Rio de Janeiro (Universidade Federal Fluminense), sponsored by the Brazilian Institute IUPERJ (Instituto Universitário de Pesquisas do Estado do Rio de Janeiro). There are also study groups, such as the *Núcleo de Estudos da Mulher* and there have also been seminars on Women's Studies at the Federal

University of Santa Catarina: *Fazendo Gênero* (Heberle, 1997)[1]. The considerable

amount of papers associating gender traces and feminist studies with literature

presented at XXXI SENAPULLI 2000 (Seminário Nacional de Professores de Língua

e Literatura Inglesa) also reflects the increase of interest in language and gender

studies. In attending these encounters, one can see the interest in the area and how the

contribution of researchers may enlighten men and women in general concerning

their conscious participation in the process of developing their identities.

The connection of these two powerful areas of study (Language and Gender)

is important if we consider the roles these two terms represent in society. According

to Graddol and Swann (1989), there are three ways language and gender can be

associated:

> First, there is a view that language merely *reflects* social divisions
> and inequalities; second, the position that such divisions and
> inequalities are actually *created* through sexist linguistic
> behaviour; and third, a view that argues that both processes apply,
> and that any full account of language and gender must explore the
> tension and interplay between the two. (p. 9)

In order to explain the first view, studies on the way men and women use

language (their accent and dialect, for example) show that the differences in language

use concerning sex is a result of the 'different social experiences' women and men

face. The establishment of these experiences does not have a direct relation to

language.

The view also brings the idea that some characteristics of women's and men's

behavior are seen as 'socially appropriate for a particular sex', which is a reflex of

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[1] In the last seminar 'Fazendo Gênero', held at UFSC in May, 2000, I had the opportunity to present part of the results of the study carried out in this thesis. I also presented part of the results at XXXI SENAPULLI, in July 2000.

what is learned by them during their childhood. This view is not directly associated with language either, but with social relations.

An interesting fact about the selected play is that most people read *Pygmalion* considering it as a play about social class (Cameron, 1995), i.e., the language difference there is between the two main characters Henry Higgins and Eliza Doolittle is due to the fact that they belong to different social classes and different educational background. If people take this idea into consideration, they may say that their language, in this case, is simply 'a reflection of social differences'.

The second view Graddol and Swann suggest is that language has a great responsibility concerning gender division:

> ...it (language) is strongly implicated in the construction and maintenance of the social divisions and inequalities...The way language is used in the media or people's unreflective habits of speech, may project a biased evaluation of women and men and of female and male characteristics and thus come to define the expected social roles of men and women. (Graddol & Swann, 1989:10)

Taking this view into consideration, we may infer that people, as part of a social context, act and speak according to what they think is most suitable for their role in society, very much influenced by speeches they believe in, or through messages that are incorporated by them due to their repetition or yet because they are dictated by persuasive means of communication such as the media.

Like the media, literary works are also very influential. In the play *Pygmalion* I analyze the language that the male and female main characters in the play engage in,

which may be a reason for their inequality of power concerning gender that may contribute to the establishment of a norm.

The third view sees that both of the previous positions apply, and one is directly connected to the other. Language may, thus, reflect and create gender divisions. As Graddol and Swann (1989:10) explain, "linguistic and social practices are mutually supportive".

In my analysis of *Pygmalion* I take the last view into account, in which the idea of the play is ruled by society's impositions lived at the time it was produced as well as the language spoken by the characters as a sign of men's domination that may influence readers' values and points of view.

The linguists West, Lazar and Kramarae (1997) explain that, 'power relations get articulated through language. Language does not only reflect a pre-existing sexist world; instead it actively constructs gender asymmetries within specific sociohistorical contexts' (p. 120). Their argument shows the need for social awareness for language users not to become merely reproducers of powerful groups' interests.

As a reinforcement for their argument, West, Lazar and Kramarae mention some examples that help to create an image of women as 'different from and unequal to men' such as the titles addressed to them to state their marital status ('Mrs. vs. Mrs./Miss/Ms.', etc.). Although studies nowadays do not usually focus on these terms but on the analysis of text and talk to understand how they appear, the terms may contribute to the perpetuation of a sexist world.

Considering language as a 'social phenomenon', linguists such as Norman Fairclough, Roger Fowler, Gunther Kress, Robert Hodge agree that the social context in which texts are produced could possibly determine the meaning of texts (Mills, 1995). As Fowler (1996a) puts it,

> The linguistic activities – person-management through language – which are visible in communication between individuals reproduces processes occurring at levels of broader social organization. Institutional utterances such as advertising, news reporting, governments statements, company reports, and the like are obviously linguistic acts. They are practices which intervene in social and economical organization, affecting the positions and privileges of individuals and social groups. (p.54)

It is mainly through language that people communicate and show their view of the world to others. By expressing points of view, language users can also influence other language users' view of the world. However, there is a negotiation of meanings in this exchange of information that goes beyond the text. Hodge and Kress (1988) state that 'the process of using language to define oneself can have different effects on the language system as a whole and ultimately on the way society is structured' (in Mills, 1995a:11).

Connecting the idea stated above with naturalized gender notions is the key to understanding the gender conceptions established in human relations at different times in history. In order to analyze Eliza's and Higgins' gender identities in the play *Pygmalion* it is crucial to connect their wishes represented through language with social events happening at the time the play was written. One of the most important events going on at that time was the rise of standard English in the beginning of the twentieth century. As a consequence, a need for a standard in pronunciation was felt.

It is also important to point out that before the nineteenth century women had less access to literacy than men (Coates, 1993).

Being aware of the social background under which the play *Pygmalion* was created offers support to understand its author's concern and the aims he proposes to achieve. Studies on language and gender provide a further view of what may be naturally implicit in the construction of this particular play through the representation of the male and female characters.

The consciousness of both aspects, linked with the assumption that readers interpret texts according to their experiences in life and the different discourses they have been exposed to, becomes important to develop a critical view of the features of the play, aiming to promote a critical reading, or, as Fowler (1996b) states as being known nowadays in modern literary theory, a 'productive consumption'.

Since my focus of analysis is gender, the distinction between gender and sex is another important notion for understanding its relationship with language and society. ''Sex' refers to a biological distinction, while 'gender' is the term to describe socially constructed categories based on sex' (Coates, 1993: 4). Recent studies highlight that nowadays the concepts of gender and sex may not be as distinct as Coates defined them in 1993, but closely interrelated (Funcky, personal communication, 2001).

The words written by the feminist Simone de Beauvoir (in Graddol & Swann, 1989:7-8) may be added to the definition above to clear up the definition of gender. She says that 'One is not born, but rather becomes a woman'. Graddol and Swann (1989) go further and add that gender is a 'continuous variable'. Females may

develop some so-called 'masculine' attitudes, likewise, males may develop some 'feminine' ones.

Through the definitions presented above, we may argue that gender is constructed in and by society, which is responsible for men's and women's development of identities. The patriarchal model of society in which the world lived for centuries, for example, helped to place women in a lower status than men, not only by denying women's authority in important matters like voting, but also forbidding their participation in the public world, for example choosing a career or expressing their point of view in social events. Women were part of a private world developed inside their homes, and the power of speech seemed to be a property of men (Coates, 1993).

The ideologies embedded in older societies influenced women to behave as subordinated to men for society to consider it proper. Cameron (1995), in her article criticizing the assertive training that women go through nowadays, cites essays on 'conduct literature' followed in medieval Europe which 'included material about appropriate feminine speech' (p.173). The norms established that silence was expected from a bourgeois woman in order to show her 'superior femininity' in relation to 'the promiscuous talk of the court lady'. 'Free speech' was expected from men (Armstrong and Tennenhouse, in Cameron, 1995). Cameron also mentions examples of middle-class and puritan texts where silence was expected from women, and speeches were allowed only in the private domain as long as they showed 'deference in speaking to their menfolk' (pp.173-4).

Stimulated by the women's movement in the seventies, as previously stated, different lines of research on men's and women's behavior were developed, showing that linguistic choices such as the use of tag questions, directives, etc. are not a product of gender categories, but of social, economic and cultural situations either a man or a woman faces (Heberle, 1997).

These language and gender research findings not only caught the attention of critical discourse analysts, but also required support from their area to investigate how society creates and manipulates gender biased ideology(ies). Nowadays, many researchers support the idea that there are no specific strategies designed specifically for females or males, but a unique set of strategies that are available and used for both socially constructed groups, according to the social and contextual variables they are facing at a particular time, their occupation, ethnic group, social class, region, sexual orientation, level of intimacy among the participants, political and religious preferences (Cameron, 1992; Coates, 1993; Mills, 1995a; Heberle, 1997, 2000; Wodak, 1997).

My aim in the analysis of the play *Pygmalion* is to deconstruct the language use of the female and male characters in some situations in order to look for evidence that may highlight the use of power as a characteristic of men's speech, and the demonstration of feelings as a characteristic of females, associated with the idea that women are powerless in relation to men in the play. The asymmetrical relationship between the male and female main characters, the male's status, profession, confidence, objectivity, and assertiveness against the female's demonstration of feelings, unassertiveness, uncertainty, regret and subordination help to perpetuate

stereotypes by dividing men's and women's worlds into two distinct ones, with one ruled by the other.

The facts presented above lead us to suggest that the play may also be regarded as one about gender because of the exclusive classification it proposes about the masculine versus the feminine distinctive categories it promotes.

2.2.1 The Dominance and the Difference Approaches

Feminist linguistic studies tend to form two main groups relevant to language and gender research: the dominance and the difference models. In the dominance model, women are seen as negotiators of their powerless position when interacting with men (Cameron, 1995). It defends the idea that men show their linguistic advantages over women when speaking by using different privileged discourse strategies. According to Coates (1993:12), the dominance approach 'sees women as an oppressed group and interprets linguistic differences in women's and men's speech in terms of men's dominance and women's subordination'.

The difference approach defends the idea that women and men have distinct cultural patterns. Uchida (in Heberle, 1997) explains that the interaction of the different groups corresponds to a cross-cultural miscommunication where the different communication rules have to be explained in order to be understood.

The idea that the division of the sexes in early ages makes male and female adults produce different strategies of conversation, which are many times misunderstood by the members of the opposite sex due to their different experience with language, is seen as the most suitable one to explain the difference approach.

One way to understand the different way men and women express themselves is to refer to the idea that language use is an 'act of identity' as proposed by the philosopher Judith Butler, who developed studies concerning men's and women's construction of identity. Butler (1990) claims that what a child is like when s/he becomes an adult is part of a perpetuation of behavior that starts in adolescence, when boys and girls split in two different groups and start to develop a style considered 'normal' to their sex. Butler (1990) describes gender development as 'the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being' (p. 33). She goes on saying that repeated performances will constitute one's identity. These performances are not automatic nor chosen; they are developed according to normative pressures dictated by social norms of 'proper' conduct.

The two feminist models mentioned in this section have become popular worldwide, especially through the publications of non-academic books written for the popular media such as *You Just Don't Understand* (1990), for example, written by the American sociolinguist Deborah Tannen, dealing with male-female communication. If on the one hand, Tannen's book may have cleared up questions about domination by claiming that the problem is the different language female and male use to communicate, on the other hand, linguists such as Deborah Cameron (1995) questions its self-help genre as a form of prescription, due to the fact that the ideas developed in the book go against the former aims of the 'feminist linguistics' which focused on description (p. 168).

It seems that studies on language and gender go beyond these two models (the difference and the dominance) and take into consideration other social aspects involved, such as race, status, social and economical condition, age, degree of intimacy, etc (Heberle, 1997), as already pointed out.

2.2.2 The Public versus the Private Spheres

Connell (in Wodak, 1997) proposes that femininity and masculinity are characteristics that coexist in the same person. This idea clashes with the dichotomies indicating female and male language that are still being used to guide language and gender research in sociocultural contexts. The division is based on different studies made in the past which places men especially in the public domain, and women in the private domain, taking for granted particular aspects of men's and women's speech observed in pre established conditions:

Male	Female
Public domain	Private domain
Writing	Speech
Competition	Cooperation
Power	Solidarity
Information-focused	Interaction-focused
Permanence	Impermanence
Distance	Intimacy
Status	Solidarity
Report-talk	Rapport-talk
Profession	Leisure
Oppressor	Oppressed
Powerful	Powerless

Figure 2.1 – Dichotomies indicative of male and female language (in Heberle, 1997:27)

Although it is hard to establish a border between these two domains, they have been the target of significant researches. Despite the controversies, and the studies that show traces of gender beyond these dichotomies, the public domain is usually associated with registers of prestige, often included as part of males' speech (Heberle, 1997). The private sphere, on the other hand, is usually associated with women's speech, which focuses on interaction and solidarity as shown in the table above.

Coates (1993) states that while in the public domain the exchanging of information takes place, the main purpose in the private domain is to maintain social relationships. She goes further as to say that male language often focuses on information and is based on status differences between speakers, while in the private domain women's language is more involving, and its focus is to be cooperative in order to maintain relationships.

Mills (1995a) explains that the public sphere can be understood as everywhere but the home, while the private sphere considers the home in the first place. According to Poyton (1989) men and women choose different linguistic strategies; however the ones chosen by men are generally considered more important and prestigious, as can be seen in the dichotomies shown in Figure 2.1.

Wodak (1997) argues that the ideology constructed around the public and the private domains ignores the conditions some women go through due to their status, race, economic and social condition, treating their issues as non-political. Besides, the media also contributes to the perpetuation of this ideology by mostly overemphasizing specific men's and women's concerns that classify them either in the public or the private world according to their gender.

Having in mind these two distinctive spheres people may infer that social institutions in general promote and expect human beings to follow certain rules during their lifetime based on the gender ideologies which are learned through imposed normative pressures. Despite this fact, it is crucial to be aware that men and women use discursive strategies that represent the public and the private spheres randomly not taking gender for granted, but the social situations both sexes experience (Heberle, 1997). The promotion of the classification of both sexes as part of two distinct spheres may only lead to the maintenance of stereotypes and the perpetuation of asymmetries.

In the play *Pygmalion*, we can notice that the two different worlds mentioned in this section are promoted through Higgins' and Eliza's representation in the play, not only for their social class difference, but also for the distinct strategies they use to communicate. While the female in the play tries to be friends with the male, his worry is to show that he is in a privileged status (considering the state of being a man), and will not accept the woman's cooperative style as a way to change his competitive soul. It can be noticed in the play how Eliza seeks for solidarity as the excerpt below shows, while Higgins' aim is to compete:

> **Liza** [*much troubled*] I want a little kindness. I know I'm a common ignorant girl, and you a book-learned gentleman; but I'm not dirt under feet. What I done [*correcting herself*] what I did was not for the dresses and taxis: I did it because we were pleasant together and I come – came – to care for you; not to want you to make love to me, and not forgetting the difference between us, but more friendly like.
>
> (*Pygmalion*, 1973:136)

In the excerpt above, it is noticed that the female does something searching for affection (kindness), moved by feelings (care). She also searches for solidarity and intimacy (friendship), and emphasizes her powerless condition by using negative adjectives to talk about herself (*common ignorant* girl) in contrast to positive ones that highlight the man's powerful position (*book-learned gentleman*). Yet, she claims that everything she has done is because of the fine experience they faced together ('we were pleasant together') rather than thinking about the future status the results of the experience will lead her to.

The distinction of the two spheres represented, encapsulated in the man's and woman's representation portrayed in the play, is also clear if we consider that both female and male unsuccessfully invite each other to join their different points of view, in which the woman's speech above links with the private domain and the man's speech with the public domain, for example, in the analysis of Higgins' response to Eliza's complaints quoted above:

> HIGGINS It's all youll get until you stop being a common idiot. If youre going to be a lady, youll have to give up feeling neglected if the men you know dont spend half their time snivelling over you and the other half giving you black eyes. If you cant stand the coldness of my sort of life, and the strain of it, go back to the gutter. Work til youre more brute than a human being; and then cuddle and squabble and drink til you fall asleep. Oh, it's a fine life, the life of the gutter. It's real: it's warm: it's violent: you can feel it through the thickest skin: you can taste it and smell it without any training or any work. Not like Science or Literature and Classical Music and Philosophy and Art. You find me cold, unfeeling, selfish, dont you? Very well: be off with you to the sort of people you like. Marry some sentimental hog or other with lots of money, and a thick pair lips to kiss you and a thick pair of boots to kick you with. If you cant appreciate what youve got, youd better get what you can appreciate.
> (*Pygmalion*, 1973:136-7)

Higgins suggests to Eliza to become a lady by either marrying a man with status or not marrying, but staying in his house. The problem is that in both ways, or a third alternative, that is marrying someone from her status, she will be connected to a man. In Higgins' speech above, he makes a distinction between a woman living in the gutter, and a lady living in a nice house. Although the latter seems more interesting in Higgins' view, both ways lead Eliza to the private sphere as well as to Higgins' house. Besides, he uses oppression (by offending Eliza) and wants to dictate his power by imposing his rules. He includes himself in the public world when referring to cultural matters (science, literature, classical music, philosophy, arts) and abuses of his privileged position by stating that Eliza has to accept his cold nature in order to belong to his world. Even though she already speaks like a lady when this dialogue takes place, Higgins cannot see Eliza as such. It seems that Higgins' discourse is an attempt to protect himself from the female's claim for solidarity.

In the following section, a review of stylistics and critical linguistics is provided since their concepts also contributed to the analysis of the corpus.

2.3 Stylistics

The analysis of the play *Pygmalion* found in this study uses notions from stylistics and linguistic criticism. These notions are important for the analysis of my corpus, since the play is rich in ideologies concerning social class, men's and women's relations, political status, professional roles, and language correctness.

Stylistics deals with the analysis of the language of literary texts, usually using linguistics to study literary language (Mills, 1995). Carter and Simpson (1989)

state that there is a difference in linguistics stylistics (analysis of language and style of language) and literary stylistics (interpretation of ideas present in a text). Although followers of literary stylistics criticize the analysis of linguistics stylistics in literary texts, claiming that the study is too mechanical (counting of verbs and nouns in texts, etc.), literary stylistics also borrows ideas taken from linguistics in the analysis of texts, for example the analysis of metaphors. Besides, linguistics offers concrete findings in texts, while an author's personal evaluation of excerpts of texts, that do not rely on any branch of linguistic theory, does not offer any empirical evidence (Fowler, 1996a).

I believe that the argument used by literary stylisticians against the idea of 'mechanic reading' may be understood through Simpson's words (1993), in the introduction of his book *Language, Ideology and Point of View*. Simpson states that,

> A text is a linguistic construct and we process it as a linguistic construct before anything else. And the argument runs, if there is to be any serious attempt to engage with the meaning of a particular text, then there must be some concomitant engagement with the language of a text. (p. 3)

By following established linguistic rules, scholars may come to a unique interpretation of the meaning of a particular text that may help to evaluate the processes of (re)creating meanings and (re)producing language. That does not mean that literary texts can not be analyzed through one's hypotheses. Hypotheses and analysis have to be joined and worked in parallel in order to provide a clear reading of texts. Once proved through appropriate linguistic mechanisms, it may be either maintained or modified gradually (Fowler, 1996a).

Halliday (1996) explains that linguistic analysis is significant in the analysis of literary texts, because language has an ideational, an interpersonal and a textual function as explained in section 2.5 of this chapter. These three functions help to realize what is the writer's experience of the world, the relationship s/he establishes with readers and how s/he links these two functions in the creation of her/his text.

Feminist stylistics is a branch of stylistics which is more concerned with the meanings literary messages convey rather than its artistic function (Mills, 1995), and which focuses on gender features which literary texts carry in their meanings. In order to incorporate feminist stylistics in the study of a text, it is necessary to rely on the work of contemporary feminist linguists such as Deborah Cameron, Jennifer Coates and Sara Mills, for example. Their findings have brought enormous insights to the way texts present different approaches addressed to men's and women's roles and how these gender ideas may be misunderstood and perpetuated through language.

2.4 Critical Linguistics/ Critical Discourse Analysis

As stylistics, critical linguistics, nowadays known as Critical Discourse Analysis, also has its basis in the analysis of the linguistic tools used in the language construction of texts. Having first emerged as critical linguistics, CDA is a branch of discourse studies concerned with talk, text and context, which examines the dialectical relationship there is between discourse and the social aspects which influence it, as well as the influence of discourse in social events. Its principles question notions of power inserted in texts and promote a 'critical language awareness' for the study of asymmetrical division of social power (Fowler, 1996a).

CDA studies' main concern is discourse and its hidden messages of dominance. Since discourse is socially determined, CDA attempts to show evidence of how privileged social groups (concerning politics, gender aspects, race, etc.) guarantee their privileged position through the use of discourse strategies which make problems not seem to be problems, using strategies which make situations seem natural, and consequently perpetuating their privileged positions (Fairclough & Wodak, 1997).

Critical linguistics or CDA is usually used in the study of different texts from different sociocultural contexts. Media texts, for example, are an interesting object of study for CDA (see examples on pages 09 and 10 of this work). CDA studies the language production of a determined period of time linked with social happenings lived at the same time of its production. This last feature of critical linguistics presented may be the reason for it to expand its focus of analysis. Critical linguistics or CDA concepts may be used in literary and non-literary texts. An important notion Simpson (1993) points out is that:

> A critical linguistic analysis will seek to *interpret*, rather than simply *describe* the linguistic structures of texts (p.105). ...This type of interpretation, extrapolating from textual analysis to questions of political bias encapsulates the critical linguistic method. From this perspective, texts are never regarded as neutral, value-free chunks of language; rather, they are viewed as embodiments of a host of institutional and political discursive practices. (p.106)

Similarly, Sara Mills (1995) sees critical linguists as 'concerned not simply to describe the link between society and language but to see language being used as a form of social control' (p.11).

Critical linguists state that ideologies are carried out in language. 'Powerful social groups' (Simpson, 1993) spread ideologies, i.e. ideas which become general assumptions, that best fit their interests and leave them in a privileged position with the help of linguistic choices incorporated in the use of language. Once they are 'taken-for-granted assumptions' these ideologies become dominant (Simpson, 1993). Since discourse practices can be vague, ideologies may come hidden in messages that may be carried out by discourse participants who do and say things of which they are unaware of. It is the task of CDA to deconstruct texts, and point out the dominant social ideologies' impositions embedded in them, in order to provoke critical awareness.

Critical Discourse Analysis is able to deconstruct messages of texts due to the joining it makes of investigation concerning texts, sociohistorical events, power, ideology and society. Halliday's concepts of texts functions (ideational, interpersonal, textual) are essential tools used nowadays that permit CDA to have a broader scope of analysis for the study of texts as well as the ideologies presented within them. It is significant to point out, though, that discourse practices not only reflect society, but also build them and language is the main responsible for either stagnation or change.

Applying CDA concepts to the play *Pygmalion* enables us to realize how the character Higgins, who is in favor of the 'perfect' use of language as a necessary condition for one's success, makes use of his social power, and imposes his point of view as natural to others, making the character Eliza unquestionably accept and live under his conditions, which have always been privileged.

van Dijk (1998) claims that persuasion is a strategy in discourse which tries 'to change the minds of others in one's own interests' (pg. 372). That seems to be the strategy adopted by Higgins to make Eliza be an object of his experiment. This may be seen in Bernard Shaw's argumentation in the preface of his play which defends the use of a universal English language:

> The English have no respect for their language, and will not teach their children to speak it....The reformer we need most today is an energetic phonetic enthusiast...Ambitious flower girls ...must learn their alphabet over again, and differently, from a phonetic expert.
>
> *(Pygmalion,* 1973:05)

Shaw's point of view is very much a reflex of the perspective lived in his time, a fact which makes CDA's principles crucial in this study, since aspects of the dialectical relationship there is between discourse and society is one of its claims. Fairclough (1992) states that 'on the one hand, discourse is shaped and constrained by social structure in the widest sense and at all levels', while 'on the other hand, discourse is socially constitutive' (p. 64). This bidirectional link that there is an interplay between language and social structure has also been pointed out by Graddol and Swann (1989), as I mention in the previous section.

Looking for gender roots in the play, the author's lexical choices and sentence structures may translate dominance and inequality between the two main characters. CDA, feminist stylistics and Halliday's functional grammar bring theoretical support to clarify hypotheses taken from these linguistic aspects found in Shaw's text.

The excerpt above belongs to the preface of the written version of the play where Shaw talks directly to readers. Although he claims for a general evaluation and change, applying the CDA concepts mentioned above in Shaw's discourse, we may

argue that he takes privilege of his position and addresses his prescriptions to 'female' readers.

It is important to make it clear, though, that CDA goes further than the study of sentence structure. Other aspects like 'intentions of speakers and writers,...time, place...' (van Dijk, 1996:4) also bring contribution to CDA in the recognition of dominance and inequality, aiming to provoke 'critical awareness' in order to avoid the reproduction powerful versus powerless relations, for example in gender inequalities.

Taking van Dijk's view into consideration may significantly change the interpretation of meanings conveyed in a text. For example, by analyzing the social context that Shaw lived in, it is evidenced that he was in favor of women's rights. As stated in the previous section of this study, men had more access to literacy than women at the time his play was produced. Consequently, Shaw's statement may be seen as an incentive for women to look for education, and therefore, independence.

An interesting fact is that although the social context in the present day has changed, the situation in which 'ambitious females' have to look for professional guidance in order to improve their language skills is still being promoted, according to Cameron (1995).

Having in mind that discourse either reproduces the status quo or provokes a social change (Fairclough, 1989) we may state that it is a powerful tool, especially in the minds of people or groups who want to keep control of situations. CDA concepts highlight social static problems suffered by minority groups (which suffer from gender, race, ethnic inequalities, for example) with the aim of provoking a social change. CDA may help in the analysis and evaluation of minorities' problems taking

into account their experience and testimony, and not what people in the power testify, as they may probably deny the existence of problems (van Dijk, 1998). According to Fairclough, 'discourse is a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation' (1992:63).

2.5 Systemic-Functional Grammar

To support the 'naturalized' gender idea presented in the play, that women are both powerless and dependent on men in Shaw's *Pygmalion*, I based my analysis of the main characters' speech in three important moments of the play on the grammatical system of transitivity, which is part of the systems presented in M.A.K. Halliday's systemic-functional grammar (1985; 1994).

Systemic-functional grammar (SFG) has been used by discourse analysts in the analyses of texts' structures. Some studies (for example the ones at UFSC cited in chapter 1) have been carried out based on its principles. SFG is called systemic because it is established that individuals have alternative choices available to produce linguistic utterances and texts. The system is what integrates the notion of choice in language, and the system network is the grammar, which offers a variety of options that, once chosen, involves other particular structured and lexical choices. It is called functional because the variety of purposes language is used for (Halliday, 1994). Suzanne Eggins (1994) remarks that the function of language is to 'make meanings; that these meanings are influenced by the social and cultural context in which they

are exchanged; and that the process of using language is a *semiotic* process, a process

of making meanings by choosing' (p. 2).

Halliday states that the context of a situation is arranged in three categories:

field, tenor and mode. Analyzing these categories semantically, they correspond to

the ideational, interpersonal and textual components, as presented below:

CONTEXT OF SITUATION	SEMANTICS	LEXICOGRAMMAR
Feature of the context	Language Function	(Rank: clause)
Semiotic structures of situation	Functional component of semantics	lexicogrammatical choices
Field of discourse	Ideational meanings	Transitivity structures
(what is going on) The ongoing social activity	*Ideational content*	clause as representation
Tenor of discourse	Interpersonal meanings	mood structures
(who is taking part) The roles relationships involved	*Personal interaction*	clause as exchange
Mode of discourse	Textual meanings	theme structures
(role assigned to language) symbolic or rhetorical channel	*Textual structure*	clause as message

Figure 2.2 - Context of situation, semantics and lexicogrammar (from Halliday and Hasan, 1989; Halliday, 1973; 1978; Ventola, 1988, in Heberle, 1997: 12)

In this figure, the field, tenor and mode are presented in the context of situation,

as visualized in the picture above, and they are related to the ideational, interpersonal

and textual functions respectively presented in the semantic structure. The field of

discourse enables participants of social interactions to realize 'what is going on?' in a

social activity. The tenor is concerned with 'who is taking part?' in an interaction,

while the mode defines what role language plays in particular situations. According to

Halliday (1978), through the analysis of the field, tenor and mode one can 'predict the text'.

Clauses represent meaning through the ideational, interpersonal and textual functions together. The ideational function allows users of language to present their world experience through lexicogrammatical choices they make, which are part of the transitivity system. The interpersonal function represents 'the way listener and speaker interact' (Halliday, 1994). It is through the interpersonal function that users of language establish, negotiate and assume their position in social relationships. These relational functions are identified though the analyses of mood and modality patterns used by members of social interactions.

The textual function is concerned with the organization and cohesion of situations. According to Fairclough (1992), it is Halliday's textual function that enables a coherent linkage of parts of texts, taking situations as given or presented as new, picking them out 'as 'topic' or 'theme'' (p. 65). Textual functions are identified through the analysis of thematic structures.

The transitivity system, which is the lexicogrammatical realization of the ideational function, is used to analyze interaction between the two main characters in *Pygmalion* presented in this work, in three moments of the play, chosen to be considered turning points in the main characters' life. The system allows an analysis of the meaning of clauses through the study of 'choice of process types and participant roles seen as realizing interactants' encoding of their experiential reality: the world of action, relations, participants, and circumstances that give context to their talk' (Eggins, 1994:220). The transitivity concepts applied in this study are

linked to critical discourse analysis concepts, which applied together offer a visualization of gender traces presented in the play.

2.6 Fairclough's Three dimensional Framework

In the study of the dialectical relationship between language and society, Fairclough (1992 a) suggests an analytical framework constituted of three interdependent dimensions – text, discourse practice and social practice as shown in the figure below:
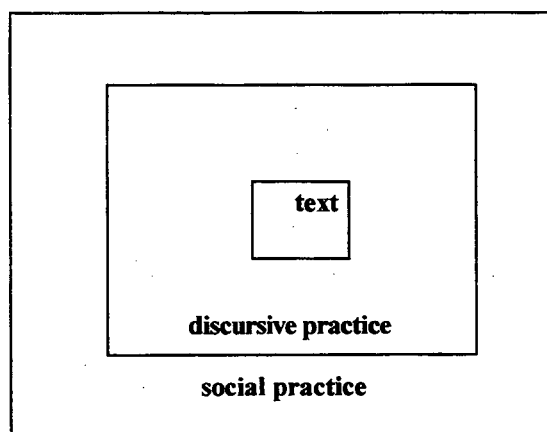
Figure 2.3– Three dimensional conception of discourse (Fairclough, 1992:73).

According to Fairclough, the analysis of text, discursive practice, and social practice is necessary for doing discourse analysis because they combine both 'social relevance and textual specificity' (ibid.:100) which provides a concrete support in the decoding of messages within a discursive 'event'. Fairclough states that 'any discursive 'event' is seen as being simultaneously a piece of text, an instance of discourse practice and an instance of social practice' (ibid.: 4).

The analysis of text concentrates on the study of macro and microstructures of language used in a discursive event. It focuses on the linguistic form and meaning conveyed in any form of discourse, i. e., written or spoken language as well as any semiotic practice through its linguistic structure. The four main parts that the Fairclough's text dimension concentrates on are vocabulary, grammar, cohesion and text structure. The ideational, interpersonal and textual functions which are part of Halliday's systemic-functional grammar, and are realized through the study of transitivity, modality and vocabulary can also be applied in the study of text dimension, since Fairclough explains that 'every clause is a combination of ideational, interpersonal (identity and relational), and textual meaning' (ibid.:76).

The analysis of discourse practice concentrates on the analysis of text production, distribution and consumption. It focuses on the analysis of people's production and interpretation, for example, of 'which types of discourse (including discourses in a more socio-theoretical sense) are drawn upon and how they are combined' (ibid.:04). The discourse practice dimension is the connection between text and social practices; it investigates the origins of the textual production of a discourse as well as the social aspects involved in its interpretation. In order to do that the discourse practice uses the concepts of force, coherence and intertextuality in its analysis.

The social practice dimension investigates the influence of the sociocultural context in which a discursive event takes place. It is concerned with the society structure that involves questions of power and ideology concerning social

domination, and the messages conveyed at the particular time in history that the discursive event happens.

Concerning the purpose of this work, I find it relevant to apply Fairclough's three dimensional framework in the analysis of the play *Pygmalion* for the support it provides to clarify my thesis. My focus related to the study of text dimension is on the transitivity system of language (chapter 4) which pinpoints the world of experience of language users realize through the study of lexicogrammatical components of clauses. I use the concept of intertextuality in the next section to identify the discursive practice used in the play. I concentrate on the connection between the play and the myth of *Pygmalion* and the influence of the latter in Shaw's work (section 2.6.1). The social practice is realized through the analysis of the author's background, the social happenings and social context in which he lived, found in section 2.6.2 of this chapter.

2.6.1 The Myth of Pygmalion versus the play *Pygmalion*: Intertextual Features

This section presents the Greek myth *Pygmalion* whose title and content has inspired Bernard Shaw's *Pygmalion*. Having found gender roots in the myth, which are explored below, I present some arguments to support the idea of gender bias suggested in the play.

Pygmalion is the name of two figures in literature and mythology. According to Greek mythology, Pygmalion, king of Cyprus, falls in love with the statue of Aphrodite, the goddess of love and beauty. Ovid, a Roman poet, adapted the myth into a version in which he created a talented sculptor named Pygmalion, who did not

like women because they were all imperfect, but who falls in love with a statue he carved. The statue, which represents the ideal woman to him, is beautiful and perfect, according to what he thinks a woman should be. He prays for the statue to become a human being. Venus, the Roman goddess of love and beauty feels sorry for him, gives life to his statue, and watches their marriage. (Civita, 1973; Benton & Benton, 1981).

In order to link the ideas presented above to the ones represented in the play, I take the concept intertextuality to suggest how the myth and the play *Pygmalion* can be connected by taking their intertextual features as basis.

Intertextualiy is understood as a 'process of allusion to other texts and discourse' (Fowler, 1996:205). Bakhtin (in Fairclough, 1992) explains that every utterance is 'oriented retrospectively to the utterances of previous speakers...and prospectively to the anticipated utterances of the next speakers' (p. 102). The main ideas responsible for this chain are modeled or remodeled according to speakers' world view, their main concerns and criticism. Intertextuality also serves as basis for the creation of new texts based on previous ones.

It may be stated that Bernard Shaw uses some ideas of the myth concerning gender to illustrate a play connected with both his views and life experiences concerning the roles of men and women and the happenings of the society of his time. For example, men's and women's asymmetries represented by the potential of doing things (which are consequences of the societal structure) remained, as well as the marriage ideology associated to women, which may be understood both as a mirror of Shaw's time as well as an unconscious perpetuation of the status quo.

There are four main similarities between *Pygmalion*'s myth and Shaw's *Pygmalion*: 1) a powerful man who has a title is responsible for changes in a woman; 2) a powerless character represented by a woman is changed into something of a man's desire; 3) the concept of beauty as a need for women to be attractive to men, 4) the marriage of the transformed woman at the end.

Kristeva (in Fairclough, 1992) explains that intertextuality concerns the insertion of history (society) into a text and of this text into history. By the insertion of texts into history, the text 'reponds to, reaccentuates, and reworks past texts, and in so doing helps to make history and contributes to wider processes of change, as well as anticipating and trying to shape subsequent texts' (Kristeva, in Fairclough, 1992:102).

The characters of both the myth and the play have different interests: Henry Higgins is a rich and skillful phonetician who is concerned with the use of standard English in English society. In the myth, the sculptor is able to show his artistic gift through his hands while Higgins can teach 'proper' language. The female statue is represented by the poor flower girl Eliza Doolitle in the play, who is not a statue, but has the attribute of speaking the cockney dialect, which the phonetician understands as a language deficit. The idea of transformation in the myth is realized in the play by Higgins' willingness to change the girl into a perfect English speaker. Eliza believes that the change he intends to make is the only way she can succeed in life. The girl allows the one who has power to make the necessary adjustments in her language. Both (Higgins' and Eliza's) wishes are accomplished; however, as in the myth, it is

implicit but not stated whether the girl was satisfied with what she is transformed into or not.

Fairclough (1992) states that different features of texts may also concern intertextuality matters. Texts can present degrees of heterogeinity, i.e., different texts and ideas can be produced based on assumptions taken from previous ones. Shaw's text presents the four main similarities cited above, which are related to gender, but also adds some different styles both in the representation of the world to his characters, and in the text tone that may be questioned through ideological means.

First, by aiming to produce a play about social class, he avoids using the romance genre of the myth. The hero of the play does not show any traces of love and care in his nature. He is represented as one concerned mainly with his work. Love is a feeling he ignores and he sees as a feeling responsible for making people take stupid actions. On the contrary of the female statue in the myth, Eliza has voice, consciousness and responsibility for her decision of being transformed. She is the one who goes after the professional, and asks for the lessons he said that would change her status. When the transformation is completed, she argues with him for his indifference to her. Higgins' lack of feelings may be associated with the characteristics of the female statue in the myth. For example, in the sequel of the play Shaw writes: "...; yet she [Eliza] has a sense, too, that his [Higgins'] indifference is deeper than the infatuation of commoner souls" (p. 155). However, Eliza's representation may be seen as closer to the sculptor for the supposed affection she has for her creator as it may be noticed in the excerpt below also located in the sequel:

She is immensely interested in him. She has even secrets moments in which she wishes she could get him alone, on a desert island, away from ties and nobody else in the world to consider, and just drag him off his pedestal and see him making love like any common man. We all have private imaginations of that sort. ...

(*Pygmalion*, 1973:155-6)

In the myth, Pygmalion's desire is accomplished with the help of the goddess Venus, who answers his prayers. In the play, Eliza's wish of having lessons is accomplished due to Colonel Pickering who challenges Higgins to transform Eliza. Shaw states in the sequel that the statue of the myth (which is called Galatea in some versions) "never does quite like Pygmalion: his relation to her is too godlike to be altogether agreeable" (p.156).

Taking Eliza's secret wish as well as Shaw's concepts about the myth for granted, it may be argued that there is an unrequited love in both works, but the roles of men and women are changed as it is shown in the following figures:

Myth

Venus
Pygmalion → **Galatea**
unrequited love
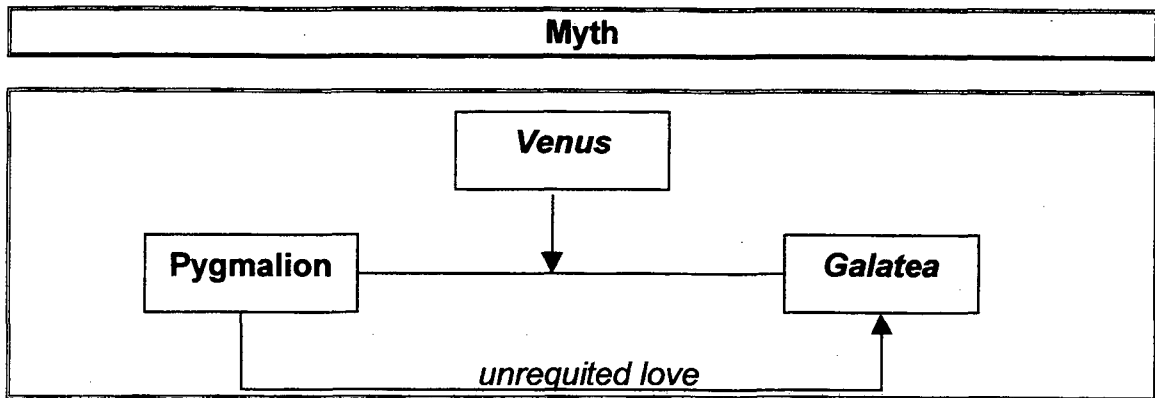
Figure 2.4: Moved by pity/pathos, the goddess Venus intervenes by empowering the sculpture of Galatea to come to life.

Play

Pickering
Higgins → **Eliza**
unrequited love
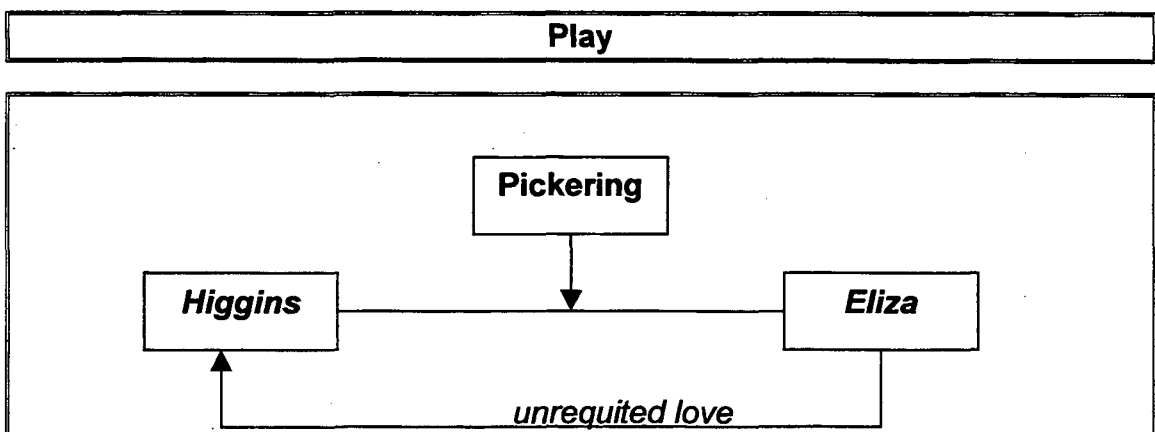
Figure 2.5: Moved by curiosity/amusement, Colonel Pickering intervenes by empowering ProfessorHiggins to perform the transformation of Eliza to a 'lady'.

If it is taken into account that Eliza secretly loves Higgins, it may be argued that she does not act emotionally at the end of the sequel, but rationally. While the play portrays the marriage of the women at the end which leads to the idea of the solution for women's problem, it may also portray their independence from men concerning their impositions (accomplished due to financial matters).

Shaw says in the sequel to the play that "strong people, masculine or feminine not only do not marry stronger people, but do not shew any preference for them in selecting their friends". Although Higgins does not state that he wants to be admired, he wants Eliza to stay in his house and not marry Freddy. When Eliza decides to do it, Higgins treats her indifferently. That may have happened because he realizes that her feelings did not impel her to be strong when she had the power of decision. Eliza wants someone to recognize her attributes as the sculptor wants to be recognized by 'his' living statue. As she can not see this possibility with Higgins, she marries Freddy as Shaw announces ("Will she look forward to a lifetime of fetching Higgins's slippers or to a lifetime of Freddy fetching hers? There can be no doubt about the answer"), and continues working in Higgins' house. On the one hand, Eliza's decision may be seen as a rational one, even though she is moved by her emotions: Her claim to be loved and cared for is accomplished if not by Higgins, by another man. On the other hand, she has to have Pickering's financial support to live, as well as the sculptor in the myth may have had the help of goddess Venus to assure his living statue's love for him.

Wareing (in Mills, 1995b) states that a text can bring 'two conflicting messages about female characters' (p.214), describing women both as passive and active in their relationships. That is why the analysis of a text has to go far as to find women's real representation as a whole rather than simply to point out the negative attitudes of women as opposite to positive men's ones (Mills, 1995b).

Hodge and Kress (in Mills, 1995b) see the need of a parallel analysis between the language and ideology represented in a text in order to identify the real

ideological message it passes to readers rather than highlighting them in isolation. If it is not for the intertextual features found in both texts, realized mainly by the unrequited love present in the private imaginations of Eliza and Galatea in both works, Eliza may be represented exclusively as a poor figure dependent on men's love, recognition and support, which may seem to be the primary idea conveyed in the play due to the power Higgins has of doing things on/for her.

2.6.2 Bernard Shaw's Background and the context of social practice

This section brings some background of *Pygmalion*'s author in an attempt to broaden out a critical view of how the world was represented to him. It also points out some happenings that took place when at the time of the production of the play.

George Bernard Shaw (1856-1950) was born in Dublin, Ireland. He moved to England when he was in his teen years, where, according to Professor of English Richard H. Goldstone (1969), he used to watch the poor people in the streets of London. Bernard Shaw became a critic of art, music and drama, besides a writer who dealt with political and social problems of his time. In London, he became an active Socialist and a platform speaker in the interests of socialism.

Prefaces were a characteristic of Shaw's plays. Although they did not always have a direct relevance to the play they preceded, Shaw expressed in them his thoughts and opinions about social matters in general (Ward, 1975). In *Pygmalion*, for example, his focus was on phonetics and the spread of the standard English language as shown below:

(...)The English have no respect for their language, and will not teach their
children to speak it.(...)Most European languages are now accessible in black
and white for foreigners: English and French are not thus accessible even to
Englishmen and Frenchmen. The reformer we need most today is an energetic
phonetic enthusiasm: that is why I have made such one hero of a popular
play.(...)ambitious flower-girls who read this play must not imagine that they
can pass off as fine ladies by untutored imitation. They must learn their
alphabet over again, and differently, from a phonetic expert. Imitation will only
make them ridiculous.

(*Pygmalion*, 1973:10)

Shaw seemed to have a large interest in phonetics and elocution. Still in the

preface of *Pygmalion*, he wrote that "it is impossible for an Englishman to open his

mouth without making some other Englishman despise him" (1973:05). He mentions

Henry Sweet, a linguist who died a year before the play was first published. Sweet

pioneered the study of phonetics. In spite of his great talent, though, he never got an

academic position due to his 'personal animosities' (Sampson, 1980). Shaw explains

that his male character Higgins has 'touches of Sweet' in the play. Another evidence

of Shaw's worry concerning the English language is that he left part of his will for

the introduction and development of an English alphabet with a separate symbol for

each vocal sound (Ward, 1975).

Concerning social class, the play *Pygmalion* may be seen as a criticism for the

determination of class by the speakers' use of language, and a warning that the

perpetuation of that image (status given by language use) served only to perpetuate the

idea that rich people were and should be more powerful than poor ones, since speech

was believed to be determinant to point out social class in England in the beginning of

the nineteenth century. One of Shaw's attempt may have been to show that anyone

could be competent in using 'proper language', if taught. In *Pygmalion*, Shaw deals

with elocution more specifically.

Another example of criticism found in *Pygmalion* is the way he talks about money and corruption when he portrays Mr. Doolittle, who has his beliefs against middle class morality, but gets intimidated to refuse belonging to it when he has the chance. This piece of evidence leads to the fact that Shaw was a writer concerned with the matters of his time. His criticism may also be found in other of his literary works such as *Man and Superman* (1903), *Major Barbara* (1905), *Arms and the Man* (1894) and *Back to Methuselah* (1932).

Shaw is considered a defender of women's rights both at home and work, in opposition to the status quo established in the nineteenth century in which women's place was considered to be at home (Haddad, 1996). His mother may have been an inspiration for him due to her passion for work, and lack of focus on household chores. The bad treatment she received from Shaw's father, who was an alcoholic, may also have influenced him. Traditionalists claimed that women did not have to work outside but take care of the house. Shaw was one of the first ones who claimed that because women did not protest against it, the right to work and vote were prevented to them. Shaw criticized the Victorian society because education was not provided to women, which would make them succeed in the public world the same as men (Haddad, 1996).

Considering the feminist attitudes Shaw stood for, it may be considered that he criticizes the 'happy ending' in which the hero and the heroine get married, and the heroine's problem is solved. His female character married someone she would have to support; Shaw avoided to portray her as a woman uninterested in the public affairs. The fact that Eliza worked on the streets, which is considered to be a public

Shaw criticized the sphere, may also show Shaw's indignation with the association of women and their homes.romantic tone given to stories, and decided not to end his play with the romance of the student and the professor. Although Higgins is a tyrant, he does not go against Eliza's wish to work. In this sense, some characteristics of Shaw may be seen in Higgins.

Bernard Shaw married Charllote Payne-Townshend in 1898, with whom he had no child nor sign of love or passion; it was rather a relation of respect. An interesting characteristic in Shaw is that he was 'resistant to emotional entanglements' (Ward, 1975: 486), a characteristic similar to his character Higgins. However, it is said that he had a relationship with Mrs. Patrick Campbell before she played Eliza in Pygmalion (Ward, 1985).

The aim of this section was to bring up facts and happenings of the author's life and of the social context in which the play was produced that may have contributed to the structure of the play. The next chapter provides the analysis of transitivity features concerning the two main characters.

Chapter 3

An Analysis of Transitivity to Investigate Gender

3.1 Introduction

In this chapter I analyze how reality is represented for the two main characters in the play *Pygmalion* (Eliza and Higgins) through the lexicogrammatical category of transitivity. Transitivity helps us to check the experiential function of people's perception of the world through the way they use language. As Halliday puts it, 'language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them' (1994: 106).

In literature, this concept is accomplished according to the author's experience of reality. The characters' language is symbolic in fiction and it is related to the authors' point of view of what they think reality should or should not be to their male and female characters (Souza, personal communication, 2001).

The transitivity system was introduced by the English linguist M.A.K. Halliday (1985; 1994), and is part of his systemic-functional grammar. Its main argument is that the experiences we go through life consists of ''goings-on' – happening, doing, sensing, meaning, being and becoming' (1994:106), which are shared by people through clauses

that constitute the language they use to communicate. According to the way people view the world (due to the experiences they go through), they will express themselves in particular ways, which in the transitivity system are called processes.

The transitivity system of language has been widely used nowadays to analyze the language of speakers and writers. It studies the structure of sentences, which is represented by the processes (realized by types of verbs), the participants involved in these processes (which are part of the nominal group), and the circumstances in which they (participants and processes) are involved (realized by the adverbial and prepositional phrase). It is part of the ideational function, represented in the clause, which, according to Downing and Locke, 'permits us to encode, both semantically and syntactically, our mental picture of the physical world and the worlds of our imagination' (1992:110).

Halliday states that a deep analysis of people's utterances (through sentence analysis) may show us the way the world is represented to these people, i. e., if they dominate (other people, institutions, things, etc.) or are dominated by them. As Fowler (1996:74) states:

> We think of the world, and speak and write about it, as a system of objects with constant properties: some animate, some inanimate, acting, moving, changing, causing change in other things, or just being or continuing in a certain state or condition. Literary writings may confirm such assumptions, or challenge them.

Since the aim of this study is to investigate traces of gender in a literary writing, the quotation above brings valuable help to the relevance of the analysis of transitivity in the characters' experience of the world.

In the analysis of transitivity patterns in the literary work *The Inheritors* written by Willian Golding, Halliday (1973) claims that 'what analysis can do is to establish certain regular patterns, on a comparative basis, in the form of differences which appear

significant over a broad canvas' (p. 133). He focuses on the relation between the language system, and the meanings conveyed in a literary work, where meaning can be established in an ordered way through linguistic analysis with the aim of proving its real significance.

Having his work as basis, it is through the lexicogrammatical choices made by the two main characters in *Pygmalion* that I intend to relate the language used by them that reveals their representation in the world, with what these representations convey concerning gender.

The analysis is significant because, according to Halliday, 'language is itself a potential: it is the totality of what the speaker can do' (1973:110). Since the situation of the female in the play *Pygmalion* is compared by Cameron (1995) with a social reality lived by women nowadays, the study of the grammar may reveal concrete meanings in a literary writing that may portray a picture of reality.

The analysis of transitivity made by Chris Kennedy (1984) in the literary passage taken from *The Secret Agent* written by Joseph Conrad also highlights the validity of the investigation of language functions in literary works to seek for meaning as well as the authors' intention realized through textual analysis.

In the play *Pygmalion*, the transitivity structures Higgins makes use of, the processes Eliza uses to refer to herself, and the circumstances both characters find themselves in the play may serve as basis to examine stereotypical ideological assumptions society has concerning men's and women's identity.

According to Halliday's system of transitivity, verbs can be classified in six processes: material, mental, verbal, relational, behavioral and existential. The most important ones, and the ones which are analysed in the excerpts taken from the play

Pygmalion for the analysis of gender are the material, the mental and the relational processes.

The investigation carried through this chapter intends to show how the material processes the male character uses have effect over the female, how his goal-minded and professional oriented soul are realized through his doings portraying him as a powerful character typically associated with the public domain. The analysis of the mental processes, which is the process more used by the female character, highlights her emotional-oriented being, which is more concerned with feelings, affection and intimacy than with rational matters, although she wants to succeed in life. The relational process help to deconstruct the view both characters have of themselves in relation to the situations they face, and how odd it is for them to realize each other's view of the world.

It is interesting to observe through the analysis of the processes how comfortable the characters are with their point of view, and how unsuccessfully persuasive they are by trying to convince each other to change their representation of the world.

The following analysis is based mostly on the three dialogues located in acts II, IV and V. They were chosen for being considered turning points in the life of both main characters. The dialogues are mostly between Eliza and Higgins, but Mrs. Pearce, Pickering and Mrs. Higgins also participate in Acts II and V.

The repeated occurrences of the most used processes were possible to be done through the concordancing program MicroConcord by Scott and Johns (1993). Their occurrences were checked and included in the analysis according to their contribution to portray reality representation for the two main characters concerning traces of gender.

3.2 Material Processes

The material process is the process of doing, where there is always an Actor (one who does something). Depending on the material process (if it is extended to something or someone), the clause may also contain a Goal (one to whom the process is 'directed at'), and/or a Beneficiary, that may be a Recipient ('one that goods are given to', 1994:145), or a Client ('one that services are done for', ibid.).

Focusing on the investigation of gender-related aspects, I first looked for Actors, Goals and Beneficiaries, and found that the male character Higgins identifies himself more as an Actor, i. e., the doer of something. Eliza, on the other hand, is identified more as a Goal or Beneficiary of his actions. For example, in the following clauses taken from the play,

> Higgins: Why, this is the girl I *jotted down* last night. (p. 37)
> Higgins: I'll *take* her and *pass* her off as anything. (p. 41)
> Higgins: I *picked* her off the kerbstone. (pg. 71)
> Higgins: Ive *taught* her to speak properly. (pg. 71)

Higgins is the Actor of the five material processes identified in the clauses, and Eliza is the Goal. Yet, the processes highlights his powerful position over the female. The next point observed, concerning the material process, is that Higgins' actions are detached from feelings, and concerned with his work, status and profession most of the times, while Eliza's actions are related to emotional affairs. For example, in the following utterances,

> Higgins: I *walk* over everybody! (p. 41)
> Higgins: ...Let's put on our best Sunday manners for this creature that we *picked* out
> of the mud. (p. 124)

> Higgins: I *go* my way and *do* my work without caring two-pence what happens to either of us. (p. 134)
>
> Higgins: ...If you dare to set up your little dog's tricks of fetching and carrying slippers against my creation of Duchess Eliza, I'll *slam* the door in your silly face. (p. 134)

the material processes used by the male character identify him as 1) a strict Actor (identified by both material processes 'walk' and 'slam', and the Goals 'everybody' and 'your silly face'); 2) a powerful (identified by material process 'picked out' and the Goal 'this creature'); and 3) a professional (identified by processes 'go' and 'do' and the Goals 'my way' and 'my work'). On the other hand, the actions taken by Eliza, for example, in the utterances and stage directions in parentheses,

> Liza [*snatching up the slippers, and hurling them at him one after the other with all her force*]: There are your slippers. ... (p. 104).
> Liza: I'll *talk* as I like. Youre not my teacher now. (p. 135)
> Liza: I'll *marry* Freddy, I will, as soon as I am able to *support* him. (p. 137)
> Liza: That's not a proper answer to give me [*she sinks on the chair at the writing-table in tears*]. (p. 136)

are moved by feelings of anger (in the examples above, realized by the material processes 'snatch', 'hurl', love 'marry', 'support', the verbal process 'talk'), and of sadness (process: 'sinks'; circumstance: 'in tears').

Another fact observed in the investigation of gender through the material process is that Eliza, as an Actor, says that she is going to perform future actions, but many times she does not actually do what she says she will do. The following examples of material process in which Eliza is the Actor, are uttered but not performed in the play:

> Liza: ...And to *pay* for em t –oo:...(p. 37)
> Liza [*rising and squaring herself determinedly*]: I'm *going away*. He's off his chump, he is. I dont want no balmies teaching me. (p. 42)

> **Liza:** ... I'll *teach* phonetics. (p. 137)
> **Liza:** I'll *advertize* in the paper..., and that she'll *teach* anybody to be a
> duchess...for a thousand guineas.(p. 138)

This fact becomes significant for the analysis because it may portray the female character as an unreliable and unstable Actor. It may also be considered a synonym for intimidation. This characteristic is not identified in the male's utterances, who is more information focused, a characteristic usually related to the public sphere. Through the analysis of the material process used by both characters it is possible to observe how active they are/are willing to be, in what circumstances, according to the way the world is represented to them.

In the next subsections 3.2.1 and 3.2.2, I point out the uses of the material process by Higgins and Eliza in isolation, in an attempt to evidence their occurrence, significance and deconstruct their meaning.

3.2.1 Henry Higgins

Through the concordancing program, it was possible to identify the material processes 'do' and 'make' as the most used by the male character as well as the most used to refer to his actions in the dialogues studied. Their use as well as the use of other material processes studied in this subsection show the man acting in a public world, where power, domination, profession and status are the main focus.

> 1- **Higgins:** [*heartily*] Why, because it was my job. [He *did* it because it was his job]. (p.134)
> 2- **Higgins:** I go my way and *do* my work without caring two-pence what happens to either of us. (p. 134)
> 3- **Higgins:** [*arrogant*] I can *do* without anybody. I have my own soul: my own spark of divine fire. (p. 133)

4- **Higgins:** By George, Eliza, the streets will be strewn down with the bodies of men shooting themselves for your sake before Ive *done* with you. (p. 42)

5- **Higgins:** Well, when Ive *done* with her, we can throw her back into the gutter; and then it will be her own business again; so thats all right. (p. 44)

For example, in these utterances in which the process 'do' is present, and Higgins is the Actor, the process translates Higgins' confidence in his professional-oriented mind (in utterance 1), independence (in 2), capacity (in 3), practical way of seeing things (in 4), as well as his domination over the female (in 5). The way the process 'do' is used to refer to Higgins' actions by the ones who know him also translate his appetite for challenges, which is considered as part of men's world of competition (in 6, for he promptly accepts the challenge) and power of persuasion (in 7), when it comes to professional matters:

6- **Pickering:** I'll bet you all the expenses of the experiment you cant *do* it. And I'll pay for the lessons. (p. 40)

7- **Mrs. Pearce:** [*uneasy*] Oh, dont say that sir: theres more ways than one turning a girl's head; and nobody can *do* it better than Mr Higgins, though he may not always mean it. (p. 40)

8- **Mr. Pearce:** ...I do hope, sir, you wont encourage him to *do* any foolish. (p. 40)

In 8, Mrs Pearce knows Higgins is able to do anything in the name of his profession, and asks Pickering not to encourage Higgins (by betting he can not 'do' the experiment). The men do not listen to her, and go on with the planning of how Higgins will 'act', and what he will 'make of her'.

Concerning the material process 'make', in the three dialogues analyzed, Higgins is the Actor of eight utterances where this process is used as it can be seen below. Through the use of the material process 'make' one can realize not only Higgins' power of action as the analysis of process 'do' retreats, but also upon the transformation of Eliza:

9- **Higgins:** (...)I'll shew you how I *make* records. We'll set her talking; (...) (p. 35)

10- **Pickering:** I'll say you are the greatest teacher alive if you *make* that good. (p. 40)

11-**Higgins:** This is my return for offering to take you out of the gutter and dress beautifully and *make* a lady of you. (p. 43)

12- **Higgins:** I shall *make* a duchess of this *draggletailed guttersnipe*. (p. 40)

13- **Higgins:** By George, Eliza, I said I'd *make* a woman of you; and I have. (p. 138)

14- **Liza:** (...) Now youve *made* a lady of me I'm not fit to sell anything else. (p. 107)

15- **Higgins:** (...) do you not understand that I *made* you a consort for a king? (137)

16- **Mrs. Higgins:** He *makes* remarks out loud all the time on the clergyman's pronunciation. (p. 139)

Higgins' actions realized by the process 'make' are also related to the public domain, in which the process again shows Higgins' involvement with challenges through a bet, i.e., an arrangement that involves money and professional status (Hornby, 1989) (in utterances 10 and 12), professionalism (in 9), and professional accomplishments (in 13 and 15).

In utterance 11, Higgins expects Eliza to behave the way he wants for the fact that he was offering to make a lady of her, where in fact he is not acting for her, but because of the bet, i. e., for himself. Utterance 11 can be seen as a way for the one who has power of action to persuade the powerless one to collaborate with him. In this case, a way of the Actor intimidates his Goal.

By calling Eliza a 'draggletailed guttersnipe' in utterance 12, Higgins emphasizes his abilities as an Actor because he makes it seem that he is going to perform a magic, i. e., to transform an animal into a human being. The noun 'duchess' helps to make it strong too because the animal will not be transformed into an ordinary human being, but into a duchess.

In 13, he says that he is able to 'make a woman' of Eliza which may mean that he does not think she is not one before speaking 'correctly'. Again, it may be understood as

if a woman's role in society was to speak 'properly'; it does not matter of *what* she speaks. Before the transformation, Higgins refers to Eliza as an 'animal' (Act II), and even after it, when either she is moved by emotional instincts, or when he is angry, he refers to her as a 'creature' (Act IV and V), 'presumptuous insect' (Act IV), and as a 'draggletailed guttersnipe' (Acts II and IV).

In 14, Eliza confirms Higgins' makings on her, but seems not to know what action to take without his help, although she had stated previously that she has looked for him in order to be able to sell flowers in a flower shop. Her utterance may prove that he has made what is of his interest (a duchess), and not what she actually wanted (a lady in a flower shop).

In 15, Higgins refers to marriage due to the fact that Eliza says she will marry someone else with no money. Higgins stresses that the transformation he made can be a solution for her to step up in social class, since it enables her to marry a man of wealth and status. It highlights the idea of the perpetuation of the status quo. Because of Higgins, Eliza is able to become the typical middle class wife of the Victorian time.

Utterance 16 shows how strict Higgins is to his profession. He is so projected in the matters of language that he becomes a social misfit even representing the world of public affairs. That again may point out contradictory aspects concerning the division of men and women in the public and private world established in the beginning of the nineteenth century (Coates, 1995).

The material process 'teach' identifies Higgins as a professor. According to Coates (1995), 'the talk that takes place between professionals and clients ... can be seen as a prototypical of the professional discourse' (p. 16). She claims that it is language used in the public domain, and that the encounters between professors and students is

as a prototypical of the professional discourse' (p. 16). She claims that it is language used in the public domain, and that the encounters between professors and students is asymmetrical, and help to build and keep power relations. In the following examples, Higgins is the Actor of the material process 'teach' which highlights his powerful position:

17- **The flower girl:** He said he could *teach* me. (p. 38)
18- **Higgins:** If I decide to *teach* you, I'll be worse than two fathers to you. (p. 39)
19- **Liza:** What you *taught* me. (p.137)
20- **Liza:** I'll advertize in the papers that your duchess is only a flower girl that you *taught*, and that she'll teach anybody to be a duchess.....(p. 138)

The other most significant material processes that demonstrate Higgins' powerful position over Eliza and his profession-oriented mind found in the three dialogues chosen are present in the following utterances:

21- **Higgins:** We must *help* her to prepare and fit herself for her new station of life. (p. 41)
22- **Higgins:** Well, when I've done with her, we can *throw* her back into the gutter; (p. 44)
23- **Higgins:** You won my bet! You! Presumptions insect! I *won* it. (p. 104)
24- **Higgins:** If these belonged to me...I'd *ram* them down your ungrateful throat. (p. 108)
25- **Liza:** ... It's the one you *bought* me in Brighton. (p. 108)
26- **Higgins:** The question is not whether I *treat* you rudely... (p. 132)
27- **Higgins:** Then *get out* of my way; for I won't *stop* for you. (p. 132)
28- **Higgins:** For the fun of it. That's why I *took* you on. (p. 134)
29- **Higgins:** I'll *adopt* you as my daughter and *settle* money on you if you like. (p. 135)

It may be observed that money, knowledge, confidence and competence are characteristics of Higgins' nature realized by the material processes above where he is the Actor of doings in which most of the times Eliza is the Goal.

3.2.2 Eliza Doolittle

Although Eliza's representation in the play is of a powerless character, who is dominated by a powerful man, and whose use of mental processes is associated with the private domain, as it is explained in next section, there are four significant material processes in which Eliza is an Actor that conflicts with her powerless condition of a passive being. The following material processes that indicate actions taken by Eliza may suggest that she is a different woman from the time she was living:

1- **The Flower Girl:** I'm *come* to have lessons, I am. ... (p. 37)
2- **Liza:** I sold flowers. I didnt *sell* myself. Now youve made a lady of me I'm not fit to *sell* anything else. ... (p. 107)
3- **Liza:** ... I'll **marry** Freddy, I will, as soon as I'm able to *support* him. (p. 137)
4- **Pickering:** ... Eliza *did* the trick, and something to spare, eh? (p. 102)

Eliza, as a single woman member of a low class whose father does not support her, has to work. She goes to Higgins' house to be able to get a better position at work. in utterance 1, she 'comes' to Higgins' house not to be able to 'marry' a powerful man, but for professional reasons.

In utterance 2, Eliza emphasizes that she 'sold' flowers because Higgins insinuates that after her transformation, she will be able to 'marry' someone from the middle class and should not worry about her future. Her utterance 'I didn't sell myself' may mean that she will not submit herself to accept or act according to the status quo even being a suggestion given by the one responsible for her transformation. Although it would be easy for her to act in a way that she would become a portrait of woman of the Victorian time after marriage (Haddad, 1996), Eliza seems to be sure that it is not the action she wants to take.

In 3, Eliza's material processes seem absurd even to Higgins, who treats her as an object, does not care for her, and does not show anytime in the play any opposition to Eliza's idea of working. Being the Actor of the combination of the material processes 'marry' and 'support' after belonging to middle class (Freddy has status, but no money or professional talent) may not look strange at our time, but at the Victorian time it may have brought some insights for many women.

Just an example in fiction, Bernard Shaw spends some time at the sequel of the play to explain the condition of Clara (Freddy's sister) who after unsuccessful attempts to marry up, starts to read, then sees life from a different angle, and adopts "Eliza's expletive" (p. 151).

In utterance 4 above, Pickering points to Eliza as a competent 'doer' of an action that may suggest that the female character is powerless due to her lack of opportunities in life. In a conversation between Pickering and Higgins after the ambassador's party, they state:

> **Pickering:** ... I was quite surprised because Eliza was *doing* so well. You see, lots of real people cant *do* it at all: theyre such fools that they think style comes by nature to people in their position; and so they never learn. Theres always something professional about *doing* a thing superlatively well.
> **Higgins:** Yes, thats what drive me mad: the silly people dont know their own silly business. (...)
>
> *(Pygmalion*, 1973:103)

Although not stated and considered by Higgins as an important action taken by Eliza but as a result of his power, Eliza's doings at the party show the female as a competent Actor when opportunities are given.

In spite of Eliza's strength, there are actions that she takes that help to sustain her in a powerless condition, and in a private world of affection, for example, to 'marry'

(utterance 3 above), and to 'manage' to housekeeping at Higgins' house after marriage, even being certain that she is "'no more to him than them slippers'" (p.155).

The material processes used by Eliza are significant because they connect with the change in the way she is seen by Higgins, i. e., as someone who is benefited by his actions, and thus as a Goal. By showing to be a powerful Actor, Higgins identifies Eliza as a woman. It may be stated that as her feelings prevent her from showing her capacity, she marries Freddy and Higgins loses interest in her being again.

3.3 Mental Processes

The mental process is represented by verbs related to feelings (liking, loving, hating), cognition (thinking, knowing, noticing) and perceiving (seeing, hearing, tasting). The participants involved in this process are the Senser (the one who feels, thinks, perceives), and the Phenomenon (what is felt, thought, perceived). An example of the mental process in a clause is "I know whats right" (p. 39), where 'I' is the Senser, 'know' indicates the process, and 'whats right' is the Phenomenon, i.e., what is perceived.

Differently from describing actions as the material processes does, the mental processes enable language users to express opinions, thoughts and tastes that help to identify their definition of reality. It is also through the different way that people feel, think and perceive things that language users may be classified in a dominator/dominated division.

An analysis of the excessive use of mental processes by the female character helps to show that she is very much concerned with her feelings and worries, while the male character's use of mental processes refers to public and practical matters. For example, in the following utterance in which Eliza (I) and Higgins (you) are the Sensers,

> **Liza:** But I never *thought* of us making anything of one another;...; and you
> never *think* of anything else. (p. 135)

Through the mental process 'think', Eliza expresses that it is not part of her or Freddy's

world to 'make' anything of one another in a sense of acting. On the other hand, as she

knows Higgins well, she is aware that the only way he 'thinks' and 'understands' a

marital union is when a man acts on/ for a woman (see underlined processes below). It

can be realized in the following excerpts:

> (...)
> **Liza:** Freddy's not a fool. And if he's young and poor and *wants* me,
> may he'd make me happier than my betters that bully me and don't *want* me.
> (p. 135)
> **Higgins:** Can he make anything of you? That's the point.
> (*Pygmalion*, 1973:135)
> (...)
> **Higgins:** ...Woman: do you not *understand* that I made you consort for a
> king?
> **Liza:** Freddy *loves* me: that makes him king enough for me.(...)
> (Ibid., 137)

The way Higgins and Eliza 'understand' the reality of marriage can be identified

by the study of the processes above. Higgins 'understands' that Eliza should marry a

king, i. e., a ruler, someone who would 'support' her with money and status, i. e., she

would not have to worry as long as she performed her role of speaking 'properly'. Eliza,

on the other hand, understands marriage as a synonym for love, caring and affection,

even if it demands action (work and support the house).

Verbs can be classified in different process types according to their function in a

context (Butt, Fahey, Spinks, & Yallop, 1998). Therefore, while Higgins 'thinks' in the

process 'make' as a material one, Eliza emphasizes the feelings Freddy can provoke on

her by using the same process, i.e. 'make'.

A fact that may be realized by the mental processes used by the characters is that Eliza does not show any sign of detachment from work at any time of the play (line 1 below), and that may be one of the reasons Higgins 'likes' her. He does not reject Eliza's 'wish' to work ("What about your idea of a florist's shop?" Act IV). What she demonstrates through mental processes, though, is that she wants to be cared for, recognized, loved, and liked for her efforts in a particular way (lines 4 and 5 below).

1 Liza: I *want* to be a lady in a flower shop... (p. 32)
2 Liza: Now...I'm not *fit* to sell anything else. I *wish*
3 youd left me where you found me... (p. 107)
4 Liza: I wont *care* for anybody that doesnt *care* for me. (p. 133)
5 Liza: What did you do it for if you didnt *like* me? (p. 134)

The mental processes used by Higgins, however, demonstrate that he 'thinks' and 'cares' about, 'sees' and 'notices' the world from a public perspective. The contrast between the male and female characters realized through mental processes is that the female seeks for intimacy whereas the male seeks for distance and social progress as it is identified through the Phenomenon underlined in the excerpt below:

Liza: ...And you dont *care* a bit for <u>me</u>.
Higgins: I *care* for <u>life</u>, for <u>humanity</u>. ... What else can anyone ask?
(ibid., 1973:133)

Another kind of evidence to suggest Higgins' detachment from intimacy and attachment to profession are found in the following utterances realized by the mental process 'think', 'care', 'know',

Mrs. Pearce: ...what do you *think* a gentleman like Mr Higgins *cares* for what you came in? (p. 37)
Mrs. Pearce: ...Of course I *know* you dont *mean* any harm; but when you get what you call interested in people's accents, you never *think* or *care* what may happen to them or you. (p. 46)

Few occurrences of mental processes related to feelings (in comparison to the ones of cognition and perceiving), for example, 'like' (2 occurrences), 'miss' (one occurrence) are found in the male character's utterances in the dialogues analyzed, which contrasts significantly with the female discourse.

The next two subsections provide a separate study of Higgins' and Eliza's use of mental processes related to feelings and cognition in an attempt to examine their Phenomenon and circumstances and highlight the character's representation.

3.3.1 Henry Higgins

Higgins uses mental processes related to feelings ('miss' and 'like') twice in the dialogues selected. He says:

1- **Higgins:** I shall *miss* you, Eliza... And I have grown accustomed to your voice and appearance. I *like* them, rather. (p. 133)
2- **Higgins:** I said I'd make a woman of you and I have. I *like* you like this. (p. 138)

Higgins confesses that he will 'miss' Eliza because he knows she will leave if he does not 'care' for her in particular, but he does not 'feel' or pretends to feel this way. As a strong character, he thinks each human being should 'want' to live their own life without caring for anybody else (Act II). These processes show that Higgins does not get intimidated by the circumstances. Although he wants Eliza to stay, he does not hide his cold character from her, what he thinks she should accept and respect.

Higgins might have never realized he felt something for Eliza (liked her) if it were not for her reluctance in accepting the status quo. In fact, that may seem what made Higgins think of Eliza as a human being from the same level of his:

> **Higgins:** : ...You were a fool: I *think* a woman fetching a man's slippers is a disgusting sign: did I ever fetch your slippers? I *think* a good deal more of you for throwing them in my face. No use *slaving* for me and then saying you *want* to be *cared for*: Who *cares* for a slave? (p. 134)

Higgins states that he can not feel anything for someone who accepts orders and rules and does not question situations. Most of the relevant actions taken by Eliza are caused by Higgins' lack of intimacy to her (throwing the slippers at him, running away, threatening to advertise lessons and teach what he has taught her, etc). It is when she shows coldness that he identifies his characteristics on her, 'likes', 'thinks' differently, and 'notices' her. Her representation in the world changes in Higgins' view when she stops noticing and starts acting without caring for anyone or anything but herself. It may be stated that Higgins likes Eliza when she does not feel intimidated, i. e., shows distance and power in her actions. Higgins 'knows' she has power to do anything she wants to when she puts herself in an independent position. For example:

> **Liza:** ...But I can do without you: dont *think* I cant.
> **Higgins:** I *know* you can.
>
> (Ibid., 1973: 132)

On the other hand, when Eliza gets emotional and claims for kindness, caring, and an intimate relationship, he demonstrates feelings of disdain:

> **Liza:** ... not to *want* you to make love to me, and not *forgetting* the difference between us, but more friendly like.

> **Higgins:** That's just how I *feel*. And how Pickering *feels*. Eliza: youre a fool.
>
> (ibid., 136)

In the sequel of the play, when Eliza marries a common man, continues working in his house, and respects norms of the status quo, Higgins becomes indifferent again towards her ("She *knows* that Higgins does not need her" p. 155). It may be stated that Higgins 'likes' a powerful Eliza, what the world of affection she lives in does not allow her to be.

3.3.2 Eliza Doolittle

The mental processes used by Eliza may support the hypothesis that her interests are private, emotional and passive. Her insistent claims for attention, admiration and acknowledgment are not shared by the male character who thinks of the world in a different way from her, as it is stated in the previous subsection of this work. Although she is aware that she is passively used as an experiment, she expects Higgins to 'care' for her as a friend because of what she does for him (wins the bet). Eliza does not admit the fact that Higgins does not get involved in private matters:

> **Liza:** You dont *care*. I *know* you dont *care*. You wouldnt *care* if I was dead.
> ... (p. 104)
> **Liza:** You never *thought* of the problem it would make for me. (p. 134)

The processes 'care' and 'think' above show that Eliza wants to be treated differently from other people; she wants Higgins to be kinder to her because of the time they spent together, her performance at the ball, her passivity and silence against his insults. Higgins, on the other hand, explains to her that he treats everybody the same way. Eliza gets irritated by listening to Higgins' way of seeing things:

> Liza: ...you dont *care* for nothing but yourself. (p. 44)
> Liza: ... I dont *care* how you treat me. (p. 132)

The male character also gets irritated with the emotional affairs that surround Eliza's world. While Higgins did the experiment to prove his professional capacity, Eliza says she did it for emotional reasons:

> Liza: ...I did it because we were pleasant together and I come – came to *care* for you. ... (p. 136)

In spite of the fact that Eliza looks for improvement in order to higher her status and profession, 'to feel loved' seems to be a synonym for protection to her. If it were not, she could accept Higgins' offer to adopt her, or his willingness to ask Mrs. Higgins to get a wealthy man of status to marry her. As Higgins states, Eliza is beautiful, and speaks 'properly', i. e., she is prepared to be accepted by an upper level of society. She rejects the money and the easier life in trade of a man who loves her:

> Liza: And he does *love* me. (p. 135)
> Liza: Freddy *loves* me: ... (p. 137)

To be seen as someone special is a wish of Eliza that can be identified through her use of mental processes. Eliza does not say whether she loves Freddy or Higgins. Through the cold and practical way Higgins talks to her, she knows he does not like her the way she wants.

While he does the experiment on her (before the ball party), she observes her professor, hoping that when it finishes she will be more than an experiment to him. As it does not happen, she expresses her disappointment:

> **Liza:** I *notice* that you dont *notice* me. (p. 134)

In spite of showing action, as Higgins does, Eliza identifies herself more like a Senser. Following this view, both characters may be classified in different worlds, where in one the male is an Actor and the woman is the Goal; in the other, the woman is the Senser and the man is the Phenomenon. Eliza may be admitting in the utterance above that she does not act as much as Higgins, but she perceives things that he does not.

Eliza's utterance may be understood as a complaint: Higgins wants her to participate in his world, so she acts because of him (at the ball party). Eliza wants Higgins to do the same in her world, i. e., to notice her, but he does not. That is something that Eliza's nature cannot accept. She gets desperate to imagine that she has to live without being noticed and cared for. It may be said that Eliza feels betrayed by Higgins for his lack of cooperation. She rebels against herself for having been naive to the point of thinking Higgins would care for or admire her. The mental processes 'know' and 'care' show that Eliza changes her point of view in relation to Higgins. By changing it, she becomes powerful and courageous enough to tell Higgins that now she is the one who does not care:

> **Liza:** ...You *think* I must go back to Wimpole Street because I have nowhere else to go but father's. ... (p. 137)
> **Liza:** ...What do I *care*? I *knew* you would strike me some day. ... Aha! Now I *know* how to deal with you. What a fool I was not to *think* of it before! Now I dont *care* that [snapping her fingers] for your bullying and your big talk. ...Oh, when I *think* of myself crawling under your feet and being trampled on and called names, when I had only to lift up my finger to be as good as you, I could just kick myself. (pp. 137-138)

Her attitude impresses Higgins who recognizes her as a creation of his, a potential 'woman' able to perform meaningful actions for her lack of intimidation. That is a moment where it may be said that Higgins notices her:

> Higgins: [*wondering at her*] You damned impudent slut, you! But it's better than snivelling; better than fetching slippers and finding spectacles, isn't it? [*Rising*] By George Eliza, Eliza, I said I'd make a woman of you; and I have. I *like* you like this.

The solution that Eliza finds to run away from Higgins' tyranny and her father's impositions is realized through her marriage with a man of status but no money or professional gifts as previously stated. Although Eliza shows she can be as strong as Higgins, she does not compete with him because, as it is realized through the mental processes highlighted in this section, it seems that her main aim is to be happy and loved, and so she has disappointed him.

3.4 Relational Processes

The relational process is the process of being, i. e., 'something is being said to 'be' something else' (1994:119). In Halliday's systemic-functional grammar, the relational process is divided in three subcategories: the intensive, for example in "*you are a fool*" (*Pygmalion*, 1973:136), the circumstantial, in "*she is at her writing-table...*" (ibid., 115), and the possessive, in "*...the girl has some feelings?*" (ibid.,43).

Each of these three subcategories of the relational process has an attributive and an Identifying mode. In the attributive mode, the participant involved is a Carrier of some quality attributed to it (an Attribute), for example, in "*I'm a good girl*" (ibid., 43), *good girl* is an Attribute of the Carrier *I*. In the identifying mode, the participant involved is the

Identified element that has an identity realized by an Identifier. For example, in the clause *"...youre the greatest teacher alive..."* (ibid., 40), *the greatest teacher alive* is the Identifier of the Identified *you*.

The analysis below concentrates on the attributive mode for being the most used by the characters to describe themselves in the play as well as the most evident concerning the objectives of this study. The study of the relational processes start in the description of the characters located in Act II because the information provided in these excerpts carry Attributes given by the narrator, therefore it is supposed to be neutral and reliable and will serve as basis for the readers to make a picture of the representation of both characters in their minds.

The analysis of the relational processes done in the description of the characters in Act II show that the male is privileged by the Attributes given to him in a sense that he is described as an intelligent and confident man whose main interests concern his profession:

> He *appears* in the morning light as a robust, vital, appetizing sort of man of forty or thereabouts, dressed in a professional looking black-frock-coat with a white linen collar and a black silk tie. He *is* of the energetic, scientific type, heartily, even violently interested in everything that can *be_studied* as a scientific subject, and careless about himself and other people, including their feelings. He *is*, in fact, but for his years and size, rather like a very impetuous baby 'taking notice' eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief. His manners 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.
>
> (Pygmalion, 1973: 33)

By contrast, despite the fact that the characters are from different social classes and present distinct characteristics concerning clothing and appearance, the relational

processes used to describe the female character do not reveal any psychological characteristics or positive remarks other than her appearance:

> ...She *is* not at all a romantic figure. She *is* perhaps eighteen, perhaps twenty, hardly older. She wears a little sailor hat of black straw that has long been exposed to the dust and soot of London and has seldom if ever been brushed. Her hair needs washing rather badly: its mousy color can hardly *be* natural.... Her boots *are* much the worse for wear. She *is* no doubt as clean as she can afford to *be*, but compared to ladies she *is* very dirty. Her features *are* not worse than theirs; but their condition leaves something to *be* desired; and she needs the services of a dentist.
>
> (Ibid.:15)
>
> (...)
>
> She *has* hat with three ostrich feathers, orange, sky blue, and red. She *has* a nearly clean apron and the shoddy coat has been tidied a little. The pathos of this deplorable figure, with its innocent vanity and consequential air, touches Pickering...
>
> (ibid.: 36)

As it can be noticed, the male's characteristics highlight the way he is, while the female's ones pinpoint the way she looks. Some possessive attributive clauses used to describe Eliza demonstrates the negative aspects of what she has (dirty boots, nearly clean apron and her poor condition). On the other hand, there are no attributive possessive clauses in Higgins' description. While the man is described as a 'professional type', the female is represented as 'not a romantic figure' as if it these two Attributes were conditions expected from a man and a woman. The negative particle 'not' in Eliza's representation in contrast with Higgins 'professional looking' may be understood as the male representing his role (professional) and the female failing to provide hers (romantic).

The negative attributes used to describe Higgins' nature, for example, his bad humor and petulance are excused by the fact he is a 'baby type figure', which makes him likeable even when he is insulting people as it is stated. It may be said that even the noun 'bullying' loses its negative connotation by the antecedent Attribute 'genial'. The

contrast between his lack of feelings and interest in scientific studies seems to be relevant in order to understand his nature once they are pointed out in its description. On the other hand, the female's characteristics are left to be imagined from what it is said about her appearance.

Looking at the Attributes Eliza ascribes to herself in the three moments of the play, it may be argued that she changes them, i. e., she changes her way of seeing herself after realizing that Higgins' intentions are not the same as hers when the bet is over. On the other hand, it seems that Higgins keeps the Attributes he gives to himself from beginning to end.

The transformation Eliza goes through seems to question her beliefs concerning what people expect her to be, how people see her, and what she is. The question 'should I show what I am, or should I pretend I am the Eliza they want me to be?' seems to be present in Eliza's actions until she realizes she will have to give up her happiness because of Higgins' sense of what life should be.

Although both characters agree that Eliza is the Carrier of the Attribute 'fool' before arguing with Higgins, and is 'as good as' he is after it, the reasons they ascribe these Attributes to her are different as it is explained in the next paragraph. It may be stated that at the sequel of the play Higgins changes his mind again towards Eliza's Attributes due to the actions she takes and does not take. On the contrary, Higgins is portrayed as a steady Carrier of his Attributes which are shared by both characters.

The main reason for the disagreement between Eliza and Higgins is that she acts as 'a good girl' with the aim of getting some affection from Higgins. The male character understands the Attribute 'good' in her utterance as a synonym for 'silly' regarding her acceptance of his impositions. Before Higgins is challenged to teach Eliza, it may be

stated that she could not have gone against the Attributions he ascribes to her, for example, 'baggage' (p. 37), and 'silly' (p. 39), but after the two men set the arrangements for the bet (p. 40), she could have defended herself against the bad Attributes Higgins ascribes to her, such as 'a draggletailed guttersnipe' (p. 40).

Eliza does not complain until she realizes Higgins' practical and cold nature. Even noticing these attributes on him since their first encounter, she thinks he can have developed some kind of caring friendship the time they stayed together, as she has. She also thinks of the Attribute 'good' as meaning 'silly' as Higgins thought, when she faces the fact that she can not understand his clear and cold intentions before.

The next two subsections study the Attributes given by/to Eliza and Higgins to themselves in order to understand how their representations change and/or does not change throughout the play as well as what they may represent in the characters' life.

3.4.1 Henry Higgins

Considering the way the male character views himself as a human being, he seems to be very confident and proud of his views even being a social misfit. Higgins is not intimidated (as he says in Act V) by anything; he concentrates on his jobs and does not spend time with small talk or useless conversation, which he finds unbearable. Higgins sees himself as someone who does not need anyone's cooperation or affection. He says:

Higgins: ...I have *my own soul: my own spark of divine fire.* ... (p. 133)

Although the possessive attributive clause above uttered by Higgins seems arrogant, it is the way he thinks of himself. He does not care if people think he is arrogant because he is confident enough to believe that he really is what he utters to be.

The fact that he wants to impose his ideals on other people makes him very unfriendly. He wants everybody to think like him. For example, he wants Eliza to forget about her emotional side because, according to him, it only makes her silly. She is different from him.

The following Attributes whose Carrier is Eliza are given by Higgins. They aim to bring examples of how Higgins sees Eliza in the play:

1- She's so *deliciously low* – so *horribly dirty-*" (p. 40)
2- You are an *ungrateful wicked girl.* (p. 43)
3- ...and youre *not bad looking.* ... youre what I should call *attractive.*" (p. 106)
4- Eliza: youre *an idiot.* (p. 134)
5- Eliza: youre *a fool.* (p. 136)

Utterances 1 and 3 are contradictory, which means that Eliza's visual representation changes in Higgins' point of view. In 3, he assures Eliza that because she has physically changed, she is able to find a husband, although he does not reject her idea of working.

In 2, Higgins sees Eliza as an 'ungrateful wicked girl' because he thinks she should accept his rules once he is going to do something for/to her. Again, it may be understood as a way Higgins imposes his rules on Eliza; his Attributes enable him to do that (he is a rich and talented professor).

The Attributes 'fool' and 'idiot' are given to Eliza because of her need to have someone by her side, i. e., because she thinks differently from him. In the beginning of the play, she is a fool and an idiot because she obeys orders expecting to be admired; in

the sequel it is because she lets emotions interfere in the brilliant future she could have after being helped by him.

The relational processes may also contribute to demonstrate that the male and the female characters may be viewed as stereotypes of two different worlds where man and woman do not get in an agreement concerning their opinions. Therefore, they live in constant conflict for not accepting each other's view.

3.4.2 Eliza Doolittle

The female character presents herself in Act II by insistently claiming she is the Carrier of the Attribute 'good girl' as shown below:

> I'm a *good girl*, I am. (pp. 41, 43, 45)
> I'm a *good girl* - (p. 46)
> I always been a *good girl.* (p. 46)

It seems that she does that either naively or defensively. She wants Higgins to teach her how to speak properly so she portrays herself as being 'a good girl' who deserves to be helped. That is also the way she defends herself against Higgins' insults and threats.

Eliza may think that the fact of being a good girl was good enough for being helped. By overemphasizing her quality of being 'good' she may believe that more important than what she does is what she is. It also highlights her powerless position in the play where the skillful man should take pity on the poor flower girl and act on her because she is 'a good girl'.

After the bet is over, Eliza still naively thinks that her Attributes of 'poor good girl' will convince Higgins to be kinder to her. She acts as if she has no alternative in life other than staying in Higgins' house as the relational processes show below:

> Liza: Whats to *become* of me? Whats to *become* of me? (pg. 104)
> (...)
> Liza: ...You wouldnt care if I *was* dead. I'm nothing to you – not so much as them slippers. (pg. 104)
> (...)
> Liza: No. Nothing more for you to worry about. ... Oh God! I wish I *was* dead. (pg. 105)

<div align="right">(ibid.)</div>

When she sees Higgins' relief for not having to teach her anymore and his lack of acknowledgement for her efforts, she gets nervous ("The creature is nervous after all", p. 104), and argues with Higgins. Concerning the relational process, some of the Attributes Eliza gives to herself are:

> 1- I'm *nothing* to you – not so much as them slippers. (p. 104)
> 2- I'm *no preacher*. (p. 134)
> 3- I'm a *slave now*. (p. 135)
> 4- I'm *not dirt under feet*.(p. 136)

In utterance 1, Eliza gives to herself the attribute 'nothing', which shows she expects to be something to him. She expects an Attribute related to solidarity, although she is aware that she is used as an experiment by him to prove his professional capacity. Eliza is aware of this fact because she is present when Higgins and Pickering make the bet, and she hears Higgins say 'she is no use to anybody but me' (Act II). Through her utterance she expects Higgins to develop some kind of either admiration or gratitude for her. The irritation she utters in 1 demonstrates how important it is for her to be something

for him. It may be understood as a sign of intimacy, where she wants attention and care from him, a characteristic of the private domain that is not part of Higgins' world.

In 2, Eliza may have meant that she does not know how to preach or talk about social matters in general like Higgins does. What she knows is to notice people, and she remarks that he does not notice her. It may also lead to the interpretation that by not being a preacher, she can notice him, and complain about his lack of attention towards her.

In utterance 3, Eliza considers herself (being a slave of her new condition) a 'slave' of her new class because besides speaking like a lady of class, she does not know how to remain in an upper class without Higgins' help. Eliza also believes that the knowledge Higgins has given to her does not allow her to go back to the place she came from.

Eliza gives the Attribute 'slave' to herself because although she wants to belong to a higher social level for that would improve her chances in life, after spending time with Higgins, she wants a 'friendly' (p. 136) affection from him back. Because she comes 'to care' for him (p.136), Eliza expects Higgins to develop the same feelings for her, which he does not. While Eliza sees herself as a slave for not having affection back, Higgins explains how pleasant it is going to be their lives as fellows speaking the same perfect English as it should be. To Higgins, affection is out of question, and he does not understand how Eliza can not find his way of thinking fine. To Eliza, the lack of feelings from him towards her is all she sees and it makes the situation unbearable to her.

In 4, Eliza means that she is an honest girl who accepts to be trained because of the 'pleasant' times they spent together, and not for the dresses she got. An evident fact

in utterance 4 is that Eliza continuously asks for attention back because of what she 'is' or 'is not', more than of what she 'does' or 'does not do'.

While Higgins is satisfied for achieving the goal he establishes when he starts to teach the cockney flower girl, Eliza is not satisfied for getting what she has asked for, i.e., speaking 'proper' English in order to be able to get a job as an assistant in a flower shop (pg. 37). Higgins' mind is so rational that he does not understand what she means by saying she is nothing to him:

> (...)
> **Higgins** [*in his loftiest manner*] Why have you begun going on like this? May I ask whether you complain of your treatment here?
> **Liza**. No.
> **Higgins**. Has anybody behaved badly to you? Colonel Pickering? Mrs Pearce? Any of the servants?
> **Liza**. No.
> **Higgins**. I presume you dont pretend I treated you badly?
> **Liza**. No.
> **Higgins**. I'm glad to hear it. [*He moderates his tone*]. Perhaps youre tired after the strain of the day. Will you have a glass of champagne? [He moves towards the door].
> **Liza**. No [*Recollecting her manners*] Thank you.
> (...)
>
> (*Pygmalion*, 1973:105)

As Eliza can not understand what goes on in Higgins' mind either, she considers herself 'ignorant' for her lack of practical view:

> 5- I'm *too ignorant*. (p. 105)
> 6- I'm only a *common ignorant girl*. (p. 108)

Eliza cannot stand the fact that Higgins finds normal his victory on the bet without giving any credits to nor caring for her. The following possessive attributive clauses may reveal Eliza as an emotional-oriented Carrier:

7- I got *my feelings* same as anyone else. (p. 43)
8- Oh, you've *no feeling* in your heart. (p. 44)
9- ...I have *my feelings* the same as anyone else. (p. 47)

(...)
Higgins: ... You have wounded me to the heart.
Liza [thrilling with hidden joy] I'm *glad*. I've got *a little of my own back.*

<div align="right">(Pygmalion, 1973:109)</div>

In the final conversation she has with Higgins, where she is sure she is not going to accept his coldness, she gets strong and feels powerful because she looks at the facts in a cold way, like her professor does. By doing that, Eliza realizes that she can be even more powerful than he is. The statement above is based on the Attributes she gives to herself in the following utterances:

> Liza: What a *fool* I was not to think of it before! ... You said I *had a finer ear* than you. And I can *be civil and kinder to people*, which is more than you can. ... when all the time I had only to lift my fingers to *be as good as you* ... (p. 138)

Eliza realizes she was a fool for obeying and letting him call her names. Through the possessive attribute clause 'I had a finer ear', she understands that she is a more potential learner than him as well as she can socialize (be civil and kind), but he does not. Eliza takes her emotional side away and changes her way of seeing herself, and the way Higgins sees her. He likes what she says, and even gets proud of having 'made a woman of her' because of what she said in the utterance above. He considers that she is prepared to be a friend of his:

> Higgins: ... Five minutes ago you were like a *millstone* round my neck. Now you are *a tower of strength: a consort battleship.* You and I and Pickering will be *three old bachelors* instead of *two men* and *a silly girl.* (p. 138)

Higgins sees Eliza is ready to succeed and invites her to join his reality (be the Carrier of the Attribute 'bachelor'), but it may be stated that she does not want to belong to Higgins' world of practical affairs. She marries Freddy because he has the conceptions that a husband should have in her point of view: "one to whom she would *be* his nearest and fondest and warmest interest" (p.142)

Eliza gets stronger after talking to Higgins, and does what she wants to do without worrying about Higgins. After her marriage, it seems that Higgins, who realized the potential the girl had if she did not care about hurting anyone's feelings, continues to think she is silly for acting emotionally (marries someone who loves her). Eliza, who continues working at his house after her marriage, believes that she is 'no more to him than them slippers' (p. 155). Even being emotional (what is a negative point to Higgins) Eliza reached her goals which were to speak 'properly', to belong to an upper class, to marry someone who cared for her, and to work. The only thing she does not get is attention from her professor because of what she wants him to know she is, i. e., a good girl.

The characters hardly give good attributes to one another. As Higgins never admits any kind of merit or affection for Eliza, she gives negative attributes to him. In Eliza's utterances where Higgins is the Carrier, his attributes are mostly negative ones. Some of them (utterances 4 and 5) are not common of human beings. She attributes them to Higgins though because she may think that his nature is so cold that he does not seem to be made of flesh and bone:

1- You are *no gentleman*. (p. 41)
2- You are *a brute*. (p. 43)
3- You are born *a preacher*. (p. 132)
4- You are *a motor bus*." (132)
5- You are *a devil*. (p. 133)
6- You are *nothing but a bully*. (p. 137)

Eliza has the same impression of Higgins the whole time she spends with him. He does not give any sign of affection to any matter or anybody, but his mother, who gives to him the idea of a 'lovable woman' (p. 70) , although she cannot receive him at her house when she has guests because of his lack of politeness.

The analysis of the relational processes intended to show how the characters position themselves in the world as well as their different view of it by highlighting the attributes given to the Carriers, which may insinuate the importance that the characters give to issues concerning work, education, love and care.

3.5 Final Remarks about Transitivity Choices in the Play

The analysis of the transitivity intended to show linguistic evidence to suggest that the character Eliza is portrayed as an emotional being which may be realized through her actions (material processes) and concerns (mental processes). The relational processes helped to establish her representation as 'a good girl' in the beginning of the play in order to get affection from the male character, and her change towards the end of the play due to the male's coldness. This change is responsible for the male character to see her as an equal human being. Through the analysis of Actors, Goals and material processes it is possible to interpret that Higgins respects people that are not intimidated by impositions. He does things independently of what people may think. He does not pretend to accept rules or not. Eliza, on the other hand, acts according to her emotions, and tries not do anything that may hurt people. The mental processes help to realize that Higgins' representation about men and women are the same as long as they do not get emotional.

The processes show that Higgins is able to like people that act similarly to him. The process 'like' is detached from any emotion, though. Depending on the material processes other people perform, he will consider them as part of his world or not. He is goal-minded, moved by practical and public affairs. Higgins does not worry about particular matters but with the world as a whole mainly with phonetics and his profession.

The conclusions taken from the analysis of transitivity in the play *Pygmalion* is that there are two people who have different interpretations of the world, each of them living according to their beliefs. When Higgins suggested that Eliza, Pickering and himself could become "three old bachelors" (p. 138), he might have meant that he did not see her as an object. Eliza's feelings do not let see things this way; as a result, she escapes from Higgins' impositions to do what she thinks it will make her happy. Before that, Eliza accepts Higgins' tyranny because she had a purpose: to develop a caring friendship with him. As she understands it is not possible, she sees herself as good as Higgins and goes after her aim of marrying a man with no money, without caring for Higgins' opinion.

Chapter 4

Final Remarks

The objective of this research was to investigate traces of gender in a literary text. In order to do that, I first looked at how the main characters were presented in the play and what their appearance and utterances could mean in terms of gender features. Concepts of language and gender were used to deconstruct meanings conveyed in the characters' utterances and description. The results show that the men in the play behave as if they were more powerful than the female either because they have more financial conditions, knowledge and status, or because they believe the female can be seen as an object. The female seems to accept the role of being powerless due to her financial condition and naivety, and obeys the rules established by the men. When the female student realizes she has no voice in her relationship with the male professor, she decides to act on her own, i. e., stop living according to the male professor's wishes.

The only male with whom the female has a symmetrical relationship (Freddy) is both a professional and a financial failure. He meets the female twice, but only falls in love with her when he sees her beautifully dressed. The analysis shows that

the attribute of being beautiful for women is used several times in the play associated with the idea of getting a husband. It is suggested that the combination of beauty and good elocution would solve women's problems concerning housing and money. However, the male professor in the play does not resist or object to the female's wish to work and succeed professionally.

In the play, Higgins and Mr. Doolittle, men from different social classes do not have an asymmetrical conversation. They talk as if they were members of the same group. Although their conversation often involves money, the male from the inferior class feels comfortable with the one from a higher class because they are from the same group concerning gender. Apart from money, they talk about women as an inferior group, as if men and women were rivals.

Concerning Fairclough's three dimensional framework, I used the concept of intertextuality, in order to check the discourse practice which investigates how texts are produced and interpreted. The intertextual features of the play and the myth of *Pygmalion* were pointed out and the results show that there is an inversion of roles in relation to males and females' feelings. Although the power of creation is in the male's hands in both, the emotional feelings that the sculptor has for the statue is associated with the affection that the female from the play secretly feels for her creator. On the other hand, the coldness that is part of the male's nature in the play is associated with the lack of feelings for the sculptor that the statue secretly hides from him, according to the views of Bernard Shaw (1973) expressed in his text. Shaw explains that these feelings are caused due to the asymmetry of power that there is between the two.

The study of intertextuality also shows that both emotional-oriented characters, i.e., the sculptor of the myth and the female in the play have a protector to solve their problems. However, the sculptor's problem solved by Venus concerned love while in the play, Pickering provides financial help to Eliza after she gets married.

Fairclough's social practice dimension which deals with 'issues of concern in social analysis such as the institutional and organizational circumstances of the discursive practice event and how that shapes the nature of the discursive event (...)' (1992:73) was applied focusing on the authors' private life and the social events taken place at the time of the production of the play *Pygmalion*. The analysis shows that the former division of men and women in public and private lives was adopted at his time. Work and financial support were expected from men while women were encouraged to accept the man's impositions and take care of the house. Women were not allowed to vote either.

Shaw was strongly against this line of thought and for women's rights. He believed that women's lack of participation in the work force prevented them to be active in the public life, for example, voting. He was an active critic of social problems and used to criticize the Victorian time for not allowing women to get higher education.

Fairclough's textual dimension used in this study focused on the analysis of the lexicogrammatical elements found in utterances of the two main characters, Eliza and Higgins. These elements were realized through the study of the material, mental and relational processes which are part of the transitivity system of language

included in Halliday's (1985; 1994) systemic-functional grammar. In order to do that, I had to narrow my data and choose the scenes that best show the representation that both characters have of the world as well as their representation in it. The three excerpts analyzed were the ones which evidenced significant changes in the characters' lives.

The study of transitivity realized through the analysis of the processes shows that the male character is the doer of more practical actions than the female. The material processes show that while the male professor does actions to prove his capacity to himself and to the public world, the female student expects to be recognized by the professor for the actions that she competently performs. It is realized through the mental processes that the female is moved by her emotions while the male does not show any sign of perception or affection in his nature. The study of the material and mental processes suggests that the male acts more while the female perceives more. It is not a matter of capacity, though, but differences in points of view. The study of the mental processes also shows that the female character gets more involved with the people she interacts with than the male. In the male character's point of view, this characteristic not only prevents her to be seen as a powerful figure, but also makes it difficult for her to achieve success.

The relational processes expressed by the female in dialogues taken from acts II and V show that she sees herself as inferior to the male due to the few opportunities she had in life. In the last act, though, the relational processes show that the female changes her representation in the world after realizing that her silence and representation as a powerless flower seller do not mean much to the male. It is in Act

V, when she does not act emotionally and is not concerned with hurting anyone's feelings that both characters realize she is as powerful as the male. It may be stated through the analysis of the three process used by her in the last dialogue she has with the male that she sees herself even more powerful than him because besides working, she can interact with people while he can not. It is possible because she is able to perceive the human side of people and as a result, that may make her likeable.

The male appreciates the female frankness and sees her as equal. However, since in the sequel of the play it is realized that she gets married to a man that loves her, it may be concluded that marriage and affection are more important to her than acting coldly to prove her capacity of doing things and suppressing her emotional side. She wants to prove she is able to act as the male is, but she needs to be loved and cared for. That may be concluded because she marries a man of status but no money or professional abilities which meant she had to support the house.

Concerning gender, the woman's representation in the play highlights capacity, courage and power of decision to escape from the status quo by not marrying a wealthy man to be safe and supported. However, it still associates women with marriage to solve a problem.

Men are represented as a group who believe to be superior to women not because of their abilities, but due to the emotional factor that runs women's lives. The only male in the play who is moved by emotions does not have any professional ability or money. It may be said through the analysis of the way he is represented in relation to the main male character that he is excluded from the group for being more perceptive than active.

4.1 Suggestions for further research

The analysis of the transitivity system provided in this research investigated the instances of the material, mental and relational processes in an attempt to suggest who has the power of doing things, and how this power is accomplished and realized through the study of the three processes focused.

The analysis of the modality system which is also part of Halliday's (1985; 1994) functional-grammar may investigate the kind of interaction there is between the females and the four males in the play. Modality has to do with the interpersonal function of language which focus on the analysis of how social relations between discourse participants are enacted and negotiated. Shaw says at the sequel of the play that "when it comes to business...she likes Freddy and she likes the Colonel; and she does not like Higgins and Mr. Doolittle" (p. 156).

Modal forms are considerable aspects of grammar to be studied because they show the kind of interaction which goes on between speakers. The program *MicroConcord* may be used to look for modal meanings and adverbs whenever the female talks about/to Higgins, Pickering, Mr. Doolittle and Freddy as well as when they talk to/about her.

This study aims to call people's attention to the power of language in the construction of reality. A literary text as any other kind of text has its base somehow or other rooted in the reality the author believes they are surrounded by. They use language to inform that, and this intertextuality (Birch, 1996) also happens to readers who 'relate the text to [their] own experience of language and reality' (ibid.: 206) A stylistic analysis shows that reality in this particular text portrays the female

character as dependent on a man's affection; it is realized not only through her marriage, but mainly through her language. By stating that, I do not mean that women have to rethink their language, or relearn it, like Eliza did. Personal improvement is necessary, but not in a sense of looking better in other people's eyes, but in our own. My aim has been to provoke a deeper understanding specifically in gender relations in order to contribute to greater social awareness.

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