

## LANGUAGE AS POWER: EXPLORING LINGUISTIC CONTROL AND CLASS MOBILITY IN GEORGE BERNARD SHAW'S PYGMALION

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### **Abstract**

*This study focuses on the issue of language and socio-economic mobility in the play Pygmalion by George Bernard Shaw, using Fairclough's model of Critical Discourse Analysis (CDA). By focusing on selected dialogues from Acts II and V, the paper seeks to understand the phenomenon of social mobility and discursive power. The study examined Eliza's speech patterns in his interview with Higgins and identified the themes of class and expectation dominance. The study considers speech as a site of struggle. Thus, Eliza becomes the active creator of her own identity rather than being a powerless passive victim of Higgins's constructions. All in all, this research considers Pygmalion as a paradigm of a language dominated society which perpetuates class hierarchy, violence and invites new social and political conflicts in their wake.*

Keywords: CDA, Fairclough 3D model, Power Dynamics, Social practices

### **Introduction:**

Language not only serves as mode of communication but also it is a very powerful tool for establishing power and to reinforce social hierarchies. As this research topic is relationship between society and language so we can study it under Sociolinguistics and also it will deal with the practice of power and social hierarchy reinforced through language So the researcher will study it under the area of CDA. At first researcher will discuss the brief introduction of Pygmalion. Pygmalion is play in which a Girl's language transformation occurs which also affects her social status Professor Higgins taught her higher status language because the accent of Eliza Doolittle is a representation of lower-class social status. The play Pygmalion, written by Bernard Shaw and regarded as one of the most famous pieces of modern British theater, uses verbal violence disguised as everyday speech to exert control over illiterate people. Professor Higgins continuously abuses the lower-class flower girl Liza (Eliza), but Liza eventually undergoes a profound social change as a result of the phonetic lessons she learns from her. In Pygmalion, the relationship between identity, status in life, and language (dialect to dialect) is examined, as is the occurrence of Professor Higgins using education as a social "standardization" instrument. The ability to shape and destroy

individuals is demonstrated by verbal aggression (manipulation, humiliation, and abuse) and prejudice in language (Kumar, 2021). And these two factors: social inequality and power control through language in Pygmalion will be studied under CDA. Given its interest in intricate social phenomena, CDA employs a multi-methodological approach (Wodak & Meyar, 2009). According to Fairclough (1995), language usage in society is not an individual activity but rather a social practice. According to him, the idea was developed by a powerful social group and eventually gave rise to a specific ideology. And in this novel Higgins represent the higher class of society and this is notion was also settled by society that this particular accent is related to lower class like he want to teach Eliza and also wanted to talk her like a higher class lady (higher class lady). According to Fairclough (1995), speech molds the social structure, which in turn creates the social identities, which alters the general public's system of knowledge and beliefs. Texts and social practice are connected through discursive practice. Texts are consumed in accordance with social settings since social practices determine their creation, dissemination, and consumption. As it is discussed above that this study also falls under the area of sociolinguistics so here researcher will discuss one definition of sociolinguistics, according to Connie Eble (2005) "The discipline of sociolinguistics examines how human social nature influences and is influenced by language. Sociolinguistics, in its broadest sense, examines the various and varied ways that language and society interact." Now, Fairclough model will be discussed briefly and it will be applied to analyze he text. The three-dimensional Critical Discourse Analysis (CDA) model developed by Norman Fairclough looks at the connection between language and power. Three layers of discourse analysis are examined: textual analysis, which concentrates on linguistic elements like grammar and vocabulary; discursive activities, which investigate the creation, dissemination, and interpretation of discourse; and social practices, which relate language to more general societal structures and ideologies. This methodology is particularly good for discovering underlying power dynamics and ideologies contained in language, making it suitable for understanding the interplay of language, identity, and class in Pygmalion. So In this research paper analysis of these social aspects which are discussed above under theoretical framework Fairclough model.

#### **Research Questions:**

1. How does the Critical Discourse Analysis (CDA) model developed by Fairclough reveal how language in George Bernard Shaw's Pygmalion both reflects and challenges social hierarchies and power dynamics?
2. In what ways does Pygmalion's linguistic transformation either promote or impede class mobility and identity reconstruction, as shown by Fairclough's CDA?

#### **Research Objectives:**

1. To use the Critical Discourse Analysis (CDA) model developed by Fairclough to examine how language in George Bernard Shaw's Pygmalion both reflects and resists societal hierarchies and power relations.
2. Using Fairclough's CDA as a guide, analyse how Pygmalion's linguistic transformation either promotes or inhibits class mobility and identity reconstruction.

#### **Significance of study:**

This research holds significance since it employs Fairclough's Critical Discourse Analysis (CDA) to investigate how language shapes class mobility and power relations in George Bernard Shaw's Pygmalion. Through linguistic practice analysis, the study reveals how language both reflects and subverts social inequalities. By exposing the link between linguistic control and social inequality,

it advances both literary and sociolinguistic studies and provides insights into Shaw's use of language to challenge social conventions.

### **Literature Review:**

Language plays a crucial role in shaping and forming power and identity. In *Pygmalion*, George Bernard Shaw uses language as an indomitable tool to illustrate and critique class structures and social norms.

This review delves into the broader discussion about language, power and class in literature, that address the theme of socio-linguistic similar to Shaw's work and previous studies. Studies like Pierre Bourdieu's (1991) "in *Language and Symbolic Power*" provide foundational intuition into how language functions as a form of social capital.

Similarly, Trudgill (2000) explores how linguistic norms prop up class distinctions. This article builds on these ideas by revealing how Eliza's transformation, in *Pygmalion* underlines society's fixation on linguistic conformity of social mobility. At the same time, it also critiques the superficiality of this modification, adhering theme found in Carter's (1998) work align with Linguistic devolution and such changes of emotional costs.

Now researcher will highlight the views of early researchers that why GB Shaw wrote this play and how it has broken nihilistic tendencies and his focus was to break the conventions of materialism; McDonald (2006) reported that as a socialist and dramatist GB Shaw's main goal of writing this play was to reform existing social conditions and theatrical norms by this play and by his other works. As he was conscious of bourgeoisie's moral rottenness or moral decline he served for the cause of public morality, true progress and justice. (Griffith 1993).

However, some other researchers highlight other points of *Pygmalion* and they reported them as "The issue of education in general and language retraining in particular, as well as how it affects the agents' interpersonal and social connections, is explored in Shaw's *Pygmalion* (1913). Shaw notes in the preface of *Pygmalion* that the English do not speak their language correctly and do not educate their children to do so, which is why this play was written. They require a phonetician to correct their spelling and speech patterns." The treatment of language in Victorian period and societal issues are topics covered in *Pygmalion*, according to Mayer, L. R.

The oppressions that women endure in a society dominated by men are seen in *Pygmalion* from a feminist standpoint. Lihua takes a feminist stance while discussing *Pygmalion* and emphasizes that Eliza's poor English pronunciation results from her low social and economic standing in society. Through the Dolittle's' characters, Gadhiraaju examines *Pygmalion* and emphasizes the idea of class conflict in Victorian-era British society. Xiaowei takes a feminist stance while discussing *Pygmalion*, pointing out that Elizabeth is a great example for the lost modern female, and that these lost females can learn from the play and undergo the dramatic metamorphosis to gain autonomy, honour, and freedom. The way language defines identity and social class is criticized in Shaw's *Pygmalion*. The play illustrates how linguistic aptitude influences social mobility and how language may be used to divide society and change class (ResearchGate, 2025)

Although the examination of social class and linguistic change in George Bernard Shaw's *Pygmalion* has been thoroughly researched, there is a significant vacuum in the text's use of Norman Fairclough's Critical Discourse Analysis (CDA) model. A thorough examination of the power dynamics and class mobility that are conveyed through language using Fairclough's framework is lacking in prior research, which mostly concentrates on thematic, literary, and sociolinguistic interpretations.

By using Fairclough's three-dimensional model of CDA to examine how linguistic practices in Pygmalion create, maintain, and subvert social hierarchies, this study seeks to close this gap. The study fills this information vacuum and advances our understanding of how language, power, and identity interact in literary discourse.

**Research methodology:**

**Research Design:**

This study is both descriptive and analytical, focusing on pivotal moments in the play where language plays a crucial role in shaping characters' identities. It pays special attention to Eliza Doolittle's transformation journey, exploring how her use of language affects social standing.

**Data Collection:**

The main Source of data Collection for this study is the text of Pygmalion. Key scenes, such as Act II and Act III, are analysed where significant exchanges between Professor Higgins and Eliza Doolittle reveal the relationship of language, control, and class mobility. The analysis involves a close reading of text readings, mainly focusing on the speech pattern of characters' especially Eliza. The study explores how linguistics features (phrase, words,) and speech style convey power, identity, and class distinction. This study also reveals how interaction reflect power dynamics, social markers, and identity construction, uncovering the wider societal theme embedded in the play.

**Theoretical framework: Fair Clough's Three-Dimensional Model**

CDA is a multi- methodical approach as it is based on Fair Clough's model, is well suited for examining how language embodies and reflects power dynamics and social hierarchies, making it an ideal lens for exploring Pygmalion. The framework contains three dimensions of Norman Fairclough's model:

**Textual analysis (linguistics features):** focus on language use in text (e.g., grammar, vocabulary, tone).

**Discursive practices (production and interpretation):** Examines within a specific social context of how text is produced, allocated, and consumed.

**Social context (power and ideology):** investigate how ideologies and societal structure are challenged under various discourse. **Dimensions of Norman Fairclough's model**

**1. Textual analysis:**

This dimension examines the Linguistic features of text at the micro level. This involves examining Eliza's speech before and after her phonetic training with Higgins, in Pygmalion. Key aspects like pronunciation, word choice, and sentence structure are analysed to identify linguistics indicators of class differences and social mobility.

**2. Discursive Practices:**

This dimension looks at how language is used in conversation and how people create and understand discourse. This part investigates how power dynamics are challenged, formed and upheld through language in this play the interaction between Eliza, Higgins, and other characters as well.

The role of Higgins as the expert of language, and Eliza's change in speech highlights how language affects social roles and struggles between personal identity and social pressure.

**3. Social Context:**

At the macro level, this aspect explores the analysis within the wider historical, social, and culture context. In Pygmalion, it involves examining this Edwardian class system and the social norms that

connect language to social status. This study looks at how following linguistics conformity is linked to power structure, either reinforcing or questioning class divisions.

**Application to this study:**

By using Fairclough's model, this study looks at how Shaw critiques the illusion of class mobility that comes from altering one's language. By looking over the text beside social interaction and context, this approach explores how language can control and empower individuals. It aligns with socio-linguistic research and emphasizes Shaw's lasting critique of societal structure, providing an insightful perspective on language, identity, and power in literature.

**Analysis:**

The Researchers have selected two acts for analysis of Pygmalion in which researcher can cover all the parts of research. This analysis will be done by applying Fairclough's three-dimensional model in which play will be analysed on three different levels: Text analysis, Discursive practice and Social Practice. Different dialogues of these acts will be analysed on these three levels.

**Act 2**

The dialogues from of Act 2 will be analyzed to see how Higgins use of language reveal the underlying ideologies about class, education and power. The analysis will draw on Fairclough's three levels of analysis: textual analysis, discursive practice, and social practice. Since I am focusing on the textual and discursive levels, this analysis should explore how language is used to assert authority, maintain class divisions, and facilitate social mobility. In Act 2 of Pygmalion, George Bernard Shaw uses language as a powerful tool to critique class structures and social mobility. By applying Fairclough's Critical Discourse Analysis model, we can explore how linguistic control operates at both the textual and discursive levels, reflecting and perpetuating the power dynamics between Higgins and Eliza. At the textual level, Fairclough's model focuses on how language is structured in the text—its vocabulary, grammar and rhetorical devices.

**ELIZA:**

*"I want to be a lady in a flower shop stead of sellin' at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel."*

This dialogue represents how woman of poor class wants to change herself just like a Lady of Edwardian England, due to patriarchal nature and underlying ideologies. At textual level by focus on the linguistics feature of text, to uncover the power dynamics and social positioning. As this statement "I want to be a lady in a flower shop" expresses her aspiration to improve her social standing. The word "Lady" signifies her desire to conform upper-class norms, indicating that her self-worth is tied to societal perceptions of class and refinement. At the surface level, Eliza's speech reflects her working-class background. Her use of informal structure such as "stead" instead of "instead" and "sellin'" instead of "selling", shows her status in that society through language markers. These linguistic markers are the very thing that prevents her from being accepted into a more "respectable" environment, like a flower shop. Her use of the word "genteel"—a term tied to refinement and upper-class behavior—shows that she understands what society expects of her, even if she doesn't yet have the tools to meet those expectations.

Eliza's language here also reflects her vulnerability. She is painfully aware that she is judged not for her abilities or character but for how she speaks. This reinforces the power of language as a

gatekeeper to opportunity and respectability. Looking deeper, Eliza's statement connects to the broader social norms of Edwardian England, where language was a clear marker of class and status. During this time, "proper" speech was tied to respectability, and those who didn't conform were often excluded from opportunities. Eliza's desire to "talk more genteel" is her way of navigating this rigid social system. She's not just asking for lessons in phonetics—she's asking for a chance to redefine herself and her place in society.

This moment also highlights how language can both empower and constrain. Eliza sees learning "genteel" speech as her ticket to a better life, but it also means conforming to a system that values superficial markers of class over personal worth. Her transformation, guided by Higgins, becomes a critique of this system, exposing how artificial these standards truly are.

*HIGGINS:*

*"Yes, you squashed cabbage leaf, you disgrace to the noble architecture of these columns, you incarnate insult to the English language! I could pass you off as the Queen of Sheba."*

There is another dialogue which is used by Higgins to reflect his both linguistic authority and central themes of this play: identity, class, and transformation. By analyzing it at the textual level, Higgins's language is colorful, exaggerated, and deeply condescending. His use of metaphors and a disgraceful tone for Eliza shows his arrogance and authority. This phrase "squashed cabbage leaf" dehumanizes poor class people such as Eliza, and refusing her to something discarded and insignificant. It also reveals Higgins's view about Flower girl as uncultured and unprocessed, emphasizing the vast gulf he perceives between them. Another phrase "Disgrace to the noble architecture of these columns" juxtaposes Eliza's outsider status and refinement with the grandeur of the setting. Despite these criticisms, Higgins's claims that he could "pass(her) off as the Queen of Sheba" inaugurate a striking contradiction. While he mocks her present situation, he also declares his authority and power to transfer her. He represents himself as a most eminent and confident person who could change her into someone who could fit within upper-class society. At the discursive level, this dialogue reveals how language serves as a tool of power and a marker of social identity in Edwardian England. Higgins's disdain for Eliza's speech reflects a societal belief that proper English equates to respectability, while divergence signifies inferiority. His ability to "elevate" emphasizes the performative nature of class difference, exploring how these superficial and arbitrary hierarchies truly are. Higgins reveals himself as an arrogant personality and authoritative figure; the transformation of lower class girl, it's on to his term, which explores the tension between empowerment and control. Ultimately, this dialogue precisely the Eliza's transformation raises deeper questions about authenticity and self-empowerment.

*HIGGINS. To get her to talk grammar. The mere pronunciation is easy enough.*

At textual analysis, Higgins's dialogue examines key linguistics that reflect his attitude and assumption: here's the dialogue in which Higgins use declarative sentence positions him as an authoritative figure, which reveals his dominance in interaction. Here is the phrase "talk grammar" simplifies the complex phenomena.

And Higgins's utilitarian approach to language as a tool for social confirmation. The dismissive tone of "The mere pronunciation is easy enough" underscores his belief in the superiority of his

expertise and downplays in mastering phonetic grammar, challenges faced by Eliza. Using discursive analysis, Higgins's dialogue reflects the societal and ideological context of Edwardian England, where language was a key marker of class and respectability. The role of Higgins as a linguistics master and upper-class figure reinforces that linguistics competence equates to social acceptability, perpetuating elitist ideology.

This dialogue reflects societal discourses about language and class. Higgins's statement reveals the broader societal structure and power relation, at macro level. Higgins's distinction between "grammar" and "pronunciation" explores the societal division between deeper and surface appearance, structural inequality.

### Act 5

Now dialogues of Act 5 will be analyzed to see how Higgins want to control Eliza and how she resists and claim for her independence at various moments in the Act 5 of play. So let's start with first dialogue I have chosen for analysis by applying Fairclough's model.

*"HIGGINS. Don't you dare try this game on me. I taught it to you; and it doesn't take me in. Get up and come home; and don't be a fool."*

As in Fairclough's model we have found three different levels of analysing text. Text Analysis, Discursive practice and Social Practice, on these three levels this text will be analysed. Now, coming to the selected dialogue. Here in this dialogue Higgins is using controlling language with imperative sentences. Here he uses "Get up", "come home" and "don't be a fool". All these phrases are used by Higgins to assert his dominance over Eliza. And another phrase "I taught it to you" as if he taught her, it is his right to treat her as a slave because he thought he is the only reason for Eliza's transformation. But in the course of play we can see Eliza elaborated that how Mr. Pickering teaches her how to behave as a lady. This was the textual analysis now if we will come to the next part of model where we have to analyse discursive practice. Now the context of the dialogue is Higgins taught Eliza how to speak as a lady so he is behaving with her in a controlled way. And he also expresses here "don't be a fool", as if Eliza will not to what he is asking she will be considered as fool, dismissing her own self-identity. If we will analyse it through Social Practice, we came to know that how Man is controlling women and how he is dismissing her personality by telling her that if you will not consider what I'm saying you will called fool. This was representation of that Edwardian society. Where people were treated according to their status and as language can also act as a symbol of status, so people will be treated according to their language and their status. This is the reason why Higgins is trying to control Eliza because he taught her the language of upper strata of society.

*HIGGINS. You let her alone, mother. Let her speak for herself. You will jolly soon see whether she has an idea that I haven't put into her head or a word that I haven't put into her mouth. I tell you I have created this thing out of the squashed cabbage leaves of Covent Garden; and now she pretends to play the fine lady with me.*

Here at Textual level analysis we can see how Higgins is using Possessive and dismissive language by using phrases like "She has an idea I have put into her mouth" "A word that I haven't put into her mouth" and how he is dismissing his identity and killing her self-esteem by using sentences like "I have created this thing" and "out of squashed cabbage leaves of Covent Garden". And how he aspects her to behave like a slave by using satirical or ironical language such as "Now she pretends to play a fine lady with me"

If we come on a discursive level or if we interpret this dialogue we can see the context that Eliza was poor girl from a poor family and she speaks like her surroundings but Higgins is continuously demeaning her or neglecting her identity by saying "She has an idea that I haven't put into her head or a word that I haven't put into her head", we can clearly analyse by these words that Higgins thought that Eliza has no thoughts

of her own, she is even dependent on him what to think and what type of idea should be in her head, and

not only thinking but he also wants to control what she utters as he said "A word I haven't put into her mouth", So she cannot speak her own words but only those words that Higgins will teach her or had

taught her. Now coming on the next phrase " I have created this thing" it shows that Higgins is denying the fact that Eliza is a living individual not a thing and how he is objectifying her. " Squashed cabbage leaves of Covent Garden", this dialogue also shows by using these types of words how he is squashing her personality, her ego and her self-respect. And at last, he satires on her that now she is pretending to play

a fine lady with him means he want to exert power on her life and has no right to act as "fine lady" or as an independent individual in front of her because she is totally dependent on him whether it is her

thinking, her speaking or her finances or we can say he wants to control her whole life. Now if it will be

analysed at Social Practice level we can see how man of that time wants to control woman whole life and how rich look down upon poor and they not only treat them like a slave but also objectify them.

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

In this dialogue Liza expresses how language played role in in building her self-respect. Like when Mr. Pickering called her Mrs. Doolittle, she said this was a beginning of her self-respect. And at the same time if we compare it with the language that Higgins used for her as he objectified her by calling her "thing". So, language can play a very crucial role in building one's character or self-esteem and at the same time this language can demoralize you and could kill you internally. Here Eliza also said that not only language but the little things in Pickering's behavior helped her to become a fine lady. Like his taking off his hat and opening doors for her. All these things are minor but these things can change a girl like Eliza whom behavior was also like Higgins before but after this treatment she changed into a fine lady. She expresses here it was not Higgins teaching which changed her but it was behavior of Mr. Pickering which turned her personality. In the above lines we have seen textual analysis and discursive practice. Now on third level which is social practice, it can be analyzed that in Edwardian society where status and respect was attached with manners and language, how these same language and manners can transform a person completely.

*HIGGINS [rising] Forgive! Will she, by George! Let her go. Let her find out how she can get on without us. She will relapse into the gutter in three weeks without me at her elbow.*

Higgins in this dialogue is again practicing the same controlling behavior over Eliza. Phrases like "Let her find out how she can get on without us" and "She will relapse into the gutter in three weeks



without me at her elbow" all this language shows possessive, dismissive and controlling attitude of Higgins, and if we interpret this and analyzing its context, we can see how Henry Higgins was treating Eliza as an experiment, object and thing, she doesn't have any other role in his life. He thought that Eliza's transformation is superficial and she depends only on him for her complete life to maintain this transition. And it also shows his insecurity, how he fears if Eliza became equal to him. And on Societal level we can analyse that in that Edwardian society, Upper class like Higgins never want that any person from lower class became equal to them and they want them to depend on upper class and act like their slave throughout their whole life.

*LIZA [defiantly non-resistant] Wring away. What do I care? I knew you'd strike me some day. [He lets her go, stamping with rage at having forgotten himself, and recoils so hastily that he stumbles back into his seat on the ottoman]. Aha! Now I know how to deal with you. What a fool I was not to think of it before! You can't take away the knowledge you gave me. You said I had a finer ear than you. And I can be civil and kind to people, which is more than you can. Aha! That's done you, Henry Higgins, it has. Now I don't care that [snapping her fingers] for your bullying and your big talk. I'll advertize it in the papers that your duchess is only a flower girl that you taught, and that she'll teach anybody to be a duchess just the same in six months for a thousand guineas. Oh, when I think of myself crawling under your feet and being trampled on and called names, when all the time I had only to lift up my finger to be as good as you, I could just kick myself.*

*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, I said I'd make a woman of you; and I have. I like you like this.*

At this stage of the play if this last dialogue will be analyzed on textual level of Fairclough's model, Liza used some phrases such as "Aha! Now I know how to deal with you" and "What a fool I was not to think it before!", in these two phrases Eliza has realized her actual power and what Higgins has given to her is a very powerful tool to be used in future, as she expressed "You can't take away the knowledge you gave me". Here she came to this reality that knowledge is the treasure which can not be taken by anybody if it has been provided once. If all dialogues will be mentioned here the researcher will come to know what she thinks of herself before she realizes this thing can be observed through her dialogues such as "When I think of myself crawling under your feet and being trampled on and called names, when all the time I had only to lift up my finger to be as good as you, I could just kick myself" and in return of Eliza's realization of her worth Higgins became severely angry as he said " You damned impudent slut" and how he wants to practice his power can be observed in this phrase of him " I'd make a women of you; and I have. I like you like this. Now the context of this dialogue is Eliza has been realized her actual worth but Higgins is reluctant to be let her like that. She compared her "thinking" before and after and she came to know how it makes difference and on societal level it can be analysed Eliza said how she can take revenge from Higgins, and how she can she becomes independent of the societal norms that she has to act like slave of Higgins throughout her life as she belongs to the lower strata of society and she came to know how she can break these settled Norma of Edwardian society where girls like Eliza never gain that respect which they deserve and it can be analysed through Higgins dialogue that he wants Eliza to act like his slave and never want her to become independent but He wants her to be dependent on on him, whether it is her thoughts or her whole life as he said "I like you like this" it shows us how upper class always wants poor to be dependent on them.

### Conclusion

The study has established that the language in George Bernard Shaw's *Pygmalion* is an important vehicle for both control and empowerment. Eliza's use of vernacular language is emblematic of the lower classes and reflects how the societal power structure functions. Further, Eliza's success story is one of many that illustrate the great potential that language can have when one wants to achieve social status and personal goals. This analysis draws on Fairclough's model and demonstrates that there is a structure of power relations that exists even in mundane activities, social habits, and talk. Although at first, Higgins attempts to reinforce the class limitations through his power, Eliza's acceptance reveals the hard-earned boundaries she crosses in the name of self-respect. This deeply ingrained gap in classism is reflected in Shaw's depiction of society. The play sheds light on the misguided perception and concept of value and identity that society holds, which is deeply rooted in the confines of language and social hierarchy.

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