

Eliza's Awakening in *Pygmalion*

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Supported by the Fundamental Research Funds for the Central Universities (2016MS79); the Talent Cultivation Project for Colleges and Universities Issued by Beijing (GJ 2015065).

Received 28 July 2016; accepted 5 September 2016
Published online 26 September 2016

Abstract

George Bernard Shaw is a prominent playwright of realism in England in the 1900s, and a master of language, doing well in humor and satire. Meanwhile, he spares no efforts to take part in socialist activities and advocate Fabian Socialism. As to the literary creation, he holds the view that the art should reflect the urgent social problems, and rejects the “art for art’s sake” of the aesthetic theory. He once gained the Nobile Prize in Literature for his idealism and humanism in his works. Someone has evaluated him as an extraordinary writer, but not a qualified politician. His representative work *Pygmalion* shows that Eliza, a girl in poverty, has gradually changed physically and mentally. She comes to find her self-identity and awakens in all aspects during the period she spends with the aristocrats of the bourgeoisie—Higgins and Pickering. The work also shows Bernard’s Fabian Socialism. *Pygmalion* has been adapted into a musical called *My Fair Lady* for its overwhelming literary charm. And then the film adaptation of *Pygmalion* by Hollywood comes into people’s sight and gains great response. Now it has become household.

The thesis shows the main character Eliza’s awakening in the follow aspects: the visible changes in appearance, such as dressing, language and behavior, and the invisible ones in the understanding of love and the awakening of spirit. She finds herself admiring the aristocrats of the

bourgeoisie—Higgins and Pickering. But when hurt by their selfishness and hypocrisy deeply, she consciously gives up this love and has a new understanding of love. At last, she becomes mature and scores of achievements in the awakening of spirit through the ordeals. After seeking for dignity and freedom bravely, she leads a happy life.

Key words: Awakening; Appearance; Love; Spirit

Li, H. Y., & Weng, R. Q. (2016). Eliza’s Awakening in *Pygmalion*. *Higher Education of Social Science*, 11(3), 42-48. Available from: URL: <http://www.cscanada.net/index.php/hess/article/view/8970> DOI: <http://dx.doi.org/10.3968/8970>

INTRODUCTION

George Bernard Shaw, a prominent playwright, is one of the representatives of the realistic writers, whose works reveal the dark aspects of the society, criticize the capitalists’ hypocrisy and show sympathy to the poor. He is universally regarded as the great playwright after Shakespeare in the Europe, even in the world. He is good at satire and humor to portray characters and show the beauty of the words. He once gained Nobel Prize in Literature for his idealism and humanism in his works. *Cashel Byron’s Profession*, *Widowers’ Houses*, *Saint Joan*, *Pygmalion*, *Mrs. Warren’s Profession*, *Major Barbara* are his famous works.

His writing style is closely connected with his own life experience. In the 1850s, Bernard Shaw was born in a common family in Dublin, Ireland. His father, a declining aristocrat, was a public servant in an office building, while his mother came from a squire family, who received good and strict education through her early life. With the family on the wane, he could not afford the expenses for college and had to work hard to make his own living. The complicated and sorrowful experience in society and the

conflicts between the parents for the lack of money made him hate the malicious capitalism.

Another important factor which influences him deeply is the current ethos. Bernard Shaw is said to inherit Oscar Wilde's humorous and penetrating style, however, the former advocates that art should serve the life, whose works contribute a lot to economy and politics; the latter worships "art for art's sake", which is violently objected by Bernard Shaw. A speech made by a petty bourgeoisie influenced Shaw so strongly that he came to pay attention to social economy and study Capital. Two years later, he joined in the reformed Fabian Society, and sharply satirized capitalism. After four years, he occasionally saw the movie adapted from *A Doll's House*, whose writer was Henric Ebsen, "the father of the modern theater".

Combining his own life experience and the current social thought and cultural movements, he refuses to play to the gallery and ironically call those works "the candy house". He is a typical representative of Fabian Socialism, advocating mild reform and criticizing capitalism, but not thoroughly. He rejects the violent revolution to realize socialism, and can not completely cut off the link of capitalism, despite of his intense abomination. This contradiction is displayed in his *Pygmalion* incisively and vividly. The main character Eliza, independent and self-esteem, even after her awakening, still can not break up with Higgins and Pickering, the upper class. The play obviously reflects Bernard Shaw's political attitude: Fabian Socialism. Though criticizing capitalism violently, he still advocates the mild reform, instead of complete revolution. This is the limitation of his political view and has been criticized by other socialists. As is widely evaluated, Shaw is a great writer but not an excellent politician.

The thesis will discuss Eliza's awakening in the following aspects: the appearance, love, and spirit.

1. AWAKENING IN APPEARANCE

1.1 Eliza's Awakening in Dressing

As a saying goes, fine feathers make fine birds. There is no girl who does't love beautiful clothes and does't want to make herself up attractively. But when Eliza first comes into the reader's sight, what a poor and dirty girl! Her hat is covered with soot and dust which need washing, so is her mousy color hair. What's worse, the black coat of bad quality and the coarse apron show her low status of the society. Nobody is ruthless enough to blame such a miserable girl for her appearance. That is the same case even to Eliza herself. People she meets every day are in the same class with her, and do't have time and energy to think of their appearance and dressing; the only thing they care about is how to make a living to survive.

But everyone has dignity and pursuit of beauty, especially girls. When Eliza takes a bath and wears

the Japanese clothes that Higgins brings from abroad, although she has a bad taste to aesthetics, she can not wait to put on her hat to be more attractive. The nature of a young girl, the comfortable environment and the extravagant life of Higgins may lead to her awakening in appearance. What's more, when Doolittle, Eliza's father sees the well-dressed daughter, he mistakes her for a noble person in the first-class. The father's respectful attitude to her makes an obvious contrast to his usual indifference, which shocks Eliza deeply. Just a change in appearance could change the relationship between family members. All her anger and hatred turns to a lament, "Garn! Don't you know your own daughter?" (Shaw, 1982, p.102) This demonstrates that the gap between the rich and the poor is not lofty characters, because noble people may be very cruel while humble people may be very kind and considerate. What ranks people with various layers is money and social status, which overcomes everything, even the most precious thing in the world—kinship.

After realizing this cruel reality, Eliza is willing to change her dressing, which is the symbol of social status and matters much. Only by this way could she get rid of others' contempt and gain respect.

1.2 Eliza's Awakening in Language

Eliza's awakening in appearance is an unconscious and gradual process, but her thoughts to change her language are out of a strong desire. She does't take selling flowers on the street lying down, bathing in endless supercilious looks and taunts, but always longs for working in a flower shop. Meanwhile, only if she manages to speak like aristocrats, she succeeds in being a qualified employee in the shop. While growing up in London slum without any standard education, she speaks with an accented dialect, which is uneasy to change. When Higgins first meets her, he describes her voice as "depressing and disgusting, like a bilious pigeon's crooning" (Shaw, 1982, p.26), and even says that she does't have rights to live for her terrible voice. So she comes to Higgins' home and asks him to teach her the correct pronunciation.

The above accounts exhibit that her concept of the language still stays on the tool for finding a job. But after her first meeting with the Hills, she has a further recognition of language. The Hills are also aristocrats, their family has already declined, though. They have nothing but their useless courtesy and so-called language of the upper class. When Eliza's coarse language slips out of the tongue, Mrs. Hill, an old-fashioned but well-educated woman is shocked. She can not accept such vulgar words for her noble identity. Sarcastically, her daughter Clara, lacking the experience of taking part in parties because of her declining family, she thinks of Eliza's coarse words as fashionable ones and is eager to imitate them. Just for her ostentatious clothes and high reputation, Clara can not connect the present Eliza with the former flower girl she has seen out of the theater, the

poor, ugly and humble one, whom she even doesn't want to talk to.

So is the attitude of Freddy. He could not recognize Eliza, either. What's more, he falls in love with her when he sees the changed Eliza. She increasingly knows that language is a sharp weapon which could kill others' malicious slander and scornful sight. One could be well protected under a fluent and standard language, which brings her respect and honor. But for this, Clara and Freddy should not look at her with new light. Otherwise, she also sees the bleak side of the language: If one does not have enough money and a high social status to suit her beautiful and perfect language, she will also be discarded by the society cruelly.

In that case, she belongs to neither the poor nor the rich, as the former fear her gaudy words, keeping far away from her, while the latter are too snobbish to be close to her. As to herself, she is stuck in a contradiction: on the one hand, she is accustomed to put on airs, and it is hard for her to revolt her long-year-formed habit and education, just as Mrs. Hill; on the other hand, the deep-rooted life style has deprived her of the ability to earn her own living by working hard as common labor force, just as Clara, who can not get invitation from aristocratic families and despises poor working people, which could be observed from her bad attitude towards Eliza for the first time. That is the real reason why Eliza reacts violently against Higgins at last—she is afraid of becoming the next Clara.

1.3 Eliza's Awakening in Behavior

Eliza's behavior obviously reflects her awakening. At the beginning, she is strong superficially but fragile when facing threat and danger. She makes every endeavor to get some money from the Hills and Pickering, although Clara hurts her by impolite words and resentful expressions. When she occasionally speaks out Mrs. Hill's son, Freddy's name, Mrs. Hill is afraid that Freddy has an affair with her. Being asked insistently to explain the reason why she knows his name by Mrs. Hill, she makes the most of this chance to let her buy some flowers. When she succeeds in getting money, she tells Mrs. Hill there is nothing with them. But when she knows that the recorder Higgins may be a detective and has written down what she says, she is afraid. She immediately begs Pickering not to let Higgins send her to the police. When Pickering tells her he will not do that, she still does not believe in him and even starts to cry out of fear.

But she is different when she has been trained by Higgins. She not only behaves excellently at Mrs. Higgins' party, but also makes everyone in an Embassy in London obsessed with her. Of particular importance is that during the learning process, she generally realizes that the job is as dangerous as Higgins has said, "if the king finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a

warning to other presumptuous flower girls" (Shaw, 1982, p.68). Compared with the situation mentioned in the first paragraph, this is much more serious for she may be beheaded. But her calm and splendid performance really proves her talent and good psychological quality. She is no longer the crowded and poor flower girl, she is more confident and able to use her wisdom and capability to win respect and admiration. Although she soon realizes this respect and applause are unreal and easy to disappear.

When she realizes her own identity is just a tool for Higgins and Pickering's experiment, the dignified girl decides to jump into the river and end her life. This time she shows her courage and calmness again even facing death.

She takes off her evening dress and shoes; then takes a padded hanger from the wardrobe; adjusts it carefully in the evening dress; and hangs it in the wardrobe, which she shuts with a slam. She puts on her walking shoes, her walking dress, and hat. She takes her wrist watch from the dressing-table and fastens it on. She pulls on her gloves; takes her vanity bag; and looks into it to see that her purse is there before hanging it on her wrist. She makes for the door. Every movement expresses her furious resolution. (Ibid., p.190)

She does not feel afraid or cry when the bad thing happens, and she is able to deal with anything elegantly. Even if she hates Higgins and Pickering, who do not care about her at all, she will not revenge to them by making the things in the room out of order, stealing the borrowed jewelry or damaging the evening clothes when she has already released the pent-up feelings to Higgins. She has protected her dignity by throwing slippers to Higgins and shouting at him to show her dissatisfaction. Now she becomes calm and has to remain her good behavior out of habit. This marks that she completely gets rid of her past identity and becomes a real girl with the etiquette of the upper class.

1.4 Awakening in Love

In this part, Eliza obeys what Higgins and Pickering asks her to do out of her worship and love but with the awakening of her self-realization, she comes to fight against them to get personal equality and freedom. Finally, she gets respect, warmth and love from Freddy, understands what the true love is and prepares to marry him though he is not as talented as Higgins and Pickering.

1.4.1 Eliza's Obedience of Higgins and Pickering

Higgins and Pickering are different people from those of Eliza's class. Putting Higgins aside, for his rude attitude and behavior, Eliza doesn't want to work for him—being a tool for his experiment. No matter what he does to her, threatening to behead her or inducing her by sweet candy. Eliza repeats again and again that she will not let herself be taught by a crazy man. That is really her thought. But when Pickering talks to her, and addresses her as Miss. Doolittle, she yields to him. That is the first time she feels

she gets respect. As a poor flower girl, she has no friends and relatives. Her mother died young, and her father drove her out, just like throwing away a useless bag. He only cares about himself, playing around with other women and drinking a lot. When he finds his daughter is carried away by two strange men, or rather, two rich men, he wants to sell her girl for money, without asking her thoughts, not thinking of her happiness. So Eliza lacks love and care, which are the most precious thing in her deep heart.

People she lives with before she meets Higgins and Pickering are the lower ones, the same as Eliza's father. They did not receive good education when they were born. Their nature tells them what they should do: giving cold shoulders to others or laughing at others who are poorer than them. They know nothing about love, sympathy and mercy if they do't have any noble qualities. Their differences from the upper class are also apparent: They can not pretend to be polite and false, which is easy to the rich men, for they only use this to show their status and gain reputation. Pickering is a good example. He takes advantage of Eliza's self-esteem, makes her devote herself to do everything she can for him, only by being polite and soft to her. Although she finally realizes his hypocrisy, she still thanks for his kindness and desires to keep their friendship.

When Higgins and Pickering dress her glorious clothes at first time, Eliza puts forwards a little requirement that she wants to take a ride to her old house and show off to her neighbors. After listening to Higgins' scold that one should not look down upon the old friends in trouble, if one gets wealth, Eliza reposes him that she does't have friends and she is buried with their laugh and contemptuous look. Pickering gives what she longs for but could not get—respect and kindness, despite that it is very common for him to do that out of habits. That is why Eliza, such a dignified and independent girl, takes measures as told heart and soul.

1.4.2 Eliza's Resistance Against Higgins and Pickering

Eliza is moved by Pickering's respect and softness, so she spares no efforts to reach the standard they demand for. She tries her best to change her terrible accent, learning the correct pronunciation of 26 letters like a baby. Higgins and Pickering could not know how difficult it is for such an uneducated girl. To develop temperamental disposition, she has trouble in playing the piano. She does't only play role in a student of them, but also does what a servant does, such as looking for slippers for Higgins, buying him gloves and sandwiches, reminding him of the things he should do and so on. Every time they bring her to the important gaudies to test her, she always does attentively and cautiously, especially the final one.

Eliza passes through. She is so intent on her ordeal that she walks like a somnambulist in a desert instead of a debutante in a fashionable crowd. She says to them when the feast ends, I don't think I can bear much more. The

people all stare so at me. An old lady has just told me that I speak exactly like Queen Victoria. I am sorry if I have lost your bet. I have done my best; but nothing can make me the same as these people (Ibid., p.164).

After doing so much for Higgins and Pickering, she still receives their indifference and selfishness. They are only busy talking about the thrilling process at the party, the excellent result and particularly they have won their bet and could have a rest. No one pays attention to Eliza, her perspiration and sorrows, let alone some laudatory words. She could not control herself and throws the slippers to Higgins, the selfish, grim and arrogant person. She finally realizes that she is just a tool for him, when the experiment is over, he does't need her any longer. He never cares of anyone else, all he keeps in mind is himself. She is less valuable than his slippers. There is no denying that she is a kind girl who attaches much to affection. Although Higgins insults her by words or flies into a temper, she treasures their friendship all the time. She deliberately enrages Higgins to throw away the ring he has bought for her, but when he goes to bed angrily, her knees on the floor to search for it. Despite that she is aware of the fact that the people in the upper class like Higgins and Pickering think nothing of the poor, uneducated flower girl like her, all she has done is just to show her dissatisfaction and leave forever, without endless complaint or unconscious revenge.

1.4.3 Eliza's Love to Freddy

Being discarded by Higgins and Pickering as an unnecessary tool, Eliza is desperate. She can not return to her old life, selling flowers on the street, or living with those savage neighbors. Unwilling to marry herself to a boy in the upper class, which means selling herself to an independent and dignified girl, she decides to drown in the river. When she comes out of the house, she sees her adorer, Freddy, gazing at her window and waiting for her with unrequited love. He accompanies her and comforts her patiently with soft words, which moves Eliza very much.

Even if Freddy is not as knowledgeable as Higgins, as charismatic as Pickering, she accepts him for his sincere love. He respects her and approves her, regardless of her former identity. His cowardice makes Eliza feel she could help him and she is needed. He could write many love letters for her every day, instead of shouting at her or blaming her for her mistakes. She no longer needs to work like a servant or to live humbly in the way she has to before Higgins and Pickering. She is admitted to be herself, not afraid of being scolded, and is able to live with dignity—that is the real reason why she accepts Freddy's love.

In this play, Bernard Shaw takes the king, Pygmalion from the Greece Myths as its title, which includes deep meanings. As the legend tells, Pygmalion is the king of the island of Cyprus, who is extremely narcissistic and

resentful about women in the earthly world. He gets obsessed with sculpture and falls in love with the beautiful girl, the ivory sculpture he carves by himself. Day and night, the poor man longs for the girl he loves and soon becomes dying. The Goddess of love is so moved by him and admits his promise that she gives life to the sculpture. The myth has a happy ending—the king and the ivory girl get married. But Eliza is not an ivory girl, she has her own thoughts and dignity. Eliza is much different from the shy ivory girl that the king loves, but an independent soul who seeks for equal love and independent life. She can not accept the identity that she is only a puppet for Higgins and Pickering, although she comes to love them. During the sorrowful process, she gradually realizes her identity clearly (Liu, 2011).

There are many similarities but also a lot of differences between the myth and the play of *Pygmalion*. In the play, Higgins, a linguist, who bets with Colonel Pickering that he could make a flower girl with terrible accent an elegant lady who could not be recognized by the upper class. He succeeds finally, and comes to love the girl's appearance and ways she talks and behaves. But he just takes the flower girl, Eliza, as his experiment tool and does't think of her thoughts and feelings at all. Pickering, his friend and accomplice, showing respect to Eliza superficially, is also a hypocrite in the nature. He is a representative of the bourgeoisie, cruel and indifferent. They are all misogynists, the only thing they care about is themselves.

2. AWAKENING IN SPIRIT

In this part, Eliza shows her different attitudes towards life in different phases. When she is a common flower girl, she lives independently, while she compromises to life when she becomes the tool of Higgins and Pickering's experiment. But at last, she seeks for the freedom boldly and succeeds in self-identity.

2.1 Eliza's Independence in Life

The world is very unfair for some people born with a great deal of treasures or high social status, but others had to survive the ordeals and poverty. Poor as she is, Eliza never feels miserable. On the contrary, she is a very brave and optimistic girl. In the first act, when Freddy carelessly rushes into her and tramples her flowers into the mud, she smartly takes advantage of the talk to Mrs. Hills, asking her for compensation. Then, she sees the gentleman Pickering, and insists on persuading him to buy a flower. Hearing that he does not have enough changes, she promises to change the money. After receiving Pickering's money, she is alert to Higgins—the man who is making records. She fears that Higgins is the police and repeats that she is a good girl, and there is nothing wrong for her to sell flowers on the street. It is the bravery that she reflects during the process, even facing the people nobler and stronger than her, she safeguards her legal rights.

Those mentioned above all reflect her good qualities: kind, honest, and industrious. Even if she is poor and uneducated, she does't think she is lower than the ladies in the upper class. She stresses again and again "my character is the same to me as any lady's" (Shaw, 1982, p.22). As she thinks of Higgins' words that he could help her to change her accent and get a decent job in the flower shop, she resolves to visit him and pay for him if he agrees to teach her linguistics. While Pickering and Higgins belong to the first class, they can not cover their nature of frivolity and boredom. Higgins is reluctant to take Eliza as his student, but under Pickering's instigation, he bets with Pickering excitedly. So Pickering becomes the sponsor of this activity, and shoulders the responsibility of paying for Eliza's expenses, clothes and jewelry. And Higgins, the great professor who is bored of the common experiment, is happily devoted to his new test, which is a thrilling challenge to him. Just as Mrs. Higgins says, "you certainly are a pretty pair of babies playing with your live doll." (Ibid., p.148)

Through the comparison, it is the fact that not all the people in the upper class are perfect and noble, they just make use of their status and money to exploit the diligent, kind, and honest but poor ones in the bottom of the society.

2.2 Eliza's Compromise in Life

Eliza lives an unhappy life at Higgins' home, although her desire for knowledge and friendship with Higgins and Pickering is strong enough to support her, she also needs abundant preparations to adapt herself to all this strange and arduous life. Eliza's father Doolittle is a rogue in some degree, but he also has many good qualities. In fact, she learns a lot from her father.

Firstly, Eliza only compromises on life but does not yield to the bigwigs. In any case, she would not abandon her self-esteem. No matter what identity she has, the flower girl or aristocrat, even the princess, she compromises on life, bearing Higgins' abuse, but never gives up her dignity. That resembles her father Doolittle who is brave enough to do what he regards as right. When Higgins and Pickering scold him for his immoral behavior—asking for money by selling her daughter to them, he does't deny and confesses that he could not afford being moral. Being indifferent to his own daughter, he is not a responsible father. But he is honest and never pretends to be moral. In his eye, morality is the luxurious consumption for the rich, not for the poor like him. Even facing the rich and powerful people, who are much more superior to him, Doolittle remains his nature without any fear.

Secondly, Eliza can adapt herself to every situation in the life and lives happily. When she sells flowers on the street, she does't care about others' mock and black eye, instead, she is satisfied with what she has got by her heavy work. After moving to Wimpole Street, she bears Higgins'

abuses and tries her best to learn knowledge, courtesy and even learn to play the piano, which are all she never knows about before. Although suffering from injustice, she lives harmoniously with Higgins and Pickering. She owes her flexibility to Doolittle. She knows that during the time his father is stuck in the poverty, instead of complaining or being cast down, he drinks a lot and has fun with his lover. He has nothing ambitious but being a common person, living a free and happy life. When he becomes a billionaire by chance, although unwillingly, he accepts the fact that he must pay for the doctor and servants and that he is bound to say good bye to the free life. He has a valuable quality: he never seeks for money extremely, but when he becomes rich, he manages to accept it in a mood.

Thirdly, Eliza is not greedy and always counts her blessings. To a certain extent, this also reflects her compromise on life. Having exposed Higgins and Pickering's masks, she doesn't force them to take responsibility for her, although she comes to Mrs. Higgins for help, she just wants to be treated fairly. She is still grateful to Higgins and Pickering, because it is they who teach her knowledge and help her become more decent and polite. She is aware that life will not give anyone all she wants, so she should not ask for too much. So does Doolittle. He refuses to get ten pounds from Higgins, but insists on being paid with five pounds. In his mind, five pounds is proper, which could bring him a period of fortunate time, but could not yet damage him. When he returns to occupy nothing, he is willingly to work hard.

2.3 Eliza's Freedom in Life

According to the dialogues in the Fifth Act, Eliza doesn't want to go back to Wimpole Street to live with Higgins and Pickering. She has many other choices such as marrying a suitable person in upper class, such as Freddy, or older officers like Pickering; managing a flower shop of her own, of course she is qualified for it; becoming a teacher who teaches linguistics just as Higgins does before, and so on. All in all, she could lead a life as she is pleased, no longer listening to Higgins' orders and bearing the unfair things.

When she becomes independent and equal to Higgins, he changes his attitude towards her dramatically. When Eliza threatens to act as Higgins' former student, Nepommuck's assistant, he firstly becomes furious, but realizing that he could not do anything about it, he comes to respect her, and says:

By George, Eliza, I said I'd make a woman of you; and I have. I like you like this. Now you're a tower of strength: a consort battleship. You and I and Pickering will be three old bachelors together instead of only two men and a silly girl. (Ibid., p.250)

So the real respect is based on the equal status between people. When she is willing to "crawling under your feet and being trampled on and called names" (Ibid.) all she

gets become even worse; while when she bravely "lift up my finger to be as good as you" (Ibid.) the arrogant Higgins has to yield. There are only two steps to be free and dignified: To change her mind and say no to the other to protect her legal rights.

It is the standard language that changes Eliza's destiny seemingly, but in fact, her courage and struggle for equal relationship and happy life is her "crystal shoes" that help her defeat the miserable fate, if she is "Cinderella" (Wang & Cao, 2008).

Bernard Shaw has said that wise man tries to make himself suitable for the world, while foolish man desires to make the world suitable for him. After realizing her mistakes made before, Eliza becomes mature and is aware of what kind of life she wants. Although she goes through many hardships in this process, she succeeds at last. But there is no doubt that her victory is not complete, for she could not cut off the link between her and Higgins and Pickering.

CONCLUSION

In this thesis, Eliza's awakening is expounded in the following aspects: appearance, love and spirit. In the first aspect, under Higgins' help, Eliza changed thoroughly in appearance, including dressing, language and behavior. At first, she just wants to improve her living standard by learning from Higgins. But generally, she comes to treat Higgins and Pickering as her friends and is willing to help them do everything. In the second aspect, Eliza does what Higgins and Pickering ask her to do for her worship and love for them but when she sees through their selfish nature, she comes to fight against them to get personal equality and freedom. That is the indispensable process of her self-realization although it is full of sorrow and confusion. Finally, she is moved by Freddy's love, from whom she gets respect and warmth. She understands that only by marrying Freddy could she get true happiness, although he is not as talent as Higgins and Pickering.

The real self-realization starts with self-esteem, and this is the first step of self-identity. She knows that she can not go back to the past life, living on selling flowers because of the life value of the bourgeoisie she has been told. But she can not rely on anyone else to realize her identity. Only by retaining silent and self-control, can she accomplish the honorable task—to finish the self-identity, because the real self is always in her heart and keeps accompany with her (Zhang, 2004). In the third aspect, Eliza presents her different attitudes towards life in different periods. As a common flower girl, she lives independently and freely. In order to change her doomed fate, she compromises to life when she has to do what Higgins and Pickering tell her. She is qualified to act well in any role life gives her. But when the final feast ends,

Higgins and Pickering's irresponsible and casual attitude towards her makes her aware of her real identity—she is nothing but a tool for them to win the bet. All the things are just the mirage, beautiful but unreal, like dreaming a dream. Not until that time does she have a conscious version of herself. After thinking all over, she seeks for the freedom boldly and succeeds in self-identity. Her awakening has been truly accomplished through her efforts and struggle.

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