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Gender Roles and Language from Henry Fielding to George Bernard Shaw

**A dissertation submitted in candidacy for the degree of Doctor in Language
Contact and Sociolinguistic Variation**

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Declaration

I hereby declare that this submission is my own work and that, it contains no material previously published or written by another person nor material which has been accepted for the qualification of any other degree or diploma of a university or other institution. I also certify that the present work contains no plagiarism and is the result of my own investigation, except where otherwise stated.

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Dedication

*To my dear and loving daughter
"Hidayet"*

I dedicate this work

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Abstract

The purpose of this research work is to explore gender features in English literary texts so that to capture the differences used in language from a sociolinguistic stand point focusing upon gender roles, identity and stereotypes. To this effect, a comparative study of gendered features in *Tom Jones* and *Pygmalion* is carried out, where a thorough examination of the novels' characters is held utilizing approaches from literary criticism and sociolinguistics; thereby the analysis reveals that Shaw concentrates on gender distinction at the level of language use, while Fielding focuses on social inequalities between males and females. In another way, both novelists try to give an account of gender distinctions and discrimination in England through different periods of time, although they differ in the subjects being probed related to society. The findings demonstrate that Fielding and Shaw differ largely in representing gender differences.

Key words: gender differences, language use, Fielding's *Tom Jones*, Shaw's *Pygmalion*, English literature.

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General Introduction

GENERAL INTRODUCTION

The language of literary texts is an agency that provides input of environment and describes people of a particular time. In fact, it reflects the invisible events of societies via examining some social issues explained by writers through characters, although most of the events are thought to be fictitious and represent half of the reality.

Moreover, linguists and sociolinguists prefer to remain aloof from literary discourse because they think it is unworthy of investigation since it represents half of the reality and is far behind what really exists in society. This leads to the lack of scholarship that explores the use of literary discourse in relation to other parameters such as gender. Consequently, many researchers in the field of sociolinguistics and gender studies have turned their attention towards the study of gender representation in literary texts, although there exist a lack of theories that probe gender not only in literary texts but also in real life. Indeed, the most supported theoretical works are restricted to researches done by Robbin Lakoff and Sara Mills. These theories are also employed to explore gender differences in literary texts. Hence, the present research work takes Lakoff's categorization of gender features including discourse markers, hedges, and tag questions; swear words, and differences at the level of topics being discussed.

Additionally, researchers in both literary criticism and sociolinguistics see the necessity to read the literary text critically, in order to develop an approach to analyze the literary discourse in relation to social norms of the society, its culture, language use ,and the components of its individuals (their linguistic background, educational background and gender).

Of further importance of a literary text, its different interpretations by readers. This helps researchers illuminate literary discourse and its components in the sense that the researcher attempts not to judge these writers, but rather to analyze their views concerning certain subjects during their periods of time.

In the twilight of what has been mentioned above, the researcher tries to compare two literary texts from English literature representing different societies and periods of time; Fielding represents the eighteenth century English society, i.e., it demonstrates an in-depth look on the eighteenth century England, shedding light upon

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the social features of the society and the position of both males and females in relation to certain topics, mainly marriage, prestige, and fortune, while Shaw gives an overview about Victorian society and its ideals and attempts to provide a worm eye view about gender differences in relation to the societal ideals in the Victorian society, therefore proves that there is gender discrimination and the illegal position of females and the sufferance of people belonging to the lower class who have no right for education, fortune and prestige. In fact, both authors tackle gender differences, identities, attitudes, stereotypes, and inequalities.

The purpose of this research work is to investigate gender differences in two literary works belonging to different periods of time, where the following objectives are intended: Firstly, to compare the socio-cultural background of the societies at hand. Secondly, to attempt to explore gender differences in relation to language use. In other words, it endeavours to study the status of both males and females in these societies that are related to language differences, topics like love, marriage, prestige, and education. Thirdly, to strive to analyze the socio-cultural background of these societies, in the hope of helping probe the differences between the societies and to see whether the eighteenth century England has changed in its social structure or not. The focal point of this research work is to compare *Tom Jones* and *Pygmalion* (detect some similarities and differences) to represent gender inequalities, identity, attitudes, stereotypes and language use.

The method this present survey depends on a set of approaches taken from literary criticism, discourse analysis, and sociolinguistics in order to analyze language use between male and female characters in *Tom Jones* and *Pygmalion*. These approaches are selected from different fields to provide valuable results that explain the intent of both authors who try to throw some light upon the component of their societies. To this end the approach adopted is taken from literary criticism, mainly feminist, social and cultural criticisms related to some sociolinguistic features notably gender, social class differences, and the socio-cultural background of the characters. The study also focuses on approaches taken from feminist researches in the field of gender studies, mainly those of Lakoff. It hinges upon literary passages extracted from the literary texts at hand. This means that data for the research work are extracts that

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give an overview on the features that distinguish men male and female characters in *Tom Jones* and *Pygmalion*.

The present research questions are posed to start probing this research:

1. Do Fielding and Shaw differ in representing the issue of gender in their works?
2. What are the differences between male and female characters represented in the works at hand?
3. What are the main topics discussed by males and females in these literary text?

The following hypotheses are suggested for the above research questions:

1. Fielding and Shaw differ in presenting the issue of gender, although they were describing the same society.
2. Both authors try to explore the position of women in English society through tackling their status in both society and family.
3. The main topics discussed in the works differ between male and female characters, but they are limited on subjects including education, love, marriage, fortune, class differences and the position of females in society.

This thesis comprises four chapters in order to provide a detailed analysis of gender in literary texts, taking *Tom Jones* and *Pygmalion* as cases in point. The first chapter presents a detailed presentation of the major theories found in literary criticism and sociolinguistics. These theories are employed as guiding parameters for the researcher in the third and fourth chapters. Secondly, it gives an account on the position of literary texts in particular and literary discourse in general. Besides, this chapter explores gender differences at all levels from a sociolinguistic point of view working on Lakoff's categorization. Finally, it attempts to find out some theories on gender differences that can be applicable to explore gender differences in literary texts working on gender studies in the field of sociolinguistics.

The second chapter is devoted to a theoretical background on the writer's major works. It portrays their style of writing, the presentation of gender, mainly females in their works. In other terms, it presents the status of females in England through

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different periods of time according to Fielding and Shaw. Additionally, a detailed analysis of the aforementioned novels is provided

The third chapter starts with a general presentation of the main characters and their social status. Then, moves towards a sociolinguistic analysis of the major linguistic features that characterize male and female characters working on Lakoff's achieved results on gender studies. Another concern of the third chapter is to investigate the main topics discussed by both authors and how male and female characters are represented in relation to these subjects.

Finally, the bulk of the fourth chapter is to dedicated to an analysis of the findings through a comparison between Fielding's *Tom Jones* and Shaw's *Pygmalion* where different views on gender dissimilarities in the same society in distinct periods of time is accorded. To this end, data are analyzed following qualitative methods.

Chapter One: Gender in Literature

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1.1-Introduction

In the last few decades, literary criticism has attracted several researchers to unravel the issue of gender in literary pieces, especially from the sociolinguistic, literary linguistics, and discourse analysis standpoint. Indeed, it is the feminist movement that operates as an incentive for doing more research in this subject, since literary texts display the underbellies of the society, although its major concern revolves around femininity and masculinity. This gives birth to gender studies which focuses upon understanding gender features in world literature such as Francophone Caribbean and French Medieval literature, 19th and 20th German literature, and Chinese literature...etc.

Furthermore, feminist writers have contributed tremendously to attract scholarly attention in order to build theories that investigate gender differences in literature and produced models of interpretation rather than depending on male theoretical models that give importance to male domination, their position in society, and how women should talk, think, and behave. Consequently, this chapter lays down some theoretical backgrounds for the study of gender in literature from both feminist and male critics' point of view. It also presents definitions for basic concepts and some approaches employed to analyze gendered features in literary works. As a matter of fact, this chapter is devoted to provide some interpretive approaches or methods that can be helpful to explore the difference between men and women in their way of talking, their position in society, and their behaviour in an imaginative fictional work that reflects half of the reality that exists in a given society at a given period of time.

Of further importance of this chapter is to demonstrate the place of literature in society, how it can be explored from a sociolinguistic point of view depending on some approaches from the field of literary criticism, and gender studies that are produced to investigate gender putting emphasis on scholarship that entail both male and female researchers. This chapter comprises the most essential linguistic and literary tools that guide the analysis of the novels at hand.

1.2-Language and Literature

Language is the turbine engine of literature. This is because this latter is a hemorrhage of ideas and interpretations that operate with a special vehicle whose power is to reach every part of the globe without charging fuel. From this view, literature is the branch of language. Literature is produced by the writer's creation of thoughts that are translated into works expressed in different languages through various literary genres such as: novel, short story, epic, prose, drama and poetry...etc. All this is transmitted through sounds, words expressions, and sentences to gain a better understanding about literature which is agreed upon by scholars, i.e. language is the crux of literature, although some critics oppose the idea that literature is not related only to language but to imagination and fiction as well, therefore is not worthy of investigation.

In terms of imagination, some researchers relate it to fiction; opposite of reality that is used by Eagleton to define literature. Along the same line, some authors argue that literature is an imaginative type of writing far from listing genuine facts. Following this discussion, Zidouh (idem) writes that “[...] **literature according to Eagleton is the question of fact versus fiction. Some tend to believe literature is “imaginative” writing; putting therefore literature in opposition to factual and /or historical writing.**” Zidouh, further, claims that Eagleton separates comics from literature and considers it a part of fiction. He adds that researchers, finally, agree that literature represents a special or a particular use of language.

Contrariwise, Russian formalist scholars including Jakobson maintain that literature is the application of language, hence can be considered a part of linguistic study. In this sense, Zidouh (idem) adds the following statement:

The formalists only regarded literature as a ‘particular organization of language. Formalism according to Eagleton was only ‘the application of linguistics to the study of literature’. Content was therefore secondary, not to say unnecessary, to the formalists.

Henceforth, Eagleton (2008: 02) in his criticism to Russian scholars including Jakobson and Shklovsky, claim that these latter consider literature a linguistic

property. However, this definition helps later on the field of literary criticism to focus on exploring reality as a part of literary text.

Reaching the point that reality represents a part of literature, Eagleton, further, highlights that literary theory should put its emphasis on how the literary text worked rather than concentrating upon imagination and mystery. He also argues that the language of literature has its own form and devices. The following quotation (idem) is a good demonstration of the point:

Criticism should dissociate art from mystery and concern itself with how literary texts actually worked: literature was not pseudo-religion or psychology or sociology but a particular organization of language. It had its own specific laws, structures and devices.

The above discussion attempts to demonstrate that scholars have different interpretations in defining literature. However, they all agree that literature can be written or oral, despite their disagreement on its relation with imagination which is peculiar. For this reason, most of them claim that literature is creative since it addresses people's emotions. This is, in effect, the view that enhances most scholars and pushes them to claim that a good literary work should be built on artistry that can attract the reader to know the underbellies of the society. In other words, to probe topics of literature is to put emphasis on both sides; the positive one which refers to human activities as well as the negative side which reflects their social problems.

In a nutshell, language is not only a set of words, but a feelings and social passions that individuals convey through their daily interaction whether orally or in a written form because language does not appear only in daily speech, but also in written forms whether they are fictional or non-fictional texts.

Compact Edition of the Oxford English Dictionary, I, 1638¹, in this respect, defines literature as the **“Literary production as a whole; the body of writings in a particular country or period, or in the world in general. Now also in a more restricted sense, applied to writing which has claim to consideration on the ground of beauty of form or emotional effect.”**

¹ As quoted by Rudaityté (2012 : 01)

More simply put, the use of language in literature leads to the emergence of literary language which conveys the writers' opinions and emotions about a particular subject, where authors tend to integrate aesthetic motivated devices as similes, metaphors, metonymies and personifications to enrich the language. However, some writers tend to use dialect in their literary pieces to dress their works with reality because it preserves people's ideals which form an essential part in their daily lives and expresses their societies' norms and traditions.

1.3-Culture and Literature

Culture represents human knowledge and behaviour. In other words, culture reflects beliefs, customs, traditions, norms, taboos and works of art ...etc. Some scholars share the idea that culture embodies the social lives of people and how they accept to change the social milieu they live in. In this sense, Kluckhohn (1953: 181)² states:

Culture consists of patterns, explicit and implicit, of and for behavior acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiments in artifacts; the essential core of culture consists of traditional (i.e., historically derived and selected ideas and especially their attached values; cultural systems may on the one hand be considered as products of action, on the other as conditioning elements of further action”.

Moreover, literature and culture are considered twins because the latter represents emotions, styles, and people's way of life in their society. It consists of rights and duties; two principles that literature plays an important role in transmitting them to the other generations. In this vein, Hesaraki (2014: 23) states:

Literature and culture are two inseparable issues. When we talk about the culture, the literature can also appear unconsciously, because the culture is composed of thoughts, feelings and emotions and the styles and personal ways of society, which as a general rule, can appear in terms of principles and respectful rules. The literature on the other hand, discloses and transmits these concepts to other generations and these relationships exist from the beginning of history until now.

²As quoted by Berry (2002: 227).

There is a consensus among scholars that there exist a strong influence between culture and literature because of their interaction. In his part, Hesaraki (idem) claims that this impact is not limited to a given geographical area, but it can affect another society's culture. He, further, believes that culture consists of some elements that build up the people's beliefs and norms. Besides, he notices that these values can flourish. He adds that this relationship helps in flourishing them. In what follows, this view can be better understood from the following statement:

There are some elements inside the culture that are in harmony with each other and shape some beliefs, values, these elements can be flourished by means of literature. In fact, culture is the outcome of a society, so the elements of culture, are rooted in thoughts of everybody in a society.

In his turn Hesaraki tries to make a relationship between culture, literature, and society through the sense that society transmits culture, whereas literature is regarded as a tool.

Additionally, the interaction between literature, culture and society is based on the point that culture mirrors society because it represents its traditions, and thoughts, while literature operates as an instrument that exposes these traditions. According to Hesaraki (ibid: 24), literature is influenced by society and this latter affects literature in turn “[...] **because the art not only reconstructs the life, but also forms it**”.

Having mentioned the relationship between culture and language makes it incumbent upon us to say that societies differ largely in terms of components of their culture, but they share in common certain values and norms that are reflected in their literature. In another way, literature takes a pivotal role in identifying the cultural features of each society. Consequently, each society strives to draw an image about its culture. Moreover, literature influences society and this latter in turn affects literary production through its individuals' values which build up their culture.

Additionally, one should state that a writer needs the components of culture to build his literary work whether it is a prose or poetry. Furthermore, literature plays an important part in acknowledging cultural and social achievement through history. It also shapes social values and beliefs and expresses the outcome of their cultural background.

What can be overly stated is that literature and culture are inseparable because the components of culture can be regarded a fertile soil for literary men to explore the bases that build such society. Hesaraki (ibid: 25) observes that culture is changeable and literature independent of culture and society. He explains his idea further claiming that culture does not only rely on the society's traditions and norms, but also the history of society is built on several factors and, hence literature can be included as a main factor. This means that **"[...] there are a direct relationship between literature and culture and both of them are in harmony with each other"**.

To wrap it up, it is essential to state that the relationship between culture and literature is intertwined since the latter forms a peculiar role in the former. It is through literature that readers can be introduced to the beliefs, norms and traditions of some societies. In fact, literature makes the reader close to the society that he is reading about and enriches his knowledge about the richness and achievement of its people. In here, literature is not only a channel but a gate to explore what is hidden, sacred in a given society. It is also through studying elements of literature, the reader can be in touch with the society's manners, customs, history, and religion which are considered as stumbling block in culture.

1.4-Society and Literature

The relationship between society and literature has attracted several literary scholars because most of them observe that there is reciprocity between literature and society, i.e., literature reflects society and society influences literature. In this vein, Dubey (2013: 84) believes that **"what happens in a society is reflected in literary works in one form or another. The literal meaning of literature is the art of written work in different forms, such as, poetry, plays, stories, prose, fiction...etc"**. This means that literature as has been already explained in the first elements; is made of texts that reflect social reality through imagination.

Before proceeding further and for a scope of perception, one should define society as a group of people who are living in the same speech community and share the same traditions, norms, language and taboos. In his part, Dubey (idem) defines the term as follows:

A society is a group of people related to each other through their continuous and uninterrupted relations. It is also a group of likeminded people largely governed by their own norms and values. Human society, it is observed, is characterized by the patterns of relationship between individuals who share cultures, traditions, beliefs and values etc.

Dubey, further, highlights that society is changeable, i.e., when culture changes, it influences its people as well to the point of change. Besides, some researchers claim that literature reflects the beauty of life. In this context, Todorov (2007:26) accounts for how society enriches human life through the following statement:

Literature provides possibilities for interaction with others, thus being able to enter into a reciprocal exchange of enriching the lives of each other. It provides irreplaceable sensations that give meaning to the world in which we live, thus bringing out its beauty. Far from being a simple attraction or a distraction reserved for the educated, literature gives each individual the opportunity to respond to his vocation to be human.

The above quotation reveals that Todorov views literature as a mirror that evokes the individuals' image in society because it encourages them in moulding their experience and transform them to active members in the society and spur them to hold responsibility as well.

Admitting such, one should mention that, since the body of literature is the novel and because the latter represents a great deal of social reality. In other terms, literature reflects the social world in a written form. **“Literature indeed reflects the society, its good values and its ills [...] literature mirrors the ills of the society with a view of making the society realize its mistakes and make amends”** (Duhan, 2015: 192). Furthermore, literature gives a view about how the individuals of a given society behave and think through characters, although their attitudes reflect what the writer thinks about a given subject, whether it suits values in his society or not. In other words, **“What writers of literature do is to transport the real-life events in their society into fiction and present it to the society as a mirror with which people can look at themselves and make amends where necessary”** (Duhan, idem).

Interestingly enough, the study of literature and society has attracted scholarship because literature reflects values and norms, and culture of a particular society, although it has been dismissed from scholarship for fifty years, for it

represents only fictional events that are far behind reality. However, these views have changed in the last few decades and have turned towards the point that **“literature influences or “shapes” society”** (Albrecht, 1954: 425). Albrecht (idem) highlights also that literature can be employed as a social tool **“to maintain and stabilize, if not to justify and sanctify, the social order”**.

In its broadest sense, a particular literature can be great or good if it is shaped with the spirit, social background, and age of its writer because it communicates ideas related to emotions and reflects the writer’s attitudes, hence literature can be described as the mirror of the society, i.e., to exhibit true facts in artful way . In this vein, (ibid: 178) highlights the following:

Literature is made out of the lore of life. No doubt, the realistic artist brings to a focus the oddities and cruder aspects of life overmuch. But to know life fully, not only the bright side but also the seamy and dark side of life is to be known. Thus, society creates literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer’s attitudes of mind.

Without delving into the relationship between literature and culture, it is important to state that literature portrays the society because it describes the socio-cultural background of the society through the words of writers, where their attitudes and opinions are revealed towards the subject under investigation. In other words, society has become the subject matter of literature through which all aspects of its culture are analysed and criticised in order to find solution for the problems that the writer presents to his readers.

Arguably, it is through studying the cultural aspects of a given society via literary works that the attitudes of the writers towards the cultural components of the community under investigation appear. Indeed, literature, which is well written, can provide a clear account of the society that evokes. The cultural components of society are also shaped through literature. In this vein, Glicksberg (1972: 139-140) highlights the following:

It is nevertheless clear that society to a marked degree shapes the form as well as content of literature. Society provides the substance and structure of the plot, the *miseenscène*, the characters, the actors, the director, the resolution of the conflict [...] the literature of a country must be situated in its cultural and historical context: it does not come into being and flourish in a vacuum.

In the light of what has been said before, one can deduce that literature provides a faithful image about the society in an imaginative and artful way, yet depending on the writers' motivation, attitudes and opinions with regard to a given subject. This image analyzes the cultural features that build up the basis of each society, although some authors give a wrong picture about the cultural background of their societies.

1.5-Gender and Literature

It is very easy to state that gender refers to males and females and how they are represented in society. However it differs from the concept of sex which represents the biological category of males and females. In other words, **“Gender refers to ways of seeing and representing people and situations based on sex differences”** (Goodman, 1996: vii). Goodman also maintains that gender is a part of the social components that the society imposes on both sexes. She (idem) adds that gender, as a social category, **“influenced by stereotypes about ‘female’ and ‘male’ behaviour that exist in our attitudes and beliefs. Such beliefs are often said to be ‘culturally produced’ or ‘constructed’”**.

Additionally, gender has a main concern as an approach to literature since it is the soul of writing creativity in terms of literary genres: poetry, prose fiction and drama. In the light of this idea, Goodman (idem) states that:

‘Literature’ includes forms of writing which deliberately and creatively experiment with language in order to suggest images and ideas which engage the reader’s imagination. The spacing of poetry on the page may suggest a shape; the rhyme and rhythm may create a mood. The narrators and characters of prose fiction (short stories, novellas and novels) allow readers to enter fictional worlds by identifying with other people, perspectives and ideas.

Since gender and literature are more discussed in terms of imagination and interpretation, the term gender, therefore, refers to males' and females' differences with regard to their attitudes and beliefs related to their socio-cultural stereotypes. In this respect she (idem) posits the following:

'Gender' is a social or cultural category, influenced by stereotypes about 'female' and 'male' behaviour that exist in our attitudes and beliefs. Such beliefs are often said to be 'culturally produced' or 'constructed'.

Doubtless, women in the bygone years were expected to be found most of the time at home, caring for their husbands, children and doing home activities. In other words, girls are born with a belief that they are better suited to be house's wives. In this respect, the gender of female is socially and culturally determined compared to males who have strong judgments and desires towards women.

To put it another way, gender roles from its differences have had their influence on the ways in which males and females could share and contribute to literature as writers, readers, and characters. According to the 19th century view, gendered approaches to literature devote more concentration to women's perspectives which resulted in the emergence of feminists' movement by the late of the 19th century. In the light of this idea, Bronte³ highlights the following:

At the more basic level of literacy, women were at first similarly handicapped in comparison with men. Female literacy levels were lower than male ones in 18th and 19th century England and Wales, although by the 1840s more than half, and by 1900 almost all women in England and Wales could sign their names in marriage registers. In addition, by the 18th and especially the 19th century, women from not only the upper class but also of the middle classes tended to have significant free time, as well as the financial means to get access to literature through the relatively affordable options of circulating libraries or serial publications.

Before proceeding further, it may be helpful to state that men and women are socially different in that society lays down different social rules, therefore expect

³Retrieved from <https://fr.scribd.com/document/312269616/Literature-and-Gender>

different behaviours and patterns that are dictated on them by society, culture and geographical location. All these represent gender roles and outcomes of their personality. In this context, O'Neil⁴ agrees on the notion that:

Gender roles depend on society, culture, geographic location, politics and more. The society in which one lives determines to a huge extent the patterns of behavior that a person has to be in line with, depending on their sex. For many people it is hard to believe that most of their understanding of gender is a result of outside influence.

Gender is taken to be an essential component in literary texts. In fact, **“recent feminist critics have put some very persuasive arguments about the gender dynamics involved in the representation of women and children art, literature”** (Goodman, 1996: 19). In her point of view, gender matters take a significant role in analysing the relationship between characters and the author. She further highlights that the use of a strong female character in a novel is considered as a novelty. She adds that it was a character during the nineteenth century. She continues claiming that gender is also important even for the readers since they matter about the position and representation of female characters. Besides, readers are also interested on the social and psychological states of women in literature (Goodman, *ibid*: 20).

The concept of gender is also an important concept in literary analysis of texts since critics do not only take into account the sex of the character, but also their gender and their representation in their culture and stereotypes. Simply put, the position of males and females in literary texts is connected with what Goodman (*ibid*: viii) calls sex categories. Goodman also highlights that literature can also raise and reinforce **“gender stereotypes and create newer”** (Goodman, *ibid*: 2). she (*idem*) gives an important example once claiming that literary texts built a stereotype about females in the nineteenth-century romantic novels when they tried to behave in **“‘ladylike’ manner to win a husband in an era when women were discouraged and even prevented from working outside the home to support themselves”**.

Arguably, it is important to confirm that literature gives different views concerning the representation of gender in society and the relation between males,

⁴ O'Neil in Levy (1982: 1).

females and their position. For instance, Goodman (ibid: 3) talks about the new type of females in the nineteenth-century and their roles in both life and literature of that time.

Before proceeding further, it may be helpful to state that gender has become a politics taken by female and male writers. This politics is related to the writer's gender subjectivity. In other words, gender subjectivity plays a crucial role in preventing the writer from giving a real representation of either female or male characters. In this vein, Aamir (2013: 734) posits the view that:

It has generally been considered that gender politics plays a very significant role in depicting male and female characterization in literature. Female authors engage themselves in over exaltation of female characters and display liking towards them by foregrounding the strengths of their female characters [...] male authors are inherently inclined towards male characters and reflect patriarchy in their works.

Aamir also confirms that the presentation of gender in literature is related to the writer's sex and gender subjectivity.

An additional fact is that researchers became interested in exploring gendered features and language in literary texts related to sex by the dawn of the 1960s. They started to investigate these features in children literature and tried to study gender roles in this type of literature as well as how to analyse the characters' stereotypical sex roles. They also tended to probe males' domination and females' position in societies like the Victorians and how females are humiliated, where their freedom is restricted by the society's norms.

Another essential point that should not be missed in this respect is that how behaviours, speech, dress, and communication of the characters differ tremendously from each other and from a male and female writer as well. The plot is also distinct because it represents authors' subjectivity and social stereotypes built by the society due to the position of both genders within it.

Recently, a great attention has been devoted to children's preschool books for teaching them gender roles and its cultural technique at an early age, in order to construct their gendered behaviour, O'Neil⁵ goes on to state that:

Children's books are a microcosm of beliefs and values, including gender ideologies. When a child learns how to read, he or she also learns about culture. Learning to read is an element of the socialization process and is a key mechanism to transmit culture from one generation to the next.

Actually, the main starting point for gendered representation is due to literature. In this regard, O'Neil (idem) declares that **"Thanks to literature, many masculine and feminine characteristics that are not at all natural become acquired"**.

Several studies have shown that for many years, males and females are seen as different patterns because there is a sharp difference between their representations. Following this discussion, O'Neil (idem) avers the point that there are some studies which prove these outcomes. In his view, **"Boys were described as active and outdoors-oriented, while girls remained at home and behaved passively"**. He considers females' character as negative and bad ones compared to males' and their place is at home. O'Neil further highlights that **"The female character was usually portrayed as a kind-hearted mother, an obedient housewife, or a traditional young woman whose main concern is finding an appropriate husband"**. In other terms, females are considered followers, whereas males always represent the position of leaders.

Till 1987, females' characters in books had no position compared to males' who had a strong existence, important roles and models. Moreover, men represent independence in their goals. This means that gender roles, during the twenty-first century, start to grow up and become adaptable in most of literature books, media and movies. In this vein, O'Neil (ibid: 2) points out that **"Many feminists argue that early upbringing can play a crucial role in imposing assigned gender roles to both boys and girls"**. He also (idem) insists that:

⁵ O'Neil in Levy (1982: 1).

From birth children are attacked by gender rules and regulations. Literature, for one, creates the image of the girl as a woman and of the boy as a man, with different roles. The way in which gender is portrayed in children's books shapes the images that a child develops about his or her own role in society.

Certainly, literature has a strong desire on children's beliefs and attitudes since gender role and ideologies in children's books affect most of the time on their mentality. In this respect, he (idem) writes the following:

The way in which gender is represented in children's books and in literature as a whole is so important because most readers tend to identify themselves with the characters in books of their own sex. Literature's influence is especially strong with children.

From the above quotations, one might declare that literature breaks all the barriers between males and females to express themselves freely far from the constraints imposed on them by their societies' forced and obliged them to follow in terms of rules and instructions. In this sense, O'Neil (idem) suggests that **“gender stereotypes in literature deprive boys and girls of the freedom the express themselves the way they are forced to behave in the way the society considers appropriate”**.

From the foregoing discussion, one can assume that females' position in society has always been a subject to stereotypes owing to the males' dominance in all domains of social life. As a matter of fact, writers try to reflect these stereotypes in literature. This may be reflected in their position in society as characters and females' suffering from discrimination in all domains. They are deprived of being heroines and they only take the second place i.e., they are always considered the underdog, in others words, always rescued by men.. This fact raises the anger among feminist critics and writers because they believe that male writers have tarnished the females' image in their societies and consider them birds with broken, therefore require a tutor to list for them what to do. So, literature tries to give at least an image about half of the reality about the long lasting conflict between males and females in an imaginative way.

1.6-Gender Styles and Characters

It may be helpful to mention that the world is created by God (Allah) and it is the law of God's creating man and woman that governs, as it is mentioned in the holy book Quran in souret El Houjouret (2005:596)

﴿ يَا أَيُّهَا النَّاسُ إِنَّا خَلَقْنَاكُمْ مِنْ ذَكَرٍ وَأُنْثَىٰ وَجَعَلْنَاكُمْ شُعُوبًا وَقَبَائِلَ لِتَعَارَفُوا إِنَّ أَكْرَمَكُمْ عِنْدَ اللَّهِ أَتْقَاكُمْ إِنَّ اللَّهَ عَلِيمٌ خَبِيرٌ ﴾، سورة الحجرات، الآية 13

O mankind! Lo! We have created you from a male and a female, and have made you nations and tribes that ye may know one another. Lo! The noblest of you, in the sight of Allah, is the best in conduct. Lo! Allah is knower, aware. (Pickthall, 1997: 508)

A further point that should be mentioned here is that it is lexicalized in all languages of the world in terms of pairs such as: man versus woman, boy versus girl, and son versus daughter. In other words, it is the shape of human reality. In this respect, Mattila⁶ writes that: **“The power of naming is crucial. Through naming, God created the world. Through naming, our experience is expressed and shaped – human reality is created and transformed.”** This means that males and females are characterised by some features that make the differences between them very clear. For instance, women's speech has been found to use forms considered to be better than men's speech. On the other hand, men use non-standard local pronunciations compared to women who use the standard variety and the prestige accent. In the light of this idea, Tannen (1990:213) claims that: **“The principle must be qualified by the observation that for women to use standard norms that differ from every day speech, they must have access to those norms”.**

Doubtless, men's character aims to display power and strength because their speech is almost related to virility and toughness. In contrast, females' characters aim to demonstrate to solidarity, closeness and femininity. In this sense, Mattila⁷ states the following:

⁶Mattila in Rhoads and Syreeni (1999:153).

⁷Mattila in Rhoads and Syreeni (idem)

Feminist theology claims that up till now the naming has been done by men and therefore it is partial. Men should name only their own reality. When males name women's reality, it renders women invisible, silent and subdued. This has challenged women into a process of creating new language so that women can speak out their own reality.

The instillation of this quotation gives the following understanding: both males and females tend to have different ways of expressing their role and position in conversational styles. The general consensus seems to be that males are more concerned with power whereas, females with solidarity. In other terms, **“Men’ conversation has been found to involve competitive banter, and to foster hierarchy”** (Kiesling, 1997: 122)⁸. In the same wave, Tannen (1990-24-25) highlights the following:

Conversations are negotiations in which people try to achieve and maintain the upper hand if they can, and protect themselves from others attempts to put them down and push them around. Life then is a contest, a struggle to preserve independence and avoid failure.

Again another understanding may be grasped from the above quotation which can be interpreted as follows: males’ speech is widely concerned with strength and force, that is, their speech leans on many purposes such as being independent, protecting themselves, and winning success.

Apparently, males do not have a big tendency and do not care about friendship as females do. Conversely, for females’ speech is related most of the time to solidarity rather than power and force. They avoid isolation which breaks down solidarity and having a big tendency by reinforcing the social bounds such as friendship and intimacy. In the light of this idea, Tannen (1990: 24-25) states that:

Conversations are negotiation for closeness in which people try to seek and give confirmation and support, and to reach consensus. They try to protect themselves from others attempts to push them away. Life, then, is a community, a struggle to preserve intimacy and avoid isolation, though there hierarchies in this world too, they are hierarchies more of friendship than of power and accomplishment.

⁸ As quoted in Eckert and McConnell-Ginet (2003: 166).

Presumably, when it concerns males' and females' speech style and character, sharp differences may appear and sharply through their everyday use of speech social patterns which support and preserve role positions and power relations between them.

The differences come in the light of gendered stereotypes, which are corroborative by empirical evidence such as topics of discussion, for instance, when it comes to **“Women reported discussing personal problems, doubts and fears, family problems, and intimate relationships more than men”**(Eckert and McConnel, 2003:123). In other terms, women prefer talking about families, intimacy, fashion and so on, while **“men reported discussing sports more than women”** (Eckert and McConnel, idem) i.e., males prefer talking about football, politics and economics.

The pivotal point here is to reach the idea that, the concept of stylistic differences between males and females has been the concern of many sociolinguists who focused on the way and the modes of males' and females' speech therefore discovered that the majority of females pay a considerable attention to their speech and appearance. This might be a result of socialisation and awareness to social norms or correct in an appropriate behaviour. In fact, females are educated from childhood to be polite and quiet more than males.

1.7-A Linguistic Approach to Literary Discourse

The relation between literature and linguistics seems to be intertwined because the latter needs the former to know more about the social mores of a given society, its language and culture. This explains that linguistic theories are of great importance in the field of literary stylistics, although some scholars like Bradford (1997: 90) claims that it is impossible to take linguistic theories to analyse literary texts. To this vein, he highlights the following:

The use of these theories as a model for literary-stylistic analysis is paradoxical because the context of, say, a real conversation is grounded in our knowledge of its actual circumstances whereas in a novel its context would be comprised of the stylistic keys and registers that constitute the fabric of the text.

According to Lester (1969: 366), the study of the relationship between literature and linguistics has attracted scholars' interests for decades. He gives two reasons for developing this relation. The first one is that linguistics studies firstly language which is the medium of human interaction. The second claim is that the critic has to go further the language and explores the linguistic devices employed by the author in his work. In the light of this point, the following lines explain clearly his point of view:

The first claim [...] is something like this: language is the medium of literature, and the more we know about the medium of the literature, the more we know about the medium of literature [...] The second claim is that since the writer picks and chooses among the options presented to him by the language, the critic may gain insight into the writer or the work or both by discovering patterns in the linguistic choices...

The relation between linguistics and literature has been explored by many scholars prior researchers of literary criticism filed, while a great deal of research has been carried out by the domain of stylistics. Wright and Hope (1996) and Simpson (1997, 2004) are among the pioneers of this field, Besides, scholars have turned their attention towards the relationship between linguistics and literary criticism and the relation between language and literature as well, therefore the study of language in literature takes place.

Additionally, literature has helped the field of linguistics in understanding cultural differences between societies and the linguistic devices found in the language of the literary text, whereas linguistics helps literature in general and the field of literary criticism, in particular, with approaches to explore literary discourse. Indeed, it is linguistic stylistics or literary linguistics that opens the gate for scholarship of literary texts.

According to many scholars like Durant and Fabb (1990), literature needs linguistics since the latter supplies the former with theories because the literary field or criticism has no scientific approaches. In his turn, Furlong (2007) prefers to take from both theories of disciplines to explore the literary text. In other words, the literary theories provide an interpretive kind of the literary text, whereas the linguistic

approaches give a scientific study. In the light of the previous idea, Furlong (ibid: 328) highlights the following statement:

Linguistics is a powerful tool of the interpretation of texts [...] linguistics in general and pragmatics in particular provide a theoretical framework within which to describe and explain interpretive behaviour through an account of the function and construction of the context.

Furlong further observes that the linguistic theory is necessary to understand not only the language structure, but also the effects of the literary texts. He (idem) continues claiming that though linguistics does not produce a new reading of the texts, **“it can add profoundly to our experience and understanding of literature”**.

Furthermore, linguistics can go hand in hand with literary theories in interpreting a literary text. In his turn, Furlong highlights the fact that linguistic research has raised the need for literary scholarship to find out theories that take into account both context and content in studying the literary text. Following the same view, Macksey and Donato (1970: 316) state the following:

[...] the role of linguistics may be to determine, to a certain degree, the need for a literary study which does not exist. Literary studies need useful descriptions of the components of the text, and a rational, motivated concept of context. Linguistics can provide both, thus alleviating the poverty of literary studies.

To wrap it up, one can deduce that linguistics depends into a large extent on literary texts to explore the cultural dimension of a given society without putting a side its structure, although some critics are not sure about the application of the linguistic theory to study the context and language structure of a literary work. They also recognize that literary theories are not tenable and not scientific approaches. In fact, the application of linguistics to the study of literature helps also the field of sociolinguistics in exploring the social performance of the literary text, so that this field can also direct literary theory or criticism in studying the content and context of the text depending on certain sociolinguistic parameters like gender, age and the socio-cultural background of the characters.

1.8-Sociolinguistic Approaches to Literary Discourse

According to Kramsch (1998), written language is also related to socialisation, cultural norms and some features including age and gender in addition to the individuals' attitudes and values. This means that language is a code linked to the people's thought and behaviour. As a matter of fact, literary texts can be studied from a sociolinguistic standpoint and help examine politeness strategies, social variation, gender differences, and cultural norms. He also maintains that literary texts reflect realities about authors' attitudes and their societies. In other terms, they also reflect the differences that exist within the individuals of the society since a literary piece represents differences in accents tone of voice dialectal variation, social class distinction and gender differences.

Without doubt, gender differences in language use have attracted many academic scholars and wet their appetite for doing more research. Indeed, interests on language differences started with the second wave of feminism, although this subject has been dealt with before in different domains including sociology and psychology due to the long lasting discussion on the view that males are dominant even in human speech.

There is a consensus that the study of gender differences in language use has been a subject of a long debate and scholarship from both sides, although their views, comments, and findings are distinctive and sometimes dependent upon their attitudes towards the opposite sex. Thenceforth, the study of gender differences is always linked with the concept of sex, the social status of them. Admittedly, sociolinguistics, as a branch, studies gender differences in relation to the social structure of the society. Indeed, many sociolinguists like Cameron, Tannen, Eckert and McConnell...etc agree that males and females differ in using language owing to their unequal status.

Additionally, women are always regarded as conservative and employ more polite forms because their behaviour and language use are constrained by the societies' norms and traditions, while men tend to use more dominant language. In this vein, Jinyu (2014, 94) highlights that **“woman’s language is kind and polite while men’s is relatively simple, arrogant and firm”**. He adds that the social milieu plays also a

substantial role in directing the behaviour of people towards their gender mode. In his view, a boy is born and is valued by the society in comparison to girls. This is better understood through his words (idem) that are as follows:

When a child is born, society will make different effect on boys and girls. First, they will develop in the expected direction to satisfy their physiological factors and social roles. Society expects the boy to become a true man, who can overcome dependence, fear and passivity and build a more positive, independent and adventurous character.

Consequently, men's speech is linked to manhood; therefore their bad speech is accepted by the society. In contrast, **"girls usually keep clean, tidy, and quiet to become gentle, virtuous, and kind-hearted ones"** (Jinyu, idem). Besides, men use eloquent speech in some topics such as news, and sports, while females' favourite topics revolve around family issues, feelings and sensitive issues. In other words, **"women prefer to harmonize and soften interpersonal relationship while men just think about showing their leading roles and assert their dignities"** (Jinyu, ibid: 95).

As far as pronunciation is concerned, women pronounce easily and produce concise symbols, as well as high intonation compared to males and **"are inclined to use inverted sequence stress, intending to omit this important verb by using the lowest tone"** (Jinyu, ibid: 96). Moreover, females are more attached to employ a special vocabulary such as: "my dear", "oh God", "lucky", "happy", "great", and "excellent"...etc. another important feature that characterizes females' language is the use of tag questions as well as positive attitudes towards the use of euphemisms unlike men who are innovative in speech and prefer new modes of communication. However, men tend to employ more polite forms in the presence of females.

According to Lakoff (1975), language differences between both sexes are deeply linked to the social position of females in society. In her view, the style used by women serves to protect their inferior position in society. Another view is that females tend to employ more prestigious and polite forms, henceforth prefer Standard forms unlike men who resort to employ a less prestigious language. In the same wave of thought, Trudgill (1972) highlights that men have developed more social networks in

comparison to females and they favour working-class speech. In contrast, women avoid it because it has many connotations; therefore they go for a refined form of speech.

Intriguingly, Tannen (1990) states that there are some cross-cultural differences, which affect language use between males and females. In her view, men subculture employs language to build hierarchical relationships, while women seek to form equal connections to them. She carries on claiming that language differences are the results of the misunderstanding of the other sex and not from the view that men have a dominant position in all domains in society.

As it is illustrated above, Lakoff (1975) argues that females have a powerless style that distinguishes their language and proposes ‘women’s language’ which is published later on. In this regard, Lakoff introduces some presumptions that distinguish females’ language as it is revealed in the following table:

Presumptions	Explanations
Hedges	Using phrases like “sort of”, “kind of”
Use super polite forms	“Would you mind”, “I’d appreciate it If”, if you don’t mind”
Use tag questions	“You are going to dinner, are not you?”
Speak in Italics	Intonational emphasis equal to underlining Words- so, very, quite.
Use empty adjectives	Divine, lovely, adorable, and so on
Use hyper-correct grammar and pronunciation	English prestige grammar and clear Enunciation.
Use direct quotation	Men paraphrase more often
Have a special lexicon	Women use more words for things like Colours, men for sports.

Table 1.1.Lakoff’s Categorisaion of Women Language Taken from Baranauskiené and Adminiené (2012: 113)

It is also important to know whether language differences between males and females are the result of their biological construct or not. This has raised many questions since scholars are skeptical about whether the biological construct affects language creativity or not. In fact, the key question is whether speaking and writing are also gender markers. In the light of this idea, Faktorovich (2015: 42) highlights the following view:

Linguistic and textual theories of women's writing ask whether men and women use language differently, whether sex differences in language use can be theorized in terms of biology, socialization, or culture; whether women can create new languages of their own; and whether speaking, reading and writing are all gender marked.

Faktorovich (idem), further, claims that differences between men and women in speech cannot be studied or explained because they represent **“two separate sex-specific languages”**, but in terms of **“styles, strategies, and contexts of linguistic performance”**. Consequently, authors from both sexes tend to use narrators from the opposite gender. She adds that the writer will be a poor author if he does not take into account the linguistic features that distinct males and females' speech. As a matter of fact, linguists claim that interpreting gender differences from literary texts **“is a process based more on the cultural identifiers the author writes into the text, than on any clear linguistic variations between male and female genderlects”** (Faktorovich, idem).

Moreover, researchers from the field of sociolinguistics were not just interested in language differences but also to the socio-cultural factors that separate both genders. Faktorovich (ibid: 4) provides a good example of Victorian and Jacksonian literatures which separate males and females' roles and position in society. Obviously, women are subordinate to men in all domains. However, linguists do not concentrate on gender stereotypes, but on the shift that is made in the last few decades to decrease these stereotyped differences.

In the light of what has been discussed before, one may confirm that exploring literary discourse helps in shedding light on some stereotyped forms that enlarge the gap between males and females. Besides, some scholars tend to investigate how

gender status and power are represented in literary pieces. In other words, they explore whether men try to be stereotypically dominant in conversation and analyse some differences in relation to the linguistic strategies that both genders employ such as tag questions and hedges. Hence, exploring gender differences in literature has been studied in relation to certain social, psychological and linguistic features that characterize discourse in general.

It is essential to note that the main approaches, that are employed to study gender differences in language use in literary pieces, are in fact used to explore the distinction in real life situation. These approaches focus, firstly, on the author's sex and how it affects the language used between characters. Later on, they turn their attention towards investigating phonological and pragmatic differences. However, some scholars agree that there is no difference between men and women in literary texts because they are not apparent, i.e., have a lack of intonation, phonological and conversational cues, whereas others like Berryman-Fink and Wilcox (1983), Simkins-Bullock and Wildman (1991) confirm that there is no difference between women and men in language use in formal texts Yavuz (2015).

Intriguingly, males and females differ also in the way they write and presentation of their characters as well. According to Tannen (1990), female authors are more interested in relationships and emotions more than men. They also prefer to use more complements and apologies. She adds that they even differ in the placement of pronouns although they are the same. Henceforth, some linguistic features become a part of female markers that constitute a part of their speech Yavuz (2015).

As far as female writers are concerned, their novels challenge the stereotypes associated with femininity. For example, Jane Austin was conscious about men and women's use of language in most of her novel. In fact, she knew the difference and tended to employ it in her literary pieces. Indeed, the hidden intent behind the use of stereotypes is to attract attention to both sex and give versatility to women in fiction. She also wants to mock on males' dominance and distinction on social status and speech.

In a broad of view, literary texts are very important not only to explore gender differences, but also to do a sociolinguistic research in general because it helps in understanding language varieties, gives the opportunity to study dialectal variation and specific vocabulary that differentiate males and females. Henceforth, issues of gender differences in terms of social norms need to be handled with more care since they are seen as stumbling blocks in the cultural norms of societies.

1.9-Gender and Discourse Markers in Literature

Language sounds natural when it is rich in ‘discourse markers’. These words are found in all spoken languages because of the crucial **“role these words play in signaling to hearers what to attend to in discourse and how to interpret messages”** (De Klerk, 2006: 157). De Klerk maintains that interests in discourse markers are recent with works of Levinson (1983), Schiffrin (1987), Blackmore (1987, 2002), Fraser (1988), and others. They agree that discourse markers **“play a vital role in giving such clues, and are therefore a very important part of day-to-day discourse”** (De Klerk, *ibid*: 158). In the same vein, Schiffrin (1987: 31) describes discourse markers as **“sequentially dependent elements which bracket units of talk”**. She (*idem*) also adds that these markers are employed in daily discourse because they provide **“contextual coordinates for utterances”**. Although those researchers try to study their real meaning, they release that these expressions have just a general core meaning including **“a speaker commitment to topic change (*by the way*), parallelism (*similarly*), reorienting (*anyway*), dissonance (*well; actually*) and consequence (*so*)”** (De Klerk, 2006: 159).

Gender distribution takes a prominent role in distinguishing and employing discourse markers. Lutzky (2012) states that studies, which approach the use of markers between males and females, are still few. In their turn, Biber et al (1998: 216)⁹ confirm that **“the addressee’s gender needs to be included in order to be able to fully account for the influence of gender as a social variable on interactional speech”**. Besides, many studies have shown that there are some markers that are

⁹As quoted by Lutzky (*ibid*: 259).

gender specific, while other can be employed in mixed sex groups. As a matter of fact, these writers distinguish discourse markers as follows:

1.9.1-Interjection

According to Ameka (1992), interjections show class distinction. For example, ‘oh’ and ‘ah’ belong to primary interjection subclass and cannot be used outside. Moreover, interests in studying the use of these markers have been privileged as areas of research that distinguishes social class speech and gender differences. Similarly, Taavitsainen (1995) does a study on the use of ‘oh’ in Shakespeare’s works. He finds that interjections can work as a form of address or a reactionary response. In the same wave of thought, Person (2002) claims that interjections have the same characters as pragmatic features, henceforth used are as discourse markers (Lutzky, 2012).

Additionally, researchers give a pragmatic interpretation of interjections, ignoring that there is a correlation between linguistic markers and sociolinguistic variables, mainly, gender and age. Aijmer is one of the pioneers who studied discourse markers. , and explores their relation with gender variable Aijmer (2009). She finds that women have more tendencies to employ ‘oh’ more than men, while males share positive attitudes towards using ‘ah’(Lutzky, 2012) .

1.9.2-General Discourse Markers

The expression ‘well’ is a general marker which has been studied by Schiffrin (1994), Crystal (1988), Jucker (1993), Defour (2007), and others (Lutzky, 2012). According to Crystal (1988: 47), the use of the marker ‘well’ is seen as a marker **“of unclear thinking, lack of confidence, inadequate social skills, a range of other undesirable characteristics”**. Crystal also claims that general markers like ‘well’ help the addressee in interpreting the sender’s message and facilitate **“the often thorny task of making communication between speakers successful”** (Crystal, ibid: 49).

The expression “Why” is also a discourse marker, there. According to Lutzky (2012: 269), these markers are seen as a part of upper and lower class speech. She states that the above expression to address people of higher social class. She, further, confirms that its use is regarded as a part of males’ speech unlike well and is used in

male-to-male conversations. She (ibid: 210) adds that “why” can be also employed by speakers as a marker of change. In other terms, it is used **“as a marker of topic shift”**, whereas the use of ‘well’ is more used among females or female characters in either daily speech or prose and its use also **“differs with regard to the gender of the addressees”**. This means that a discourse marker is employed between females or males in same sex group. **“Consequently, the discourse marker well seems to favour same-gender interactions, being most attested in female-female dialogues”** (Lutzky, ibid: 261).

1.9.3-Phrasal Discourse Markers

According to Crystal (1988: 47), the expression ‘you know’ is among the markers that attract much attention in studying discourse markers in general. He adds that ‘you know’ can be found in three positions of use. Firstly, it can be found at the first position, by the middle or by the end of a sentence. Among its function is to soften and stress speech.

Again two expressions ‘you see’ and ‘I mean’ are added to the previous expressions. Utterance ‘you know’; Östman (1981) conducted a study that reveals that ‘you know’ is mostly used in written forms especially in narrations. He also adds that this discourse marker is employed in interrogative and declarative forms and is a part of females’ speech, although Erman (1992) in his study declares that men employ it more than women. She also discovers that phrasal markers like ‘you know’, ‘you see’, ‘I mean’ are used in same-sex conversation and confirms that both sexes employ ‘you know’, but they differ in purpose. While men use it to repair phrases, women utilize to organize conversation.

Another important point that is worth mentioning before making any determination is that the use of discourse markers in general is related to the lack of females’ speech authority; consequently, they resort to these markers which are more found in their conversation compared to males. Besides, females prefer to use politeness strategies, hence resorting to discourse markers.

In sum, discourse markers are not only gender specific, i.e., they can be a feature of female speech only or males, although some markers are gender-specific or represent an essential part of women's speech or males' dominance in society. Simply put the use of discourse markers is also influenced by other sociolinguistic variables and context.

1.10-Approaches to Gender Differences in Language Use

The study of language differences between males and females has a long history and has been tackled from different angles, mainly intonation, pronunciation, syntax, vocabulary, and attitudes. These differences have been investigated by both male and female scholars, although feminist researchers have taken the limelight in approaching gender differences and setting theories and approaches that pave the way to study these differences not only in daily speech, but also in literary discourse. The following titles will shed light upon some differences between males and females from different perspectives, in the hope of approaching and exploring these differences at the written level in literary texts, although it will be a difficult step because studying what is written is a hard task that needs giving ear to what is spoken. In other words, it is easy to catch them in spoken form compared to written texts.

1.10.1-Intonation

Gender differences in intonation have become an important part in sociophonetic; an important branch in sociolinguistics, although the latter has been addressed through feminist studies that put great emphasis to voice rather than intonation. Indeed, these researches explore how differences in intonation can be analyzed in relation to what they call transgender features.¹⁰ However, the subject of voice has gained much attention from both sides, especially feminist scholars.

According to Ammon (2012: 1566), several scholars like McConnell Ginnet (1980) have divided differences in intonation into two types mainly **“variations of the same intonation pattern [...] different selections of different types of intonation**

¹⁰Retrieved from

https://www.researchgate.net/publication/257461448_Intonation_and_Gender_Perception_Applications_for_Transgender_Speakers.

patterns". She adds that pitch is among the first features that distinguish males and females' pronunciation. Indeed, this distinction does not depend only on physiological differences but also on some cultural features and males and females voices. In this vein, she (idem) confirms that these differences are **"shaped by learned behavior too, showing a tendency for females not to exploit their physiologically possible potential but restricting their capacities to high-pitched voices"**.

Interestingly enough, it can be noted that females' pitch and voice are linked to the attitudes of the society. As a matter of fact, some societies have developed certain stereotypes towards women's high pitch. In other words, **"the variability and vivaciousness of female intonation has been subjected to heavily sex stereotyped and derogatory interpretations, taking these features as an indicator of women's greater emotionally and equating emotionally with instability"** (Ammon, idem). Besides, Ammon concludes that females have distinct patterns that are absent in males' speech.

According to Weatherall (2002: 51), several studies were carried out and revealed that there is a distinction between males and females in pitch. She claims that earlier studies failed because they found that women have a high pitch. She (idem) adds that **"after the reanalysis the sex differences either disappeared or suggested that it was men who used more intonation"**. She further highlights that later studies disagree on the point that voice is the only feature that can distinguish the sex of the speaker. She also adds that differences in voice cannot be only related to physical differences but to other social and cultural differences. She (ibid: 52) gives a good example of Ohara's study (1992) who states that **"female bilingual speakers used a higher pitch when speaking Japanese than when talking in English, because of different expectations about femininity and pitch in those two cultures"**.

Additionally, many researchers like Xia (2013: 1485) argue that there are psychological reasons that lead women to employ a high-pitch voice. He also claims that females use sometime a high-pitch to attract males' attention and show respect. In other words, **"this kind of intonation suggests women's gentility and docility"** (Xia, idem). On the other hand, males tend to use a low pitch in order to show that **"they are**

quite sure of what they are saying. Falling intonation also shows men's confidence and sometimes power" (Xia, *ibid*: 1486).

1.10.2-Syntax

The study of differences in syntax has not gained much interest among researchers. Ammon (2012: 1566), in this respect, maintains that most of studies concentrate on syntactic features which are divided into **"gender related preferences for specific syntactic devices [...] syntactic hypercorrection in females [...] verbal fluency, verbosity of women's speech"**. In syntactic devices, Lakoff studies the use of tag-questions, expletives and intensifiers. He claims that women have more tendencies towards the use of tag questions, intensifiers and expletives. However, Ammon (*ibid*: 1567) argues that the use of tag question can be also found among men especially in mixed sex groups in academic conferences. She claims that the use of tag questions is not only linked to gender differences but also to the context in which they are employed. She, further, highlights that the use of expletives and intensifiers depends largely on the situation or the context of conversation.

Additionally, Ammon mentions syntactic correctness which was, firstly, explored by Labov (1966) and Crockell (1967) who studied the use of hypercorrect syntactic forms such as the nominative case 'May I'. She also affirms that syntactic correctness is related to **"social class membership, the predictive power of the variable not being sufficiently taken into account by many studies"** (Ammon, 2012: 1567).

As far as semantics is concerned, Ammon (*idem*) declares that there are three aspects of semantics which were taken into account in gender differences including **"content and construction principles of the lexicon, uses of means for personal reference, usage of speech-act-types"**.

Among the differences in terms of syntax, one can find modulation. For example, women are always looking after what others think. In this vein, Xia (2013: 1486) claims that **"when a woman talks, she often takes what others think into consideration. She usually leaves a decision open rather than imposes her own**

ideas or claims on others.” Without let or hindrance here are some instances that females employ as a part of modulation: ‘I suppose’, ‘I think’, ‘well, you know’ and ‘may be’...etc. Xia, further, highlights males and females differ even in asking for help from each other. He adds that women’s requests are always accompanied with uncertainty. Moreover, the use of interrogative sentences is also apparent in females’ daily speech in comparison to males. According to Xia (ibid: 1487), women tend to employ more interrogative sentences to continue their conversation and express their ideas. In fact, the use of interrogative sentences is not the only way that characterizes females’ speech. They are also famous with the use of imperative sentences. According to Xia, women prefer to employ ‘let’s patterns’ or ‘would you’, ‘probably’ or ‘perhaps’. Besides, women are always looking after their grammar and to produce correct sentences when they are speaking unlike men.

In the guise of conclusion, one can state that exploring differences at the level of syntax remains with weak scholarship, although many studies have been conducted. The main reason behind the lack of scholarship is that there are no specific rules that govern the use of syntactic devices.

1.10.3-Differences in Vocabulary

According to Xia (2013:1486) women and men differ in selecting the words they employ in their daily conversation whether in single or mixed sex group. In fact, the choice of terms depends largely on certain social and psychological factors. A good example is when a man is frightened; he cannot use the same words as a female. The differences in terms of vocabulary can be noticed in selecting distinct terms related to color, adjectives, adverbs and the use of taboo words.

As far as colour words are concerned, Xia (idem) maintains that women have developed their own vocabulary related to color choice. He adds that females are good in selecting the appropriate terms to describe things as it is noticed from the statement stated by Xia:

There is special feminine vocabulary in English that men may not, dare

not, dare not or will not use. Women are good at using color words that were borrowed from French to describe things, such as *mauve, lavender aquamarine, azure and magenta, etc*, but most men do not use them.

Additionally, women's language is also recognized with the use of adjectives. This does not mean that men do not employ adjectives, but their use is not the same as females. Among the most employed adjectives that women prefer to use in daily communication are: adorable, charming, lovely, heavenly, and fantastic... etc. While men prefer adjectives like good. According to Xia (idem), **“Using more adjectives to describe things and their feelings can show that women are more sensitive to the environment and more likely to express their emotions with words, which makes women's language more interesting than men's sometimes”**.

Females prefer also to employ adverbs that mingled to their feelings. A study conducted by Jespersen (1922) shows that females employ more adverbs that express their feelings such as awfully, terribly, quite, so, vastly, pretty. He also finds in his research that they accompanied their use of adjectives with so.

1.10.4-Conversation

According to Ammon (2005: 1568), researchers tend to explore how the conversational patterns should **“clarify the linguistic correlates of women's and men's different place in society”**. In this account, four conversational patterns have been investigated; turn-taking mechanism, topic initiation and elaboration, basic communicative orientations and discourse structures.

As far as turn-taking is concerned, some studies of the late 1970s and early 1980s have found that men do not respect turn-taking talks, instead they tend to interrupt women. In other terms, **“men more often than women disregard the obligations implied in the turn-rule-system producing generally much more and specifically more severe interruptions of women's turns”**. (Ammon, *ibid*: 1569). In turn taking, men do not accept to be interrupted by women. Indeed, males' interruption is seen as a sign of dominance especially in mixed sex groups. However, these studies have been harshly criticized. The reason is that they focused on interruption as a

central pretext for differences in turn-talk. According to Ammon, critics like Sacks, Schegloff and Jefferson (1974) confirm that the findings cannot be applied to all males and females in other cultures. Moreover, recent studies have shown that interruption is not a sign of violation but can give the speaker the right **“to complete a turn, because interruptions can also serve supportive, affiliative functions, i.e., the function to help a hesitant speaker to complete his/her turn”** (Ammon, idem).

Interestingly enough, Zimmerman and West (1975) demonstrate through the results of their study that Men tend to interrupt more than 55 times in mixed sex groups, while the interruption is fewer in a single sex group. In fact, Zimmerman and West find that women tend to interrupt each other in single sex groups. In her turn, Coates (1986: 100) highlights that **“women are concerned not to violate the man’s turn but to wait until he has finished”**. In Coates’ view, when a female is interrupted several times by a man in mixed sex groups, she prefers to be silent.

Importantly enough, females prefer to employ minimized words such as **“Bookie, hanky, panties. They also like to use words that show affections, such as dearie, sweetie”** (Xia, 2013: 1486). Xia also points out that men cannot employ these words because they are a part of feminine repertoire, when used by males, the society will be dimmed to be sufferers from psychological disorders. Besides, females tend to use polite expressions related to politeness that are not found in males’ speech such as: please and thanks. In another way, **“men and women have their own vocabulary choices in achieving emphatic effects”** (Xia, idem). Moreover, men and women have differences in using pronouns. According to Xia (idem), females prefer to employ first person plural pronouns in case of giving suggestions about a particular subject, whereas men tend to use the first person singular.

Importantly enough, one can state that culture is an important factor that should be taken into account in distinguishing gender conversations. According to Yamada (1997), conversational styles are linked also to cultural differences. A good example is of the Japanese and Americans. In his point of view, in Japanese conversation, Yamada argues that both males and females give much importance to the speaker

regardless of his sex, whereas Americans put much emphasis on the speakers because he is responsible for articulating their opinions clearly.

1.10.5-Swear words and Expletives

Doubtless, the study of gender differences in terms of taboo usage has a long history in different cultures, although it was avoided from scholarship in some societies because of its sensitive nature. Indeed, most researchers continue to focus on the view that women prefer polite forms of language, while men tend to use more taboos especially when they are driven by certain social and psychological factors. According to Christer et al (2010: 392), females tend to use milder words to express their anger instead of swearing. On the other hand, researchers like Jespersen (1922)¹¹ claim that **“women have an instinctive shrinking from coarse and gross expressions and a preference for refined and veiled and indirect expressions”**.

There is an accord among researchers that women’s language is polite, for they avoid using vulgar language or swearing. In this regard, the subject has received much attention from researchers because the use of taboos is seen as a part of manhood. According to Coates (1986: 108), females employ more polite forms even when insulting others such as **‘damn’**. Similarly, Xia (2013: 1486) argues that females avoid swearing and using dirty expressions because **“they believe that these kinds of words will not only make others uncomfortable and give an impression of “no civilization”, but also destroy the relationship between her and others”**. In fact, females are always looking after their language; consequently, they tend to use more polite forms even though they have some psychological motives. Hence, they employ ‘oh dear, my goodness’ instead of ‘fuck, damn, hell, shut’ which are the first preferred expressions employed by males.

In contrast, some researchers maintain that women have motivation towards the use of swearwords but the frequency differs from one female to another (Ljung, 2006: 92). In his turn, Jay (1992: 123) highlights that women prefer to swear in single groups or with their friends. In Jay’s view, the reason is to express anger, frustration and annoyance. In the same vein, De Klerk (1992: 288) claims that women use taboos. She

¹¹As cited in Coates (2016: 97).

also adds that the usage of taboos is linked to other sociolinguistic parameters rather than gender including age and education. Similarly, Coates (2004: 98) maintains that women are **“familiar with and increasingly ready to use a wide range of taboo words”**. She (idem) further highlights that the **“stereotypes of tough-talking male and the pure, never-swearing female are false”**.

1.10.6-Differences in their Attitudes towards Language

Most of studies have concentrated on gender attitudes towards the use of formal and informal language. Some scholars like Xia claim that women always look after the correctness of their language. In this vein, Xia (2013: 1487) argues that **“Women pay more attention to using standard language than men do, so they are stricter with the rules of the use of the language”**. Xia gives an example of people in Detroit. He notes that there is a sharp difference in pronunciation between males and females.

In addition, women do not only prefer the use of standard language, but they usually show politeness in speech. Indeed, they prefer to employ polite forms of address that are absent in males speech. Besides, politeness in speech involves differences in manners. In Xia’s (idem) point of view, men are active in speech, i.e., they do not like to be silent. This can be better understood from the following quotation:

Men are eager to be heard, which pushes them to catch as many opportunities as possible. Men do not like to be silent. This makes them appear to be more active than women. In other words, in a conversation involving both sexes, women tend to be silent.

Enthrillingly, one can state that women and men do not differ only in using the language or interruption during the conversation; they have differences even in selecting the appropriate topic for discussion. In fact, men enjoy talking about politics, economy, sports and news, while women are more attracted towards discussing family issues like education, fashion, clothes children, and diet...etc. In his turn, Xia (idem) observes that most studies have shown that women are more talkative, whereas recent researches prove the opposite. In this vein, Xia (idem) points out the following:

Women may talk more in informal occasions than men, but they surely play the second role in the formal occasions and tend to speak less than men [...] besides these differences, other sex-linked differences exist, such as women and men may have different paralinguistic system and more and gesture differently.

It is an accepted idea that the psychological state of both males and females affects also their attitudes. In fact, the psychological state of both males and females is distinct. Women seem to be more calm, careful, and sensitive. In Xia's (ibid: 1488) point of view, **"Before a woman talks, she usually thinks the effect her words will cause, so she often appears to be more polite"**. On the other side, **"men appear to be rash, and they just say what they want to say and seldom care what others think, so men's speech is usually blunt and solid"**.

As an overall view, one can conclude that men and women differ largely in language use. In fact, the use of language is directed by the individual's gender, age, socio-cultural and psychological state. Besides, differences in language use are also directed by the individual's attitudes.

1.11-Social Construction of Gender

The construction of gender has to do with society in which men and women live. For this reason, gender can be considered a social construct (Zimmermann, 1987). This means that gender is not only directed by the individuals but also by the social norms of the society such as family and religious norms. Thus, from the birth of males and females, the society determines the position of the girl and the boy. Stated differently, both men and women are put in a complex system of socialization such as education, traditions, attitudes, stereotypes and social values.

Apparently, many linguists have explored the social differences between both sexes. Indeed, it was until the 1970s that this subject has attracted scholarly attention. These linguists try to search for social origins of gender differences. According to Xia (2013: 1488), men and women differ in language use because their roles in society are distinct. In another way, the differences are determined by great distinctions in roles in society. Xia (idem), further, points out that this makes women submissive to men in everything. This idea is better understood from the following statement:

Women's social status makes them appear to be submissive to men. Women are often named, titled and addressed differently from men, such as women are more likely to be addressed by their names. Women are inferior to men in this society, so they appear to be non-assertive when they talk.

Xia has also talked about gender that was seen as a part of females' subordination to men. Apparently, women are regarded as a part of the second class in **"household as well as in the workplace"** (Xia, idem). For this reason, females are aware of their status and they are always looking for better improve this status and gaining a good position. Consequently, they are always searching for solution to distinguish themselves such as using standard form of the language. Stated differently, females are **"conscious of using languages which associate with their "betters" in society"** (Xia, idem).

Intriguingly, gender is a social construct that is also affected by the cultural background of the both sexes. Hence, language is seen as a cultural phenomenon which is guided by the speaker's sex. In this vein, Lakoff (1975) argues that language differences have taken a special place in in each society's culture.

To wrap it up, language use and differences between men and women are guided by certain parameters such as: socio-cultural background, profession, and education. In this regard, gender is taken to be a social construct which is related to the society's norms and traditions. These differences have changed over time especially with the dawn of feminism which **"developed from the sense of women's commonality as well as from the realization that women were excluded from large parts of public and academic life"** (Flotow, 2004: 6). Indeed, women nowadays have taken a special place in society. This position has diminished cultural and social differences between males and females.

1.12-Literary Criticism

It is important to note that literature lacks theories that explore gender differences and literary discourse from a linguistic or a sociolinguistic point of view. For this reason, literary criticism has taken from other disciplines such as: psychology, sociology and linguistics because a literary text represents individuals, their differences, attitudes, social and psychological states. This means that a literary piece of work provides an inkle eye on the social, political and economic positions of some communities. Stated differently, a literary text reflects half of the reality about a given society; consequently, analysing a literary text needs theories and approaches to analyze and evaluate its realities. In this vein, literary theories are essential to explore the psychological and socio-cultural features that characterise a given society in a given period of time. Indeed, these features can take an important place in distinguishing some characteristics that distinguish males and females. The following titles will shed light upon some literary theories, in the hope of investigating gender differences in literary pieces.

1.12.1-Sociological Criticism

The objective of this approach is to carry out a study about the relationship between the author and his/her society. In other terms, “[...] **it looks at the sociological status of the author to evaluate how the profession of the writer in particular milieu affected what was written**” (Steiner, 1975: 749). This means that it takes into account the socio-cultural background in order to make a link between the events of the story and the social milieu of the writer. Along the same line, Kharbe (2009: 205) provides an explanation about the sociological approach as follows:

[...] an attempt to relate the author with the social surrounding because the social surroundings affect the author’s sensibility and goes on in the making of the literary creation by their author.

The gist of the above statement is that Sociological criticism attempts to analyze the relationship between the author and his society. For this reason, Marx and Engels have added many theories in the study of literature therefore the Marxist approach becomes the Sociological approach of literary criticism which takes into consideration

the analysis of literature in relation to society. In this account, Kharbe (ibid: 206) has added that:

Sociological criticism is a next step to historical criticism. It assumes a close relationship between society and literature. Sociological criticism considers the writers and their literature as direct products of the sociological forces.

He further claims that the sociological status of the writer increases his ambition to write in order to change or to ameliorate his social background. In his viewpoint, literature is simply a factor that influences people's thinking.

Furthermore, one may note that the circumstances, under which the text was written, are very important for sociological criticism. In other words, **“Literature represents life and life in large measure, a social reality”** (idem). Thus, literature tries to measure the society's norms; in contrast society tends to evaluate these traditions from the reaction of the readers towards literary texts in a given period of time because literature gives insights into the minds and soul of the writers.

Additionally, Kharbe (ibid: 210), further, highlights the idea that sociological criticism is more useful to explore fiction, namely, novels instead of poetry. However, this approach has been criticized during the 20th century, especially with the emergence of Marxism. In fact, it has become a part of scientific methods applied to literature. In the view of the Marxist scholars, literature, mainly, poetry represents the relationship between men and their mental levels which reflect the society's socio-cultural traditions.

Interestingly enough, the basic idea behind sociological criticism is that it sheds light on the socio-cultural factors which influence the writer and his/ her literary work. In a certain sense, the author represents the spirit of his society in a particular period of time. According to this position, Kharbe (ibid: 2014) posits the following view:

The sociological criticism thus lets us know the social factors which have influenced literary techniques and tastes. Literature is not only the effect of social causes but also the cause of social effects [...] therefore when a critic says that a writer is a representative of his age he should underscore the fact that a writer reflects through his work not only the spirit of his age but also the quintessence of human nature and thus lays bare his individual talent.

In this context, the above extract explains the relationship between the writer, his society and the reader since a literary work increases “[...] **the reader’s literary perception and [...] explain the origins of the literary works**” (idem).

1.12.2-Feminist Approaches to Literature

It is agreed that the main concern of feminist writers or critics is to defend feminist rights in society and give a legal interpretation of gender roles in literary texts. It has examined females’ literary works from the 17th century until now. In this vein, feminism may be defined as a movement which attempts to raise the consciousness of writers and critics towards gender roles in society and show that there is **“a discrimination of women all over the world, and an action in order to discharge the imbalance situation both by men or women”** (Bowles and Klein, 1993: 8). Stated differently, their major problem is women’s position in society because they are permitted to be an important building stone.

Interestingly enough, feminist wave does not only focus on defending females’ position in society, but also attract the readers’ attention. In this vein, Das (2007: 88) highlights that **“the first is concerned with woman as reader [...] and the second is concerned with woman as writer (i.e., woman as the creator of literature)”**. In another way, female critics try to decode the messages that female writers use in the novels. It also aims to give a voice to feminist writers and replace men’s position in society. This means that feminist approaches to literature are to explore gender construction in relation to the social structure of the society. The central aim behind tackling gender differences is to attract attention towards the cultural construction of the concept gender

Intriguingly, feminism has changed into a new trend called gynocriticism which puts females' works at the center of its deliberation. In this vein, Humm points out that feminism during the 1970s **“described women’s literary expressions and ‘sub-cultures’ and defined and celebrated women’s history as a progressive tradition”** (Humm in Jackson and Jones, 1998: 198).

Feminism has also attracted female writers' attention towards the cultural and social milieu surrounding females and their sufferings due to males' domination in all levels of life; consequently, women authors consider literature a refuge to defend their rights. As a matter of fact, women have become the first **“producer of textual meanings with the history, themes, genres, and structures of literature”** (Das, 2007: 95). Indeed, literature considers gender as a social construct not a biological because literary products are seen a part of culture. To this end, Benstock et al (2002: 153) claim that **“literature as a product of culture and gender as a social construction not a biological given”**.

Later on, feminist writers turn their attention towards exploring social factors and their effects on gender's behaviour. Accordingly, the movement has taken into account behavioural and psychological problems of females and some sexual communities such as lesbians. Stated differently, there are many kinds of feminist theories. Some of them study language symbols and how language use is gendered, while others tell us about how male and female writers represent gender in literature through studying female characters. In the light of the previous idea, Copeland (2000: 184-186) highlights the following statement:

Feminist criticism is a heterogeneous grouping of scholars, writers, linguistics, philosophers, scientists, anthropologists, psychologists, educators, and people from all professions [...] who believe that women and men are equal. As a social movement, feminist criticism highlights the various ways women, in particular, have been oppressed, suppressed, and repressed. It asks new questions of old texts. It develops and uncovers a female tradition in writing. It analyzes women writers and their work from female perspectives.

To wrap it up, feminist movement gives much importance to know the reasons behind gender inequality rather than understanding the components that distinguish males from females. The following title may reveal that the cultural structure of the society affects gender construction.

1.12.3-Cultural Criticism

This theory is related to the academic discipline which takes into account topics that are directly related to the society's problems such as social class, ethnicity, ideology, nationality and gender. According to Das (2007: 126), culture has become an essential source for literary works not only a representation of art. It has also taken its basis from different approaches including Marxist social theory, gender study and psychoanalysis. Das also observes that culture is reflected in language and literature is explained through language. For this reason most scholars have turned their attention towards exploring the field of culture. Similarly, Ray¹² stresses the point that most critics examine literature in terms of the components of culture which are religious norms and social traditions. To buttress his argument further, Das (ibid: 129) asserts the view that cultural criticism shares some points with post-colonial criticism, especially when they agree on using culture as a source to explore society and addresses its problems. Following the same view, Ross and Ray (1998: 107) observe that critics are interested in examining how literature emerges, influences and reflects other domains. In other terms, it provides a view on the social context in which the text is written with the obstacles that face the author. They add a literary work should be analyzed in relation to **"[...]the social contexts in which a given text was written, and under what conditions it was-and is-produced, disseminated, and read."**¹³ This means that literature should be analyzed in relation to other domains including politics and economics.

In the strictest literary sense, there is no doubt that the cultural criticism is more interested in the social context in which the story takes place, i.e., culture is an integrated part of society and it is not appropriate to explore the literary text without

¹² As cited in Das (2007: 127).

¹³ As quoted in Das (idem).

culture. As such, literary criticism should investigate “[...] *literature in use, as use*” (Heath).¹⁴ For this reason, literary criticism has taken from other fields including sociology, psychology, history linguistics and other fields. In part of cultural criticism, “[...] **the cultural critic borrows from other fields in order to challenge the blindnesses of institutionalized literary study**” (Templeton, idem).

What can be overly stated is the fact that the main focus of cultural criticism is not to differentiate cultures from one society to another, but to show the society’s basis or its cultural values and how literature transmits them from one generation to another. In this case, Templeton (idem) points out that “[...] **cultural critics typically make no distinction between high and low culture.**” He, further, highlights the idea that “**For the cultural critic literature “conveys” culture in two senses of the word: literature both expresses existing cultural values and carries them over into another generation.**”

Reaching the point that cultural studies have put the social structure of the literary text at the center of their first interests, therefore affecting the study of literature in one way or another denotes that cultural studies have influenced literary theories and ways of reading and interpreting literary texts. Commenting on this view, Waugh (2006: 245) observes that the role of cultural criticism does not stop at this point, but it moves towards theorizing “[...] **the role of literature in society in new ways.**” She (ibid: 246), further, asserts that cultural theory helps individuals in understanding the society’s values and its cultural norms. Waugh adds that the real interest of this theory in analyzing literature has started during the 1950s and 1960s with Richard Hoggart and Raymond Williams who were more attracted to explore the cultural backgrounds of class differences among characters. In fact, their work paves the road for literary scholars to include culture in investigating literary discourse.

¹⁴ As quoted in Templeton (1992: 19).

1.13-Conclusion

All in all, gender and language use have led to a heated debate among scholars, yet some of them were skeptical about whether gender differences is worth studying. In other words, primal researchers have honed in sex differences to study language use, whereas recent studies have centered on social and cultural features that play a significant role in affecting gender differences in utilizing language. Henceforth, there has been an intensive debate about the concept of gender differences through the works of literary men and women, although their views differ largely depending on social and cultural features that are regarded as driving wheels to realize differences between women and men. In this regard, this chapter tried to give an overview about some concepts and their relation with literature. It aims also to highlight the major literary theories supporting the analysis of literary discourse in general and the approaches used in gender differences in daily speech, trying to apply them to investigate fictional discourse.

**Chapter Two:
Gendered Features in
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2.1- Introduction

The following chapter will quench the reader thirst by providing him with the major characteristics of Fielding's and Shaw's major works, in particular and English literature in general. It will, then, give a glimpse on gender and its perception between English writers via investigating the position of both males and females in their societies. It will also shed some light upon the main gender issues that both Fielding and Shaw tackle in their novels.

This chapter will also present a background about English literature. Stated differently, it will provide a rich soil for researchers in order to understand gender features in relation to the social and cultural background of the societies being described in the literary works and it will probe the psychological state of females and how they are treated. Simply put, it gives a vivid image, which represents half of the reality, about women and their position in British societies during Fielding's and Shaw's periods of time.

2.2- Gender in Literary Texts

Without doubt, the representation of gender inequality is pervasive in each literature because its conception is linked to sex inequality and Men's power. In fact, many authors especially female writers have shown that the biological construction is the dominant feature which raises gender inequality. As a matter of fact, most of the discussed topics revolve around sexuality and man's sexual domination. According to McKinnon (1982: 516)¹⁵, **“Gender is a division of women and men caused by the social requirements of heterosexuality, which institutionalizes male sexual dominance and female sexual submission”**. In fact, authors try to show that sexuality has become the central feature of gender inequality through the representation the different types of sexual oppression that women suffer from in different societies and periods of time.

Gender stereotypes have also taken the lion's share in many literary works because they are regarded as a reason for gender inequality since people in a given

¹⁵ As cited in Robinson and Richardson (2015: 18).

society socialise themselves on the point that men are dominant. This fact becomes a norm in many societies, ignoring that these norms may cause social boundaries that affect the relation between men and women. According to Eckert and McConnell-Ginet (2003), gender inequality is embedded in the society's beliefs and becomes a part of its norms. For this reason many writers attempt to revolt against the social construction of gender in their societies. Moreover, many literary works try to show the position of men in society and their access to public power.

The most discussed topic that raises controversy between writers and critics is the position of men and women in society. Most of them give an image about how females are oppressed and regarded as a part of the house where she has to care after children and do the household. It means that women's place is at home. In the light of this idea, Brown-Guillory (1996: 163) highlights the following:

A daughter is raised by a mother to be a nurturing and caring person. The daughter is taught to care for others in the family and to believe in the ultimate value of the family [...] favouritism to the son damages not only the daughter but also the society.

Before embarking on the characteristics of Fielding's and Shaw's major works, it is important to mention that most of the subjects, that female characters try to treat in literary texts, revolve around gender stereotypes and inequality.

In a net of shell, one can state that literary works reflect half of the reality about the individuals of a given society. They provide an image about how the individuals behave according to the norms that their society imposes on them and whether they react towards certain traditions.

2.3- Part I: A Spotlight on Fielding's Representation of Women

This section gives a glimpse on the literary traditions of the eighteenth century, so that it can be helpful in analyzing the novel under scrutiny. It also sheds light on Fielding's techniques of writing and the major themes that he tries to treat in his novels namely "Tom Jones" including chastity, marriage, money, property and

prestige for women in society. All these issues will be explored in relation to males' and females' position and roles in society:

2.3.1- Fielding and the Literary Traditions of the Eighteenth Century

According to Williams (2013: 113), the literary traditions of the eighteenth century are directed by female writers. He also maintains that there are some male authors who pave the way for female novelists. He further highlights that those male writers lead to the emergence of the realist novel which gives birth to feminist paradigm. Daniel Defoe, Henry Fielding and Samuel Richardson are among those writers. In this context, Williams (idem) posits the following statement:

Daniel Defoe, Henry Fielding, and Samuel Richardson [...] created the works that founded the realist English novel. And yet such a paradigm occludes the rich tradition of early fiction by women, not only the works of AphraBehn and Delarivier Manley, but also those by novelists active in the 1720s: Eliza Haywood, Penelope Aubin, Mary Davys, and Elizabeth Rowe.

Hence, the eighteenth century novel was seen as a part of realist literature this is because the characters were real. They took the names of ordinary people and represented daily routines and life problems of both classes. Even the stories were taken from real events as the case of "Tom Jones". The reason is that novelists tried to gain readership from the middle and low classes because the stories reflected their realities, therefore people liked to be the protagonists of these stories.

Henry Fielding was the first to introduce the satiric style to his novels. He represented real life situations such as gender issues, while Tom Jones reflected the status of the middle class and the weaknesses of humans in an ironic humoral way, but in vivid actions full of excitement.

Among the most discussed issues in this period, motherhood, marriage and women education. Although most of the acts of that period declared that females had the right for education, their opportunities were very limited especially in learning ancient languages. In contrast, some theorists of that period highlighted that women

had no right to education, their place is at home. To support this claim, Mace (1996: 28) pinpoints the following view:

Women's educational opportunities in this period were more limited, especially since educational theorists agreed that women had no need to learn ancient languages [...] William Law says that women should not dispute with men in learning because they are reserved for much more (i.e., motherhood).

Samuel Richardson, in his turn, was against females' education and introduction in society. This is apparent in his novels mainly "Pamela". Therefore, this issue has received opposition from the eighteenth century society, while opinions of novelists vary between agreement and opposition. A good example is Fielding's "Amelia" which represented the story of Mrs. Bennet in **"satiric type, indicates that he was well aware of the prejudices of his contemporaries"** (Mace, idem). Mace claims that women who knew ancient languages like Latin and Greek were **"considered unmarriageable, if not mad"**. Hence, education for females was only devoted for middle and high classes. Their education was limited to dancing, **"musical instruments, crafts, and genteel skills and offered only French as a foreign language"** (Mace, idem).

Another important issue which was discussed in the eighteenth literary traditions is forced marriage and cases of rape. This is apparent in Fielding's works especially "Tom Jones". According to Hilliard (2010: 96), **"Henry Fielding, in *Tom Jones*, figures courtship or forced marriage (and rape) as a pursuit or hunt that threatens to culminate in the symbolic devouring of a nubile young woman, in this case Sophia Western"**.

Interestingly enough, the core of the eighteenth century literary works revolves around five paramount points, mainly female's education, marriage, gender roles, and equality. Although there were some writers whose attention was attracted towards gender issues, their demand was very limited. In the light of this idea, Rawson (2008: 275) maintains that:

In the seventeenth and eighteenth centuries the core of what is now called the woman question concerned the rationality of women and their education. In Fielding's time prefeminism revolved around five points: the "belief in the equality of these sexes" and the request for equal education for men and women, the wish to put an end to the "arbitrary division of sex roles", the claim of similar legal rights for both sexes.

Novelists of the time talked about the unequal responsibility of both sexes and about certain norms that should be available in females' behaviour rather than men. This means that responsibility of females is inferior to men. This rises what is called the woman question between writers, playwrights, and poets. According to Rawson (idem), **"the understanding of the relation of women's inferior role in the family to general social restrictions placed upon them, and last the objection to the double standard (i.e., chastity for women not for men)".**

The woman question has received much attention from writers. In case of Fielding, his whole life was influenced by women's issues starting with his mother, grandmother, his mother-in-law, his two wives and sister. However, as many novelists, Fielding was not interested in females' rights, although his interest revolved around the changes of their lives. Rawson (idem) maintains that **"Yet if Fielding demonstrated an interest in concrete changes in women's lives, his motive was finally to preserve the social order, not to improve their lives as individuals".**

Although Fielding tackles subjects of his time such as prostitution, females' issues, and forced marriage, he does not bring something new to the literary traditions of the eighteenth century. Instead he attempts to explore the problems resulted from illegal marriage, and prostitution.

2.3.2- Gender in Eighteenth Century English Society

Although the notions of feminism, "females" rights and issues do not exist in the eighteenth century English society, life and literature, writers like Daniel Defoe, Richardson and Fielding paved the way for the nineteenth century authors and critics to defend the position of women in society and their equality to men. Hence, the researcher tries is going to shed light on the place of females at home and in society,

via the following titles, in the hope of helping analyze gender differences and roles in “Tom Jones” throughout the third chapter:

2.3.2.1- Women's Place at Home

Family and social relations constitute the lion's share in many novels of the eighteenth century literature. Fielding's works reflect a real image about this point of view. In fact, Fielding represents female characters in relation to male domination, i.e. as wives, daughters or as related to their fiancés. In this sense, marriage is the first and common thematic to be discussed not only by Fielding but also in almost all literary traditions of the time.

As far as marriage is concerned, most of the authors discussed females' chastity and sexual matters and how their sexual relations should be limited to marriage or wedlock, while some writers treated planned marriage. They argued that marriage should not have hidden aims such as property, and prestige of elevating social class. Instead, marriage should be regarded as a human necessity for both males and females in order to realize psychological and social stability. However, tackling the subject through the eyes of male writers has raised some controversies especially when their comments are in favour of male domination.

Fielding has made marriage as the central subject of his novels such as “Joseph Andrews” and “Tom Jones”. He shares positive attitudes towards the representation of women and sexual matters in relation to marriage. In his view, Hawley (1999: 238) demonstrates that **“the proper and improper reasons for entering into it, the nature of the relationship of husband to wife and wife to husband”**.

Fielding has shifted from describing how women should avoid the stereotypes that exist in society into protecting their marriage from the reasons that they ruin their relations. Indeed, Fielding insists on the positive effects of marriage on women and tries to show how illegal sexual relations affect women negatively. He also criticises males who look after beautiful ladies without marrying them. He believes that this may lead to the spread of illegal relations or prostitution which may bring illnesses and destroy legal wedlock. Besides, Fielding has focused on treating the problems that the

married couples face in their life with each other, while other writers attempt to criticize the basis of the eighteenth century marital traditions. According to Smallwood (1989: 54), **“chose frequently to ridicule [marriage] in public, but [...] in private they acknowledged [marriage] to be in a state of crisis”**. According to Fielding, the crisis happens when a man betrays his wife and has a mistress.

Unlike other writers of his time, Fielding strives to show his readers that marriage should be built on real love and affection. This is apparent in his novels such as “Amelia” and “Tom Jones”. Hence, his entire novels end with their heroes and heroines getting more fortune and elevating their social class consequently, their marriage succeeds after series of crises. However, Fielding has made his novel “Tom Jones” different when the heroine strives to marry the hero who does not belong to the middle or high classes and whose parentage is unknown.

Fielding succeeds in showing his readers some realities about the eighteenth century English society. He reveals that men cannot marry their beloved partners. Another important feature that both males and females are suffering from is seduction in relation to class differences, i.e., men of the upper class are betrayed by women from the low class and vice versa. Fielding believes that selecting the marriage partner can be beneficial if it is linked to class parameters.

Another concern, that fielding tries to treat, unlike other writers, is marital happiness and its necessity for successful marriage. In here, Fielding differs largely from the other authors because he is interested in natural social relations that can decrease illegal relations that threaten the social norm of the society and its conservative nature.

Intriguingly, Fielding tends to criticize Western marital bases in orienting the lives of both males and females. He believes that marriage can be successful if Western ideal changes the view of a master-servant type of wives, i.e., men are the dominant husbands, while women are the perfect wives that obey them.

Fielding has also discussed the possibility of friendship between the wife and her husband. He maintains that they should share their life, their sorrows and happy

moments. It should not be built on sex differences of the social standards that society imposes on them such as education and class differences.

2.3.2.2- Females' Place in Society

Fielding has concentrated on the representation of women in society through marriage and family. Among the subjects that Fielding criticizes in society is inequality in education for both sexes as it has already been demonstrated before. Furthermore, Fielding mentions women's travelling in building their social relations. This means that he is for the idea that women can have access to different domains except for politics, for it is a part of males' domination.

Another important feature that Fielding strives to reveal throughout many of his novels especially "Camila" and "The Female Husband", is how women's poor education leads to broken writing style, i.e., the language of women's letters in these two novels is poor.

Prostitution is another topic that attracts attention in some of Fielding's novels, where he displays negative attitudes towards women who broke social norms and henceforth they were brought to court. In this context, Goldgar (1985: 265) highlights Fielding has an ambivalent attitude towards prostitution as it is explained in the following statement:

On the other hand, his attitude toward the young women brought into his court was one of great sympathy; in the other hand, wen required to look at such problems from a societal rather than personal point of view, as in his *Charge to the Grand Jury*, he called for every effort to check the progress of prostitution and suppress its practice.

Fielding has also shown through some of his novels that despite education of some women, they are still having a difficult component such as Mrs. Atkinson who always searches for her self-interest. In this vein, Mace (1996: 99) pinpoints that:

As Fielding's most detailed presentation of a learned woman. Mrs. Atkinson exemplifies another group in eighteenth-century society with incomplete knowledge of the classical tradition but pretensions to great learning.

In fact, Fielding focuses on his females' journey thinking that it can help in constructing their gender identities and roles in the novels, but he demonstrates that females should be protected or accompanied by their husbands, fathers or brothers in travelling.

Fielding does not forget rape which was regarded as a widespread phenomenon in the eighteenth century. Indeed, most of rape cases take place between men from the high class and women from the low status. Fielding shows women's resistance to rape in escape self-defense.

Coming to women's place in eighteenth century, one should note that most of early writers focus on the issue of female innocence and aggressive males, i.e., rape and male sexuality have taken the lion-share in early novels. According to Shoemaker (1998: 40), most of the literary texts explore the sexual conflict between both genders. In this context, he posits the following:

Stressing women's more delicate and sensitive nerves which rendered them weak and vulnerable but also morally superior, novels explored the conflict between female innocence and aggressive male sexuality, as pioneered in Samuel Richardson's novels *Pamela: or, Virtue Rewarded* (1740) and *Clarissa* (1747-8).

As a matter of fact, Fielding provides a vivid description of women's place in both family and society in the eighteenth century England. Thus, instead of describing males' domination and females' subordination, he insists on their sexual complementarity in order to have a successful marriage and make an end to marital problems. Admittedly, this appears in some of his novels such as "Joseph Andrews" and "Tom Jones" via portraying some femininity in males and discouraging masculinity in females' behaviour. Yet, Fielding does not neglect gender inequality in politics. He argues the latter should not be put between the hands of women.

Last but not the least, Fielding attempts to throw some light upon the structure of the English family, and the position of both males and females in marital life. He believes that marriage should be built on equal relation between the partners and he criticizes the status of women in English society during his period.

2.3.3- Women Characters in Eighteenth Century Novels

According to Scheuermann (1987: 311), marriage, rape, chastity, virginity, and reputation have taken a paramount place in eighteenth century literature. Most of the novels discuss these issues in relation to gender inequality and women's place in society. She adds that money plays also an eminent role in the literary texts of that period. Most novels portray the relation between female, money, and their social status. In the light of this idea, she (idem) pinpoints the following:

Courtship and marriage, decorum and social graces, virginity and reputation have long been recognized as among the most central concerns of eighteenth century novels that focus on women [...] money is as important a concern to the woman in an eighteenth-century novel as any of these others. Many of the female characters in eighteenth-century novels are portrayed as intensely aware of finances and markedly interested in the getting and keeping of money.

Scheuermann (idem), further, argues that the status of women in society is determined through money, marriage, and their safety “**depends on the goodwill and competence of the husband**”. This means that the husband cannot provide safety and good lives to his wife in case he is poor, thenceforth has no place in society. This argument is apparent in works of Daniel Defoe, Henry Fielding and Mary Wollstonecraft, while female authors confirm that man is important for the marital life rather than money. A good example of this claim is apparent in Jane Austen's works. In this context, Scheuermann (idem) explains clearly the idea as follows:

A woman can be safe within marriage, of course, but her safety depends on the goodwill and competence of the husband, for if he is either unkind of himself incapable of handling money, the woman's safety is chimerical [...] With regard to money and marriage, Jane Austen, writing from an eighteenth-century background, assumes that a man is better than money for keeping a woman socially comfortable, but that without a man, money certainly makes spinsterhood much easier than it would otherwise be.

It can be also stated that women had an inferior position in eighteenth century society, henceforth literature. According to Woolf (1966: 2), **“The history of England is the history of the male line, not of the female”**. In the same line of thought, Tanner (1986) confirms that the position of women in society is linked to property and money. Indeed, this may be shown clearly in Fielding's “Tom Jones”. It was a tradition in that time that men go out to work and earn money, while women have to stay at home and take care after their children. In his turn, Chen (2010: 8) confirms that even certain jobs were forbidden for women such as medicine and parliament in this regard, he posits the following:

There was rare opportunity for women to go outside for work second, the variety of job that women could choose was limited for example, women were forbidden to entry into professions like medicine, parliament third, though women finally found a job they like, the discrimination on pay towards women is frustrating women get much less money than men if they get the same job. All of these disadvantageous factors lead to women's inferiority in financial status.

Enthrillingly, women's financial status influences marriage. For this reason, their lives are always linked to the domination of their husbands. This is portrayed in almost all eighteenth century novels. Therefore, virtue, money, and marriage have become the central goals that women are trying to achieve and combine. Accordingly, novelists try to mirror the image of some females that seek to marry rich men to gain a prestigious position in society. Thereby, women choose to marry property instead of males. In the light of this ideal Chen (ibid: 09) adds the following statement:

Many women chose to marry with property instead of a man. However, women had little freedom to do what they liked after marriage and finally their hobbies were nothing but needlework, gardening and gossiping.

In a broad of view, the main issues that the eighteenth century literary works focused on were marriage, property, money, social prestige, chastity, women's education and marital life.

2.3.4-Gender and Identity in Fielding's Works

Although the term feminism and gender issues have not attracted novelists' attention until the 18th century, authors like Fielding investigated subjects like chastity in their works. Indeed, Fielding criticises this issue in his novel "Shamela" which is an attack to Richardson's "Pamela". According to Eder et al (2010: 517), **"Fielding uses the strategy of a gender role reversal to challenge assumptions about gender and gender relations constructed and perpetuated in Richardson's text"**. They further assert that Fielding's novels challenge gender stereotypes and **"the association of chastity with women in particular"**.

Another important feature about Fielding's works is that he employs novels to criticise society and the how stereotypes surrounding gender issues. In this vein, Eder et al (idem) maintain the following point:

They highlight the power of literary texts to propagate and perpetuate stereotypical assumptions about gender by attacking the Falsehoods and Misrepresentations of the book.

Fielding has also provided his females with a special description of their personalities and behaviours, although his major works demonstrate inequality between both sexes, i.e. he concentrates on male dominance. In fact, Fielding shows his respect to women through his female characters, especially in Tom Jones and Amelia. In Tom Jones, for instance, he describes the patience of the protagonist while in Amelia; he provides a description of superior personality.

Most importantly, Fielding puts his emphasis upon moral issues as the first major difference between males and females. Henceforth, he targets sexual ethics as a major distinction. Besides, Fielding gives an image about males and their conquest in sexual relations on one hand and how female characters try to conquer men on the other.

Impressively, Fielding makes a relation between gender and social class. He tries to show that the upper-class women are always looking for male counterpart from the same social class. Hence, females have the same power as men when they belong

to upper class. Moreover, Fielding has attracted readers' attention to the issue of male and female chastity and rebellion against their position in society; however, their revolt ends in imprisonment in the end. In this regard, Schofield (1985: 55) argues that:

Though Fielding's women characters try various methods of control and influence over the male, Amelia, instead of exploiting and exploding the perimeters of women, instead of freeing them from the chains of impotence that had been set for them by the male society, evidence more imprisonment at the conclusion.

Strikingly, Fielding gives a prominent place to females in his novels. For example, in Tom Jones **"it is the female characters who embody the choices offered to the protagonist and who thus determine not only the course of the novel's action but also the form of its ending"** (London, 1987: 328).

Many critics have insisted on the idea that although Fielding mocks the situation of females in English society, he targets gender roles. In the light of this idea, Campbell (1995: 23) observes that:

Fielding often associates women's appropriation of masculine powers with a confusion between these presumably separate zones within public life, so that women somehow become responsible for the reduction of the ideals of government to the low motives of commercial self-interest, the translation of heroic drama into metaphors of shop keeping, and so on.

While Campbell stresses the point that Fielding's works insist on gender roles, Warhman argues that gender in his work is a social construct. He also (1999: 1) maintains that gender as a social construct was separated from **"biologically grounded sex"**.

Fielding has focused on describing his females' characters moral description such as modesty. For instance, he tends to describe females' modesty in "Joseph Andrews" more than males. In the light of this idea, Smallwood (1989: 122) observes that:

Modesty is attributed to both Booth and Atkinson in *Amelia*, and even here Fielding continues to underline his unconventionality of his sense of what is becoming to a man, by connecting with Booth's and Atkinson's modesty momentary associations of the effeminate and the backward.

In a nutshell, Fielding has emphasized on describing the positive side of females' morals which may be an essential feature in succeeding marital ties. Thus Fielding searches for the possibility to make an equal relation between males and females based on sharing gender roles.

2.3.5- Women's Place in Fielding's Era

It is not awkward to say that the eighteenth century literature describes the social status of the middle class life and traditions. This century is known by many issues especially gender roles. According to Brunello and Borsan (2015: 323), **“Issues of gender were widely debated in the eighteenth century English society. The period witnessed an upsurge of argument about women's roles”**. They (ibid: 328) also state that there was a significant interest in women's issues. In their view, females are not inferior but different, simply because **“of their dependence on marriage, and the pressure to attract a husband while living up to newly strict ideas of feminine property”** (Brunello and Borsan, idem). They further maintain that female sexual behaviour has taken a paramount position among eighteenth century writers. In other words, **“The coquette, the prude and the modest woman were described and compared with one another”** (Brunello and Borsan, idem).

Intriguingly, Fielding divided women into categories. According to Rawson (2008: 278), Fielding categorises women into monsters, virtuous and weak females. This can be better explained from his speech as follows:

He generally does categorize female characters, and his categories basically divide women into those who, in Todd's phrase, are ‘female monster [s]... and those who are exaggerations of the good female just as his bad women are caricatures of female weakness. Negative and positive features are shared by women. Whatever their social origins: depraved women can be found going from Lady Bellaston to Blear Ey'd Moll, and virtuous ones going from Fanny Goodwill and Sophia to Amelia.

Rawson has also confirmed that Fielding shares a negative attitude towards females; consequently, he tends to describe them sexually. Besides, many critics like Campbell and Smallwood have seen Fielding as a pro-women male writer from a psychological point of view. In this sense, they acknowledge his sympathy to women.

The eighteenth century literature and society have not taken into account the status of women in comparison to men. Besides, feminist rights were not defended until the nineteenth century. However, Fielding's works were unique in dealing with female status, although he has been misunderstood by many critics. In this regard, Smallwood (1989: 1) highlights the following statement:

An active debate about the social position of women, and about sexual difference and gender roles in eighteenth century society, forms a major theme running through the whole of Henry Fielding's creative writing [...] the vast majority of critical studies of Fielding, and of the eighteenth century novel in general, have taken no account.

Smallwood (ibid: 02) further claims that Fielding's writings reveal "**similarly liberal views on the women question**". Moreover, Fielding has raised many issues concerning the possibility for women to hold some positions in society that the English society has forbidden during the eighteenth century. Smallwood adds that Fielding has prepared feminism for a long lasting debate about these positions. In the light of this idea, Smallwood (ibid: 3) demonstrates that the works of Fielding:

[...]make steady, positive reference to an ongoing feminist debate, and indicate extensive support for attitudes such as those 'Sophia' expresses. Fielding's last two novels give a much more telling emphasis to their female protagonists, Sophia and Amelia, than most critics have allowed; and all his novels are directed towards raising in their first readers a sharp awareness of the gendering of moral conduct as a pressing social evil.

Another important issue that Fielding questions in his time is marriage which was regarded as sensitive topic during that time. Indeed, he reveals his sympathy towards women when it comes to marriage choice because it is directed by the norms of the society. In another way, Fielding asks for equality between males and females in issues like family, education and marriage.

More interestingly, Fielding presents two spheres mainly private and public. He also observes that women's place is in the private sphere, i.e., at home. In this context, Zomchick (2007: 130) believes that Fielding's novel "Amelia" reflects the relation between the private and the public spheres. In this sense, he maintains the following:

Amelia represents the relation between the public and private spheres, notably the effects of the public sphere on private happiness [...] Amelia is both the embodiment of the values that the juridical discourse claims to protect and the negative of its conditions of representation

Zomchick also points out that Fielding observes that women should respect its position in the society. Zomchick (ibid: 141) adds that the woman **"must occupy the sphere governed by benevolent paternalism rather than by liberal individualism"**.

In sum to what has been discussed, Fielding believes that society has given a special position to females which must be respected, although it should provide them with some rights in marriage, work and education. In fact, this idea was shared among many writers of Fielding's time and leads to what is called profeminism that paves later on the way for the nineteenth century male and female writers to defend other rights of women in society.

2.3.6- Femininity and Mock Genres in Fielding's Literary Traditions

Unlike other mock writers of the eighteenth century who focused on exposing female body and its function, Fielding undermined male heroes. For instance, he tried to show how their non-respect of social norms through their different illegal sexual relations, while he praised female chastity and their respect to the social traditions of the eighteenth century society. In other terms, writers focused on the domination of females.

Additionally, many critics like Mace (1996: 62) maintain that there were disagreements among authors and critics about the genre that Fielding employed in his writings. Some of them agreed that he employed the eighteenth century epic theory. The main reason is that he used what is called mock-heroics. **"Because Fielding's**

classical allusions and quotations indicate the importance of epic-and such genres as satire, romance, and history-to his conception of the novel, they are useful in addressing these issues” (Mace, idem).

Fielding's use of the mock genres is rather an attack against the romance type of literature which is seen as a feature of the eighteenth century novels. Mace (idem) argues that this technique was developed in almost all his novels mainly “Amelia, “Tom Jones” and “Joseph Andrews”. In this vein, he observes that:

His mock-heroics betray his ambivalence about the epic hero and his concern that the moral values inherent in these ancient poems were not compatible with Christianity. He introduces this theme in *Jonathan Wild*, *Joseph Andrews*, and *Tom Jones* but develops it most fully in *Amelia*, where he treats the epic analogy seriously in order to dramatize the difference between the heroic and Christian codes.

The use of Mock Genres in Fielding's Literary Traditions was a sign of his major novels especially “Tom Jones” and “Joseph Andrews”. Fielding attempted to show facts about the society of his time and its traditions throughout the inclusion of humorous style with its satirical effects. In this regard, Korkut (2009: 46) argues that:

Mock-heroic scenes are also a part of the emerging novel genre of the time. It is especially in novels like Henry Fielding's *Joseph Andrews* (1742) and *Tom Jones* (1749) that mock-heroic strategies are occasionally put to use for the purpose of creating a humorous as well as satirical effect.

Korkut, further, maintains that despite the employment of mock genre, Fielding came out something new; for example, he used mock-pastoral in “Tom Jones”. He adds that Fielding prefers to use it for describing the country side. Admittedly, he attempted to make a social commentary via alerting the reader's attention to the social status of people.

In his turn, Broich (1990: 48) believes that the use of mock-genre is a feature of Fielding's novels because it is not **“to be found in the serious epic any more than in the novels of Defoe and Richardson”**. He also posits that Fielding distinguished his use of mock-genre through the introduction of **“the authorial narrator”**. Another

feature of this genre is the use of characterisation which is apparent in "Tom Jones". In fact, this feature has become a sign of the eighteenth century literary texts.

To wrap it up one can inform that Fielding introduced a new form of genres; consequently, his novels presented originality in literary tradition during the eighteenth century unlike *Clarissa* and *Oliver Twist* which were not recognised as masterpieces.

2.3.7- A Feminist Reading of Fielding's *Tom Jones*

Although Fielding has been judged of being in favour of men dominance, some feminist critics like Smallwood argue that Fielding was for the woman question. Fielding was against gender inequality in areas like marriage as it has already been stated that this is apparent in his major novels mainly *Tom Jones* and *Pamela*. In the same line of thought, Scheuermann (1993: 96) argues that **"Fielding attitude toward women is inconsistent. On some issues, he is perceptive and generous"**.

Another important point that should be mentioned in this respect is that most of feminist writers agree that Fielding's works are a masculine reaction towards Richardson's novels, while other critics highlight that there is a feminist image in Fielding's literary texts. Admittedly, Fielding concentrates on three criteria in his major works mainly gender roles in plot and novels' structure, major themes revolve around gender issues, and lastly his satiric style on gender feature.

According to Smallwood (1989: 1), gender roles have become the thematic concern in "*Tom Jones*", "*Joseph Andrews*", "*Jonathan Wild*" and "*Amelia*". Smallwood adds that Fielding's view towards women is based in sympathy. Accurately, Fielding has shown his interests in women's lives at home and in society, most importantly issues of marriage and education as has already been mentioned.

Interestingly enough, Fielding was concerned with the representation of women, where he did not defend them. He also presented an overview about the conservative nature of women and their behaviour but not defend them. Moreover, Smallwood (1989) claims that Fielding tried to show that men have some aspects of females such as modesty. He adds that Fielding revealed their equality in terms of sexual ethics and showed the positive side of women. The purpose is to raise people's

consciousness about gender issues and women's capacity to take into charge responsibilities as men.

Critics like Rawson (2008: 276) argues that Fielding considers women as objects that belong to men. He adds that he tends to categorize some women as objects such as the coquette. He also maintains that he describes them in a satirical style. In this vein, he posits the following argument:

In his writings, women are consistently presented first of all as visually pleasurable objects. This was a prevailing view at the time. When Fielding happens to reify women, or at least certain categories of women such as the coquette, he acts as a satirist aiming at improving individuals. He is still harsher with their masculine counterparts.

A good example to strengthen this claim is when Captain Blifil regards women as domestic animals hardly more worthy than cats. Rawson (ibid: 279) observes that Fielding sees women as a distinct group. According to him, **“to view women as a distinct sociological group implies women's self-awareness as a social entity different from men”**.

Additionally, many critics claim that Fielding believes in the superiority of men more than women. He always privileges men, i.e., are in the first place, while women have to serve their husbands because men are the first. In the light of this argument, Lee (1699: 41) believes that:

There are some Divines that tell us, that in the flame of this lower World God proceeded from the less to the more perfect; and therefore, according to them, the Woman's being created last will not be a very great argument to debase the dignity of the Female Sex.

Additionally, female critics have, firstly, misinterpreted Fielding's attitudes towards women's place in marriage. In her part, London (1987: 331) observes that virtue has been employed as the first feature that distinguishes males from females. In this regard, she highlights the following:

Virtuous women are given power in order that they may renounce it by the willing ceding of their property, metaphor ally and literally considered, to the control of their male partners once the latter have revealed themselves as prudential [...] allows Fielding to mark out the limits of female power within his moral universe.

It is, however, until the spring of the feminism in 1960s that the real attempt of Fielding has been interpreted correctly. In his view, women guide the lives of their husbands and help them.

2.3.8- Men and Women in *Tom Jones*

Once reading *Tom Jones*, doubtless, the most important thing that strikes the reader's eyes is the richness of the novel in terms of metaphors that describe men and women's place in London during the 1700s. Fielding has provided an image about power and domination in favour of men rather than women. Indeed, Fielding was interested in gender issues, although he appeared as if he was putting gender bias aside from his work. This may appear in the novel when Sophia changes by the end of the novel. Fielding tends to show how Sophia challenges her power and authority.

Another feature that characterizes the novel is that female characters control the plot and events of the story, although this technique was not common during that period of time. In this sense, London (1987: 329) observes that **“female power, although most richly evoked in negative terms as an expression of carnality, also has its positive embodiment in the person of Sophia”**. Besides, Fielding believes that giving women's power is not a sign of dominance because their property may return to their male counterparts.

As it has already been stated, Fielding has used metaphors to show gender differences. In *Tom Jones*, for instance, he transgresses gender boundaries and compares Sophia to an animal, though he tries to show her superiority throughout the whole novel. Instead of exhibiting male dominance, he comments on the negative influence of both sexes on each other, therefore he gives a criticism to English society of his time. In this context, London (ibid: 323) admits that **“Fielding plays with the**

multiple meanings of property, undercutting the equation of female and helplessness, to offer versions of power unconstrained by gender which are [...] contradicted by [...] Sophia's subordination [at] the novel's happy ending”.

Furthermore, Fielding questions the position of power in gender differences in English society. According to London (1987: 325), Sophia starts acquiring some power when she refuses to marry Blifil and escapes when her father locks her in the house. In this vein, London completes that **“the structure of authority [...] arose from property”**.

Many critics like Armstrong and Runge have agreed that Fielding makes a connection between gender and genre in *Tom Jones*. According to Armstrong (1987: 14), *Tom Jones* is regarded as a masterpiece or as **“a modern gendered form of subjectivity developed first as a feminine discourse in certain literature for women”**.

On the other side, many critics like Smallwood (1989: 4) admit that Fielding's novel, mainly, *Tom Jones* do not focus on females' matters as the case of Richardson who states that:

Looking for sympathetic and authentic representations of women's lives [...] Richardson's technique of writing to the moment presents vividly imagined psychological and sexual experience in terms of female character's subjectivity [...] Fielding's fiction is supposed to be male-centered, and comic and satiric in its external observation of characters.

Another important feature that should be mentioned in this regard is that feminist negative attitudes towards Fielding's works have changed by the mid of 1970s onwards, while critics of the 1980s have found that Fielding's works are seen as conventional sympathy. According to Rivero (1998: 7), Fielding's views on women **“are at least as enlightened as those of Richardson”**. Rivero further maintains that Smallwood has given a bright image about Fielding. In his view, it is thanks to him **“we now have a more nuanced and accurate picture of Fielding, neither the**

supremely masculine artist relished by some male critics nor the misogynist monster of earlier feminist lore” (Rivero, idem).

Interestingly enough, Fielding has concentrated on the position of women in marriage. In fact, Fielding believes that women are victims of marriage more than men. Moreover, he provides a description of females' sexual matters more than men. In this vein, Scheuermann (1993: 96) observes the following:

Fielding often shows good deal of hostility to women as well, characterizing them negatively as a sex and dealing in generalizations about the sex that the eighteenth century had long been clichés, and that in fact go back to classical satire. Each of the mature novels has descriptions of males do not appear. The physical grotesques have behavioral counterparts; women as a sex are often pointed to as dangerous to each other and, still more important, to men.

Scheuermann (idem) adds that all women in the first pages of *Tom Jones* “**are negatively portrayed**”. Moreover, some critics argue that most female characters have a masculine character “**not to condemn them**” (Wahrman, 1999: 15). Wahrman further highlights that Fielding is different from other writers of his age in representing women, describing their bodies or their conflict with the other sex.

Another point that should be highlighted is that Fielding did not discard to mention the stereotypes developed by the society regarding the talkative nature of women. In this sense, he portrays females' nature as they are. Unlike the writers of his time, Fielding believed in the point that females complete males through reversing their nature, i.e. he represented the masculine character in women and the feminine nature in men. A good example to demonstrate the point is the appearance of masculinity in Molly's character in “*Tom Jones*”.

As a sum to what precedes, Fielding provides a detailed description of females of his time. Indeed “*Tom Jones*”, as a realist novel, represents a part of Fielding's life in both family and society, thus how certain problems may lead to crises that destroy social ties between individuals.

2.4- Part II: A Glimpse on Shaw's *Pygmalion*

This section, will introduce Shaw's major works, their status in the nineteenth century literature, and the position of females in his novels as well as plays. This section gives also a lengthy account of gender roles in society through the eyes of Shaw who strives for the rights of females through his realistic works that present an image about women's position in society in his time.

2.4.1- Women in 19th Century England: The Rise of the New Woman

The position of women in society has taken the lion's share of the major discussed topics during the end of the eighteenth century and the dawn of the nineteenth century. The first work, that attracts attention to women's place in society, is "The Vindication of the Rights of Woman", which was written by Mary Wollstonecraft in 1792. Wollstonecraft compares the relation between males and females to that of masters and their slaves. She is against depriving women from education. In her point of view, females have the right for education and work and they can be good workers in the same way as they are good wives, sisters and daughters (King, 2005). According to King, religion is the first reason which determines gender inequality. During the Victorian era, Christian norms have traced women and men's relationship. Thereby, females were up brought obeying the social values of the Victorian society. Gorham (2013: 4-5) describes Victorian females as **"innocent, pure, gentle and self-sacrificing. Possessing no ambition striving"**, and they **"would be free of any trace of anger of hostility. More emotional than man"**, they are also **"more capable of self-renunciation"**.

As far as Victorian literature is concerned, women have taken a paramount place. They are used as angels or monster characters. Hence, the gap between both sexes is so wide that men are regarded as the actors of public sphere while women's position is limited to private sphere. A Good example lies in the works of Coventry Patmore under the heading such as "The Angel in the House"; however, the late of the nineteenth century is characterised by female resistance like in "The Subjection of Women" by John Stuart Mill in 1869. This work calls for gender inequality. In this vein, Mill (1869: 1) observes the following:

[T]he legal subordination of one sex to another-is wrong in itself, and now one of the chief hindrances to human improvement ; and that it ought to be replaced by a system of perfect equality, admitting no power and privilege on the one side, nor disability on the other.

During the 1850s and 1860s, the most discussed topics were marriage property, employment and education. Henceforth, women's oppression has led to the creation of the feminist movement which calls for equality between men and women. In the half of the nineteenth century, feminist writers have realized some rights such as education for both sexes. Later on, writers of the early and mid-Victorian era have put women's rights at the center of their concern, according to Jordan (1983: 19), with the publication of Schreiner's novel "The Story of an African Farm" under a pseudonym. It gives life to feminism to push the wheel in order to gain their whole rights. Consequently, this gives birth of The New Woman wave through works of female writers, while a small minority of men authors writes about females' issues in Victorian England such as Thomas Hardy, George Meredith, George Gissing, Grant Allen and Bernard Shaw...etc.

During the 1890s, most of writers and critics have talked about the phenomenon of the New Woman because females start to take important position in politics, education, and ministry. Hence, equality between both sexes started by the dawn of the eighteenth century, when they began to search for women's rights in education consequently, a change occurred in consciousness. Later on, they sought for total gender equality.

Shaw's plays give a vivid image about the New Woman's phenomenon. Among his face plays "Mrs. Warren's Profession, which was written in 1893 and published in "Play Pleasant and Unpleasant" in 1898. However, it was banned from the stage until 1926. The play has been seen as immoral because it questions the status of prostitutes in society. According to Ward (1960: 7), drama of the late ninetieth and the beginning of the twentieth century's was characterised by unreality in both topics being chosen and the language used.

In a broad of view, one can add that the spring of the New Woman wave affects deeply writers and leads into a change in the topics being discussed during that period, although there is a huge difference between male and female authors.

2.4.2- Women and Literature in Shaw's Era

According to Jain (2006: x), the literature of the late 19th century has witnessed a literary revolution against the Victorian ideals. He adds that this period was rich **“in all the literary modes markedly in the drama of the time”**. He also notes that **“what is singularly significant about literature of this period is the interest in the female psychology and sexuality”**. He maintains that Shaw is among those literary men who devote themselves to the issue of women in Victorian society. Thus, he explores issues like marriage, women at work or household, females' sexuality, and language use as in “Candida”, “Arms and the Man”, “Major Barbara” and “Pygmalion”...etc.

It is during Shaw's period that English drama comes to life with the works of great playwrights such as Robertson, Henry Arthur Jones and Arthur Wing Pinero. It is Robertson who brings a new spirit of realism to the theatre. This introduces modern plays which try to explore **“themes of social significance”** (Jain, 2006: 12). Shaw creates new parameters for English drama which takes into account social issues and society in general. In this regard, Jain (ibid: 15) cites Innes' speech as follows:

Shaw defined modernism in a way that became standard for mainstream British theatre [...] it is largely due to Shaw that British Drama in the twentieth century is distinct from the European tradition, rather being the effect of cultural, or even linguistic differences.

Indeed, Shaw becomes the real founder of realism in British modern drama which is considered a real threat to Victorian ideals and Shakespearean age as well, although Puritanic attitudes still exist in both society and theatre. His main objective is to reform his society as it has already been mentioned. With the new reforms, the theatre has flourished during Shaw's era. Among the foremost concerns of drama at that time; class clash and gender discrimination.

Another concern of Shaw during the period is that Victorian drama gives much focus on the plot while Shaw concentrates more on forming his characters, especially women and the theme being explored. In this sense, he tries to produce **“more active characters and their decisions affected the course of events”** (Jain, *ibid*: 17). Besides, the themes, that Shaw tackles are very many, as **“socio-economic conflicts of society”**, while others raise the question of **“tainted money through the means of prostitution”**, in addition to the subject of **“New Women”** (Jain, *idem*).

Feminist problems have attracted Shaw's major interests more than other subjects and shifted his attention towards the individuals' liberty. Shaw is deeply inspired by feminist writers of that period and takes into account females' rights at the center of his deliberation. In the light of this idea Jain (*ibid*: 20) cites the view of Griffith when she points the following:

By the 1890 Shaw's name was connected intimately with the propaganda on behalf of 'the new woman'. As arch progressive he was eager to argue the case for radical feminism, to preach the rebel's gospel of liberalism.

By the time Shaw took a great role as a playwright, where the position of women in society was progressing. They could go to the theatre and play as teachers, nurses and governess. The period notices the spring of great female writers like Jane Austin, the Bronte sisters and George Eliot. By the late of the nineteenth century, working at the theatre has become a respectable job for women. This helps Shaw **“formulate his views about women in general which had an effect on his women characters”** (Jain, *ibid*: 29). In almost all his plays, Shaw regards that women are equal to men, **“he did not regard them as animals of another species”** (Jain, *ibid*: 30).

To wrap it up, Shaw contributed tremendously in pushing the wheel of British drama towards modernism introducing of a new spirit of thinking about how to change the social status of individuals in Victorian society. De facto, **“The strong, dynamic, independent women of the plays were regarded as the prime source of inspiration for the Victorian women to break the shackles of the traditional upbringing”**

(Jain, *ibid*: 154). In fact, Shaw has given a special position for females in his places, in the hope of helping change their position to reality.

2.4.3- Women's Place in Victorian England through Shaw's *Pygmalion*

After the industrial revolution, women started to ask for equality with men especially after the birth of feminism. They tried to liberate themselves from the conservative thinking of the Victorian ideals. As a matter of fact, they searched for work in the new factories, as teachers and headmistresses.

By the end of the Victorian ruling, married women could get their own rights after the agreement on Married Women's Property Act of the 1882. Indeed, it is female movement that helps in getting the right to vote. It is until the 1918 that women got the right to vote.

According to Goodman (1996: 36), the story of Eliza discusses gender roles in society in relation to class differences, where the female is seen as an animal dependent on his master. In this vein, she states the following:

Eliza's story is that of the working class woman's 'recreated' by an upper class man, who treats her like an experiment, like an animal in a cage to be taught and rewarded for learning to act like a 'lady' [...] Eliza Doolittle as a character who learns, in the course of the play, to reject the class-biased values which her teacher imposes [...] Eliza has entered a new culture, a new language, by picturing a door-she has stepped through a door and closed it behind her. Her previous ways of using language, and of seeing herself, are no longer open to her.

Intriguingly, one may state that *Pygmalion* is a criticism to Victorian standards and social class differences through the speaker's use of language because the low class employs the low variety whereas the high class uses Standard English. In fact, language is seen as an essential part of Victorian traditions that show prestige of the rich class. Thereby, language is used to point out the social class in Victorian period or England during the nineteenth century. However, Shaw's attempt is to show that in learning or using language, there is no class restrictions, i.e., everyone can learn the standard language despite his belonging to the low class.

Another criticism of the Victorian period is corruption during the era. This is portrayed throughout many works. In his turn, Shaw talks about money and corruption through the character of Mr. Doolittle who always refuses his belonging to the low class when he decides to sell his daughter to Mr. Higgins. Indeed, Shaw's criticism to corruption is also apparent in other works such as "Back to Methuselah", "Major Barbara", "Arms and the Man" and "Man and Superman".

Another feature that characterizes Victorian era is women's right. Females are not allowed to work or to search for their rights outside household. This is clear in the works of many writers such as D. H. Lawrence, Shaw...etc. in his turn, Shaw is considered to be a defender of females' right because he is inspired by his mother's situation with his father. She dreams to work outside and she suffers from her husband's alcoholic state. According to Haddad (1996), Victorian women were like slaves, they have to care after family and household and they are not allowed even to study.

Additionally, the corrupted status of the Victorian society drives women into prostitution and sexual inequality. In this vein, Innes (1998: 115) maintains that Shaw's plays are **"concerned with social corruption (in this case prostitution), and [was] determined to fasten the blame for such vice not on the individual (the brothel madam) but on a (male, capitalistic) social system that foster [ed] it"**.

As a dramatist, Shaw's central aim is to reform or to change the social conditions existing during the Victorian era. He believes that literary texts and drama represent half of the reality. Indeed, he devotes himself to justice and questioning public morality (Griffith, 1993: 25-26). He is not for the idea that literature and art in general are used to entertain the individuals of the society. To raise consciousness about the social conditions of the Victorian society, Shaw **"dramatized the relation between sexes, the individual and society, and the problems of conscience, marriage and religion"** (Pirnajmuddin and Arani, 2011: 164).

In the guise of conclusion, one may say that Pygmalion is a cry against the social structure of the Victorian era through questioning the position of both sexes in

society. Shaw has also raised the issue of class differences through tackling the problem of corruption in the Victorian economic system.

2.4.4- Women's Language in *Pygmalion*

According to Goodman (1996: 36), *Pygmalion* is treated as a part of dramatic literature, i.e., a written script for a play rather than a performance; consequently, it reflects reality and the situations of women during the Victorian era, where they have no position in society and their language demonstrates the state of illiteracy. In this vein, he (idem) declares that **“the use of language is inextricably tied to gender and class issues [...] Eliza's speech about language, gender and role-playing takes on a range of possibilities for interpretation”**.

Furthermore, *Pygmalion* deals more with the question of discourse and the status of English as a language in the Victorian society. In this vein, Pirnajmuddin and Arani (2011: 147) point out the following:

Shaw's *Pygmalion* (1913) deals with the theme of education [...] and its influence on the agents' social and individual relationships [...] Shaw points out that the reason for writing this play is that the English neither speak their language properly, nor teach their children to speak properly. They need phonetician to reform their way of speaking and spelling.

Shaw links discourse with class differences and the question of self-fashioning. Of course, the play questions class consciousness and how characters are treated according to their belonging or social class and educational level. Individuals from the high class have a high level of education, whereas people from the low class suffer from illiteracy and discrimination. As a matter of fact, the social status of the Victorian individuals is constructed through class discourse. In the light of this idea, Pirnajmuddin and Arani (idem) highlight the following statement:

In *Pygmalion* the discourse of class is ordered around the privileged signs of family, clothing, and language [...] In most modern societies, usually, the accent of an elite section of society is used in public contexts as the 'legitimate' language, or Received Pronunciation, and other dialects and their speakers are characterized, negatively in relation to the standard language, as disgraceful.

As far as Eliza's language is concerned, it marks class differences and social status. In fact, the low class is linked to the use of dialect. This marks the lack of linguistic competence. In this sense, it is Mr. Higgins who creates and changes Eliza's discourse from the use of dialect in a genteel language. In this vein, Pirnajmuddin and Arani (idem) maintain the following:

Eliza's lack of linguistic competence and her ungrammatical sentences are markers of her different class and social status [...] Eliza has inherited from her family and would keep her in the gutter forever. But Higgins proposes he can fashion a new 'self' for her by teaching her a genteel language, so that she can work as a lady in a florist's shop.

Interestingly enough, Eliza is not only discriminated due to language differences, but she also reflects the life of a woman from the low class where she is deprived of **"free-and-easy life due to the low state of her family [...]** As Shaw demonstrates clothing and cleanliness are two factors which discriminate one class from another in the stratified society of England" (Pirnajmuddin and Arani, idem).

Another point that Shaw comes across is that the use of language is also associated with gender and social class. This means that formal education is devoted to the high class and men in the first place, while women are deprived of high education or working outside. Shaw has also proved that directing women's life, such as learning a formal language, new ways of behaving and dressing, is through men's power and other strategies which are, **"interestingly, mostly linguistic ones such as using an abusive-authoritative language, interrupting and forcing her to silence repeatedly"** (Pirnajmuddin and Arani, *ibid*: 148).

From the outset, Shaw attempts to show that there is no balance between men and women in Victorian society. This may appear in the relation between Mr. Higgins and Eliza even though she becomes a part of the high class. Their relation is built on power. In another way, **“Higgins eventually establishes himself as a domineering male character and the power relation between Eliza and Higgins is not balanced”** (Pirnajmuddin and Arani, idem). Indeed, the use of language is linked to power and social class which are regarded necessary components of the Victorian ideals. Thereby, Shaw proves that education and the use of language should not be restricted to one class or gender differences. He further highlights that education is not employed to create household but productive male and female citizens whether they are males or females.

2.4.5- Ethnic Identity in *Pygmalion*

Given that class differences as an essential feature of differences, language use is regarded the first factor. The play takes place in the portico of St Paul's Church where class division is clear. The low class individuals are distinguished by a dialect with a special accent. According to Ajtony (2014: 129), **“some working class people”** are **“easily distinguishable by their accents”**. It is difficult for high class members like Mr. Higgins to understand their accent and dialect. In fact, it is not a matter of language use, but a matter of manners and behaviours. This can be grasped clearly from Ajtony's (idem) statement as follows:

As the plot of the play unfolds, it becomes clear that it is not speech patterns (Cockney English vs. Standard English) that separate them. In actual fact, it is manners that provide the clue to the character contrast in the play. The accents are-so to speak-merely their outer clothing.

Shaw has also shown that differences between both classes appear in their manners which are contrasted. The character of Mr. Higgins which is totally opposite to Eliza and Clara Eynsford Hill is a good demonstration of the point. Eliza's behaviours are aggressive and vulgar. However, Eliza's vulgarity is **“familiar as she tries to coax money from prospective customers: her assertive behaviour springs**

from her strong desire to escape from the slums into the bourgeois world, which can offer her some kind of independence and self-respect” (Ajtony, idem).

Mr. Higgins, Mrs. Pierce and Mrs. Higgins represent the positive side of mannerism in the high class that exists during the Victorian era. These characters **“act as models of stereotypical British language and behaviour. They have the role to teach other characters manners and proper language use”** (Ajtony, ibid: 130).

Another feature that characterizes Pygmalion is the question of stereotypes. A good instance is the subject of health which is considered as an undiscussable topic in Victorian ideals as the case of Mrs. Higgins. For Mrs. Higgins **“the subject of health seems to be a subject to avoid and this brings her close to the British stereotype in the sense that according to it the British have a certain kind of inhibition as to their feelings”** (Ajtony, idem).

Formality and the use of polite forms are other features that characterise ethnicity in British culture and are related to the high prestige class. The use of formality can be found in the manners of Mrs. Pierce, who is Mr. Higgins' housekeeper; she keeps a social position that obliges her to behave in a very polite way. **“As opposed to the aristocrats around her who compensate for their moral and mannerly “escapades” with their fortune she cannot afford to less formal”** (Ajtony, ibid: 131).

As a sum to what has already been discussed, mannerism is taken as a sign of ethnicity and gender differences as well. In fact, the use of formality is also seen as a part of females' nature. According to Mills (2003: 203), politeness is regarded as a part of females' concerns. In her view, Ajtony (ibid: 132) pinpoints that **“teaching and enforcement of “manners” are often considered to be the preserve of women”**.

On the other hand, Shaw's negative attitudes towards mannerism in Victorian times are displayed through Mr. Higgins who has a limited admiration to Victorian ideals because he regards mannerism as an artificial behaviour ,thus has a negative attitude towards the British educational system (Ajtony, ibid: 133). In brief, Shaw tries

to show that there is heterogeneity in British ethnic identity depending on features like class differences and gender distinction.

2.4.6- Gender Roles in *Pygmalion*

The play explores gender roles in society during the early 20th century. It shows the social status of women before gaining any privileges or social rights in society. Shaw gives a clear difference between women in different social classes. Females from the low class represent the bas status of this class, whereas women from the high class take care of the household. Although female characters like Mrs. Pearce and Mrs. Higgins have gained a good position for their respective households, they are still escaping the social constraints of the Victorian society. This means that women's role in society is directed by men even Eliza has to choose to either marry Mr. Higgins, live with her father or to be engaged to Mr. Freddy.

In *Pygmalion*, men are seen more powerful owing to the social norms that the society imposes on them, so that they have to behave according to these standards, while females accept their status as being powerless, dependent and obeying the roles being established by men. In case of Eliza, when she realizes that she cannot follow Mr. Higgins in his desire.

Eliza gets the chance to rebel against gender roles and females/males unequal relationship. Eliza seizes the opportunity and breaks Victorian gender roles and creates her own identity, although Mr. Higgins makes her/ his own creature. The hidden reason behind this is that Shaw has an unusual feeling with his mother. She does not like him, for this reason he develops a sense of hatred and negative attitudes towards females in general.

Another issue that should be discussed in relation to gender roles is gender discrimination. Indeed, gender discrimination is regarded as an important aspect of social realism; for this reason, Shaw stands against the idea that women are just objects directed by men. According to Azizmohammadi and Tayari (2014: 162), Shaw **“believes on equality of men and women in society”**. In their point of view, Shaw attempts to give a clear image that females are employed as tools **“to achieve their**

ambition and goals in life". A good example, in their point of view, is when Mr. Higgins makes a bet with his friend **"Pickering challenging that he could turn a flower girl into a lady"**.

Interestingly enough, Shaw has drawn a picture of sexism and gender roles in Victorian society during the 1900s where class can play a paramount role in directing females. In this sense, poor women are victims, therefore cannot have any step in society as wives, mothers or friends. Simply, they belong to the low class on one hand and the other sex on the other. According to Azizmohammadi and Tayari (ibid: 164), *Pygmalion* reflects the evils of the Victorian society. This can be better understood through the following statement:

Shaw's plays reveal class differentiation, gender discrimination, sexism, prostitution, and the ugly reality of society. The characters of *Pygmalion* show these differences between men and women as they are. Shaw was successful in showing the reality of society in his plays. He recognized drama as a means to show the ugly reality of society exposed.

From what precedes, men have taken the lion's share in directing and controlling women during the Victorian era which may be apparent in *Pygmalion*. Indeed, females are constrained by two features of paramount importance in Victorian society mainly social class and sexism and henceforth gender roles are also determined by these parameters.

2.4.7- A Feminist Reading to *Pygmalion*

As many novels and plays of the Victorian era, *Pygmalion* has given a clear image about the socio-cultural background of the British society during the Victorian period. Indeed, most of these literary texts have provided the social status of women through which a female is just a follower. According to Chen (2010: 41) Shaw, as many other writers of the Victorian period, shows the superiority of men at different scales and the inferiority of women either. This can be better grasped from the following statement:

Woman is in the position of a child, being corrected and remade by man [...] Man is superior, woman is inferior [...] the male character the language professor, is an upper-class gentleman, whereas flower girl is only a “creature” with visible distinguishing marks of the lower class society.

Shaw tries to demonstrate that women are the creation of men despite the difference of their language used in both characters. The protagonist Mr. Higgin speaks a very formal language, whereas Eliza uses an informal dialect. Thus, Mr. Higgin abstains to teach her how to behave and talk yet she **“learns to find out her own”** (Chen, *ibid*: 42). In other terms, Eliza represents a part of ignorance and confusion and Mr. Higgins brings her into knowledge and coherence.

Additionally, Shaw makes a distinction between men and women even in class belonging. Mr. Higgins represents the high intellectual class, whereas Eliza gives an image about the lower class. Stated differently, it is men who create women according to Victorian ideals. Chen observes that males form females but just to satisfy them, i.e., they have no personal freedom or identity, they belong to men and have the lowest position in society as it is explained by Chen (*idem*) in the following words:

With the creation of woman as its theme, the woman figure is certainly pre-patterned, and the position of woman in society is no doubt the lowest. The woman character is seen only as an object for experiment.

Shaw tries to reveal that there are females who deserve a position in their society through the character of Eliza who influences the play's actions and stream via creating her own destiny and reaching for her emancipation. This issue has become the essential theme both in *Pygmalion* and in all literary works of the late Victorian era.

Women are subordinate to men where they are seen as a property. This was the case of Eliza's father who sold her to Mr. Higgins. Indeed, the inequality between males and females is greater between the different social classes of the society. Shaw tries also to unravel that it is the man who can only change or turn a woman into a lady. Another feature that reveals inequality is when Mr. Higgins decided that Eliza

has to marry instead of working outside. In fact, Victorians believe that women are unable to go out and work to change their own lives. Eliza has struggled to change the inequality of women to men and tried to search for women's freedom from the social norms of the Victorian society.

It is thanks to his female characters that Shaw shows his sympathy to feminism in general especially in *Pygmalion*. According to Goodman (1996: 38), *Pygmalion* demonstrates Shaw's **“awareness of gender dynamics in the theatre and in life. *Pygmalion* depicts the ultimate Cinderella story-a woman constructed, imaginistically and linguistically, by a man”**. Goodman further highlights that the play strengthens female power at the stage.

In contrast, Critics like Eck (2014: 14) maintains that the positive view of forming a human being has turned into a negative attitude by many feminist critics. According to his point of view, Mr. Higgins turns a female from a low class into a lady from the high class. In other words, it is rather a transformation from vulgarity towards high prestige and elegance. In this vein, Eck (*idem*) maintains the following:

Professor Higgins is not interested in forming a refined human being but in forming an aristocrat; only if the flower girl is able to take on the speech of the higher classes she will become a worthy human being. For him, a woman who utters such [...] disgusting sounds [...] has no right to live.

Additionally, Eck (*ibid*: 16) has also shown that Shaw describes how Eliza's life changes from independence into dependence. De facto, she changes from a flower girl, who lives an independent life, into a lady who depends on a husband. Shaw, as a member of the Fabian society, **“struggled not only against social inequality but also against inequality between the sexes”** (Eck, *idem*).

Shaw prevents Eliza's marriage with Mr. Higgins because he sees the relation between men and women as a relation determined by **“men's ability to shape woman, to “make something” of her”** (Eck, *idem*).

In a nutshell, one can conclude that Shaw attempts to display the real position of females in Victorian society and how they become dependent to men in everything. Hence, Shaw gives a picture about how women try to be independent through the character of Eliza who lives a free life as a flower girl and how the society's rules make her freedom restricted through her marriage to Freddy.

2.5- Conclusion

In the guise of conclusion, novels and plays of the eighteenth and nineteenth centuries pave the way for the emergence of feminism and feminist criticism which calls for equality between men and women in society. Fielding, in this respect, asks for equality between males and females in marriage and education and tries to show that the eighteenth century English females were seeking to marry rich men to gain more property, prestige, and power in society. This is clear in “Tom Jones” and many of his novels. Indeed, Fielding calls for equality between both sexes in marital responsibilities in order to avoid divorce, hence many problems in society, while Shaw displays also humiliation of females of being objects belonging to men. He attempts to reveal that women can search for their freedom, although their lives are constrained by men. Therefore, he portrays the journey of a lady from the lower class being educated by a man from the high class. De facto, all the previous analyses will help to guide the wheel of investigation and analysis throughout the third chapter.

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3.1- Introduction

Until recently researchers have concentrated on the study of gender differences in literary works, such as plays and novels that is the field was a bit ignored, although enquiring into gender differences in fiction may serve tremendously to comprehend the diversities between men and women in a particular society at a given period of time. It may also help recognize some facts about the norms of these societies and the position of females in both society and home. The first part of this chapter attempts to illuminate the sample of the current study, i.e. the main characters that are needed for data collection. It also lays down some bases from a feminist point of view because a feminist analysis for both *Tom Jones* and *Pygmalion* are needed, in order to help scrutinize gender differences at all levels not just at the language use level.

This chapter presents also a detailed account about some linguistic and pragmatic features from a sociolinguistic point of view including general discourse markers, phrasal discourse markers, and a sociolinguistic approach focusing on Lakoff's categorization. In addition, a practical part the researcher is going to an evaluation and exploration of the females' position in British society in different periods of time is effectuated in the last practical part, in the hope of understanding the differences between both sexes relative to social class distinctions.

Additionally, the sociolinguistic scrutiny of gender diversities at the level of language use aims to provide a linguistic background to delve into the linguistic features used by males and females in British society during the eighteenth and nineteenth centuries.

3.2- Speech Repertoire of Characters in *Tom Jones* and *Pygmalion*

Data for the above mentioned novels are a distillation taken from the most important features or characters in the novel whose emphasis is put on their use of language related to their gender, socio-cultural background, and social class. Therefore, the main characters in both novels are regarded as the pundits of this research work. This means that the characters should be representative because the researcher intends to inquest language use referring to gender differences. In this

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regard, characters are divided apropos to their gender, educational background, and social class. More simply put, an analysis of a small part of data is carried out whereas the rest will be presented in the appendices.

Additionally, gender differences in using language are noticeable in the speech of the characters. Hence, it is necessary to adopt the concept of gender repertoire to prove that males and females have different linguistic repertoires depending on their gender and age. To this end, the researcher attempts to check the linguistic repertoire of his characters in order to analyze differences at the level of language use and dialect.

In *Tom Jones*, Fielding questions the social status of women in the British society during the eighteenth century. He also tries to delineate their position in both society and family. He comes to the point that marriage in society should not be based on fortune, prestige, and money, but rather on love and agreement between two partners to share every bitter and sweet moment in life. Hence, he succeeds in providing a real picture about the structure of the British family and society through the characters of Tom, Sophia, Mr. Allworthy and Miss Jenny Jones.

3.2.1- Mr. Allworthy

The character of Mr. Allworthy has taken a prominent place in Fielding's detailed description. He is described as a gentle and educated, healthy man of good taste and the richest landowner in England. The following extract taken from the novel demonstrates the previous idea as follows:

He might be called the favourite of both Nature and Fortune, because Nature had given him the gifts of good health, good sense and a kind heart, and Fortune had made him one of the richest landowners in that part of England.

(1999: 1)

Fielding provides a description of Mr. Allworthy's personal life claiming that he still loves his wife although she passed away. Indeed, Fielding focuses on the emotional description of his character. Mr. Allworthy represents a gentle, generous

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and kind man. His house and heart are always opened to all people who seek to get knowledge and education:

Mr. Allworthy's house and his heart were open to all men, but particularly to men of learning. Though he had not had the advantage of a good education, he had made up for this through wide reading and conversation. Well-educated men were always welcome at his table.

(1999 : 4-5)

In sum, Mr. Allworthy represents the façade of the British society; a face which reflects more the high class and its prestige. He has his ideas about marriage, the relation between women and men, i.e. he speaks as the conscious part of the society.

3.2.2- Miss Jenny Jones

She is also a main character in the novel. Fielding has also concentrates on her describing her as a good, simple, poor and kind woman who came from the village to live in Mr. Allworthy's house as a servant. Fielding gives women's ambition on her towards learning and acquiring knowledge and good behaviour:

Jenny Jones was a poor young girl from the village who had lived as a servant with a schoolmaster and his wife for several years. She had a quick mind and a desire to learn, so the schoolmaster had helped to educate her. Jenny became proud of her learning, and when she returned to the village she behaved in a superior way, which her neighbours hated.

(1999 : 3)

3.2.3- Tom

He is the central character of the novel. Although he grew up far from his real family, since he is an illegal child, he has acquired a good behaviour, knowledge and a prestigious language which make a part of the rich class. Mr. Allworthy insists on educating Tom, even though he belongs to the lower class:

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The education of Tom and Master Blifil was in the hands of two men, Mr.Thwackum and Mr. Square, who lived in the house as part of the family. Mr.Thwackum knew a lot about religion and morality, while Mr. Square had studied philosophy and believed in reason more than in religion.

(1999 : 10)

Tom has gained a special place in Mr. Allworthy's heart. Indeed, Mr. Allworthy regards his as his son; for this reason, he decides to teach him to speak and behave like men from the rich class. During his childhood, Tom learns to steal things, but this behaviour has been corrected by Mr. Allworthy. In fact, Tom learns this bad behaviour from his friend:

Tom had only one friend among the servants, and this was Mr.Allworthy's gamekeeper, George Seagrim. Some said that Tom learned his bad ways from this man, whose idea of the meaning of 'yours' and 'mine' was rather loose.

(1999 : 9)

Although Tom grows up as a son of a servant, he receives good education and mannerism from Mr. Allworthy who is his real uncle. Indeed, Mr. Allworthy considers Tom as a part of his family and defends his rights.

3.2.4- Sophia Western

Sophia represents the ladies of the eighteenth century. Her beauty, mannerism language, and prestige are acquired from her family and society's norms. Fielding insists on providing a detailed description of Sophia's physical appearance more than her moral side:

To imagine her appearance you must think of famous beauties in art and history, and of the woman who is dearest to your own heart. Sophia was the only daughter of Mr. Western. She was now seventeen. Her hair was rich and black, her shape delicate, her eyes bright, her nose regular, her teeth white, her lips red and her neck long and lovely. (1999 : 11)

Her mind was as charming as her appearance, and her sweet temper lit up her face when she smiled. (1999 : 12)

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Fielding gives an image about the rich in the British society and how they insist on teaching their daughters good behaviour. For this reason, Sophia's father concentrates on her upbringing in order to represent his family's prestige and name; for this reason, he sends her to his sister's house in order to have a good education, although she is the only daughter in the house:

Sophia had been educated under the care of an aunt, who was a lady of the world. In her manner and conversation, Sophia was a perfect lady. Perhaps she needed a little of the style that comes from life in the highest circles, but style can never replace true innocence and good sense. Her father was fonder of Sophia than of any other human being, but he allowed his sister to take her away for three years for the sake of her education.

(1999 : 12)

Even though Sophia belongs to a rich family and has a good upbringing, she falls in love with Tom and decides to escape with him when her father refuses her marriage because Tom does not belong to the high class and cannot give her a good life.

In his part, Shaw questions the use of Received Pronunciation and cockney dialect in the language of Eliza Doolittle who represents the lower class and Mr. Higgins who gives an overview about the high class and its etiquettes and prestige. In contrast, Fielding reflects gender inequalities through many of his characters. He cites the story of how females are discriminated in the eighteenth century.

3.2.5-Mr. Higgins

The characterization of Mr. Higgins was made in details because he is seen as the major character and the main actor of the story. He was described as an educated man belonging to the high class. He was also a researcher in the field of phonetics because he took notes about the accents of the different people. This may be noticeable in the following lines from the play:

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The Bystander: it's all right: he's a gentleman: look at his boots. (2005 : 13)

The Gentleman: [to the girl] Come, come! He can't touch you: you have a right to live where you please. (2005 : 15)

Higgins: Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets. (2005 : 19)

Furthermore, Higgins reflects the domination of man in both society and family. Indeed, he is the actor or the doer of the action, especially during Act I and II. This may appear in the following quote:

1- Higgins: [*heartily*] Why, because it was my job. [He *did* it because it was his job], (2005 : 134)

2- Higgins: I go my way and *do* my work without caring two-pence what happens to either of us. (2005: 134)

3- Higgins: [*arrogant*] I can do without anybody. I have my own soul: my own spark of divine fire. (2005: 133)

4- Higgins: By George, Eliza, the streets will be strewn down with the bodies of men shooting themselves for your sake before I've *done* with you.(2005 : 42)

5- Higgins: Well, when I've *done* with her, we can throw her back into the gutter, and then it will be her own business again; so that's all right, (2005: 44)

Another instance is when Mr. Higgins shows his domination of males through the use of action verbs such as 'do' and 'make'. Shaw provides a lengthy account of his description when detailing some characteristics of Higgins, his capacity, independence, and practical way of seeing and defining things, in addition to his domination over females while regards them as just objects belonging to men.

In the end Mr. Higgins confirms that women are not objects belonging to men, instead they have their own life and the right to select what suits them. They can have important position in society as in family. In the following statement, Higgins confirms his idea as follows:

HIGGINS: Oh, Lord knows! I suppose the woman wants to live her own life; and the man wants to live his; and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind. So here I am, a confirmed old bachelor, and likely to remain so.

In short, Shaw provides a lengthy account of Higgins' personal and professional description. In fact, he tries to reveal how Higgins gives importance to profession rather than personal life. His hatred to females is also apparent in the play. This feeling reflects the point of the whole society towards females who are seen as objects.

3.2.6- Eliza Doolittle

Although Eliza was described as a female belonging to the lower class, she succeeded in changing her situation from a flower girl into a lady. Eliza represents the powerless situation of women during the Victorian period where females are regarded as objects belonging to men. She is another actor of the play who represents a clash between the lower and high classes. She also represents women's struggle against inequality and research for freedom. Indeed, she refuses the situation and decides to prove that she is a different woman as it is apparent in the following passage from the play:

1- The Flower Girl: I'm *come* to have lessons, I am.... (p. 37)

2- Liza: I sold flowers. I didn't *sell* myself. Now you've made a lady of me I'm not fit to *sell* anything else... (2005 : 107)

3- Liza: ... I'll marry Freddy, I will, as soon as I'm able to *support* him. (2005 : 137)

4- Pickering: ... Eliza *did* the trick, and something to spare, eh? (2005 : 102)

Shaw portrays the eagerness of women regardless of their educational background or social class, their willing to change their position and their dependence on themselves not on men. Therefore, she goes to Higgins' house in the hope of changing her situation from a flower girl wandering in streets into a lady holding responsibility. She also believes in Higgins' promise to change her situation and marry a man from the middle class. This means that her work as a flower girl is periodical.

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On the other hand, Shaw tries to show that some men intellectuals recognize the fact that women in Victorian society are discriminated. They have the power to do something for their society but their opportunity is weak to change their lives and achieve something. The following lines from the play demonstrate the idea:

Pickering: ... I was quite surprised because Eliza was *doing* so well. You see, lots of real people can't *do* it at all: they're such fools that they think style comes by nature to people in their position; and so they never learn. There's always something professional about *doing* a thing superlatively well.

Higgins: Yes, that's what drives me mad: the silly people don't know their own silly business. (...)

(2005 :103)

Another significant point, that is worth referring to is that Eliza employs Mr. Higgins to realize her dreams although she knows that he utilizes her in his experiment. Eliza tends to use nursing verbs that indicate her need to be treated as a human being not as an object directed by men. This is better understood from the following statement:

Liza: You don't *care*. I *know* you don't *care*. You wouldn't *care* if I was dead (2005 : 104)

Liza: You never *thought* of the problem it would make for me. (2005 : 134)

Liza: ...you don't care for nothing but yourself, (2005 : 44)

Liza: ... I don't *care* how you treat me. (2005 : 132)

Indeed, Eliza has set some major goals to change her lives on one hand and give a view to the Victorian ideals that women are capable of realizing something through work on the other hand.

3.3- Part I: An Analysis of *Tom Jones*

This section entails a profound analysis of linguistic and pragmatic features found in *Tom Jones*, in the hope that the findings may help summarize some points about the status of both males and females in the British society during the eighteenth century England. The research starts, then, analysis with a feminist reading of the

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novel depending on extracts taken from the work to prove a point of view; then, a sociolinguistic investigation is carried out taking into account Lakoff's categorization. The last step in this part inspects differences between male and female characters in using discourse markers.

3.3.1- A Feminist Reading of *Tom Jones*

Although there has been a standpoint claiming that women in British society of the eighteenth century have the right to decide their own lives, the novel proves the opposite. This is palpable through Sophia's father who prepares her marriage from Blifil who belongs to a well-known and rich family. Sophia's father hates Tom and swears to kill her if she marries him. Tom tries to avoid harming Sophia and search for solution, knowing that he will not receive anything from Mr. Allworthy:

Now that the young man has no chance of receiving money from Mr. Allworthy, though, Sophia's father will not allow them to be together.

While Tom travels along the roads of eighteenth-century England, Sophia-a very determined young lady-leaves home too, in an attempt to escape marriage to the hateful Blifil. Will Tom manage to stay out of the trouble for long enough to win his bride? Or will their enemies succeed in keeping the young lover apart?

(1999 :IV)

Additionally, marriage was determined by men or fathers in the family; thus, it was not build on an equal relation between women and men through which they share love, passion and happiness. Another point is that women and men who engage in illegal relations that result in an illegitimate child should be punished or executed as it is shown in the following passage: **"When she appeared, everyone could see that she will soon give birth to a bastard. As she refused to name the father, she will be sent to prison"** (1999: 17).

In fact, the punishment of women who fall in love and engage in an illegal relationship without their fathers' knowledge are penalized severely by putting in

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prison or thrown away from the family as the case of Sophia. Thenceforth, women's lives are constrained by their fathers' or brothers' will:

'What is it then?' cried Western. 'Is she sick? Send for the best doctor, for I love her more than my own soul.' (1999 : 27)

'There is no need for a doctor,' she said, 'for I believe Sophia is desperately in love.'

'What!' cried Western. 'In love without telling me? I'll punish her. I'll send her away, naked, without a penny!'

(1999 :28)

In a net shell, male and female equality has gained a significance importance in *Tom Jones*, although Fielding has exposed the reader to the social norms governing the relationship between women and men in the eighteenth century. Additionally, most of the topics presented in the novel revolve around marriage and education.

3.3.2-Discourse Markers in *Tom Jones*

As it is mentioned in the previous title, the study of discourse markers is of eminent importance to delve into the linguistic features of a given literary text. As far as their use in *Tom Jones* is concerned, the researcher plans, firstly, to probe the use of interjections:

3.3.2.1- Interjection

As it is revealed in the analysis of *Pygmalion*, Fielding has linked the use of interjections with the social status of his characters. This may appear in the speech of many of the novel's characters. In fact, the most found interjection used by both males and females from different social class, although characters from the low class resort towards the use of 'ah' and 'aha' as it is illustrated in the following table:

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Pages	Characters	Sentences	Interjections
17	Mrs. Wilkins	'Oh, the dear little child! The dear sweet, pretty child! He is as fine a boy as I have ever seen'	Oh
19	A neighbour	'A third', Ah, it's because she has education!'	Ah
17	Western	'Aha', said Western, after he had gone.	Aha
24	Tom	'Oh Sophia. I will always love you.	Oh
26	Sophia	Sophia opened her eyes and cried 'Oh, heavens, 'just as her father	
85	Mr. Allworthy	'Oh, my child, how I have been to <i>blame</i> for my unkind suspicions	Oh

Table 3.1. Interjections in *Tom Jones*

According to the selected data mentioned above, there is no difference between males and females in terms of using interjection in Tom Jones because Fielding does not focus on men' and women's differences in language use as it has already been mentioned. Another point that should be added is that the use of interjection is not influenced by class differences. The following table will provide an overview about the frequency of using interjection between male and female characters:

Males	Times	Pages	Females	Times	Pages
A neighbor	1	19	Mrs. Wilkins	1	17
Tom	1	24	Sophia	1	31
	1	55		1	32
	1	86		1	37
				1	74
				1	85
Uncle	1	34	Lady Bellaston	1	70
The gentleman	1	52	Her aunt	1	80

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Partridge	1	55			
	1	62			
	2	82			
His friend Nightingale	1	72			
Mr. Allworthy	1	85			
Total	Males	12	Total	Females	08

Table 3.2. The Frequency of Using Interjections in *Tom Jones*

According to the analyses of the above table, male characters tend to employ more interjections than females, although studies have demonstrated that women employ more interjection.

3.3.2.2- Phrasal Discourse Markers

The use of phrasal discourse markers is also noticeable in the novel. As it is mentioned in the first chapter, expressions like ‘you know’ and ‘you see’ are employed to soften, stress speech, ask polite requests and realize politeness. Although these markers play paramount roles in strengthening reality, Fielding does not give any importance to the use of these features. The following table gives an overview about some phrasal discourse markers found in the novel:

Pages	Characters	Sentences	Discourse Markers
2	Molly’s Sister	'Sir,' she said. 'Now that you know about Mr Square, I have something else to tell you.'	you know
28	Western’s Sister	'Until you know whether you approve of her choice.'	you know
86	Tom	'Oh, my Sophia, you know all about me now. Can I ever hope for forgiveness?' 'You must forgive yourself, Mr Jones,' she replied.	you know

Table 3.3. Phrasal Discourse Markers in *Tom Jones*

As opposed to the use of interjections, the analysis reveals that female characters prefer to employ more phrasal discourse markers in order to emphasize their standpoint and attract attention to their opinions in communication.

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3.3.2.3- General Discourse Markers

It is agreed that general discourse markers are utilized in daily communication; however, novelists tend to include them in written forms, so that to make the literary discourse more real. In fact, playwrights and novelists prefer to use general discourse markers in dialogues.

The analyses of the novel display that the mostly employed general marker is “well” which spread out throughout the whole novel. Although Fielding uses one general discourse marker ‘well’, he varies its function as it is demonstrated in the following examples presented in the table:

Pages	Sentences	G. Discourse Markers
43	'Well, sir,' replied the barber. 'I am also a doctor, and if you wish me to open your bandage I am willing.'	Well, sir
57	well, I will not tire you with the details	Well
84	'Then why did you never mention it?' 'Well, sir, as you did not mention it, I thought you wished to hide it from the world.'	Well
78	'Well, madam, what do you say now?'	Well

Table 3.4. General Discourse Markers in *Tom Jones*

As the previous table shows, Fielding does not give much importance to the use of these pragmatic forms, although they are useful. Additionally, general discourse markers are found mainly in male characters' dialogue and most of general discourse markers in the novel are put in initial positions and are employed by male characters. (See appendix 09).

3.3.3- A Sociolinguistic Interpretation of Literary Discourse in *Tom Jones*

Similarly, this title explores the use of hedges, tag questions, and polite forms. Although the novel was written during the eighteenth century, it did not give any importance to gender differences in terms of language use but it rather focused on the

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social status of women in both society and family. In what follows the researcher attempts to shed light on some examples depending on Lakoff's categorization:

3.3.3.1- Hedges

Unlike Shaw's play which gives an overview about changes in language structure and how authors start integrating hedges, polite forms, and tag questions, Fielding novel is poor in these linguistic features, although their use evokes a real picture of the literary discourse. This means that Fielding's focus was on the social norms and females' lives constrained by society.

3.3.3.2- Tag Questions

Using a worm eye view in reading the novel has revealed that Fielding does not employ tag questions except for an example employed in the middle of the novel. The analysis, therefore, informs that Fielding does not make the literary style of the novel real based on dialogues inspired from the real life of people during his time. Furthermore, Fielding does not concentrate on gender differences but rather on how both males and females should build their marriage. The following table displays the tag questions found in the novel:

Pages	Characters	Sentences	Tag Questions
17	Western	You have no worse opinion of a young man for giving a girl a bastard, have you, Sophy?	Have you, Sophy?

Table 3.5. Tag Questions in *Tom Jones*

The above table shows only one tag question employed in the whole novel, although there are cases where Fielding can employ tag questions to reveal gender differences in language use.

3.3.3.3- Intonational Emphasis in *Tom Jones*

The analysis of intonational markers found in *Tom Jones* reveals that their usage is linked to the social status of the speaker. For instance, individuals belonging to the

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poor class prefer to employ more the word ‘so’ than “very” and “quite” which are utilized by high class members regardless of their gender. The following table demonstrates some examples of the use of Intonational emphasis in *Tom Jones*:

Pages	Characters	Sentences	Intonational Emphasis
23	Tom	Now I find myself growing faint, so Let me rest.'	So
27	Mrs. Western	'have you not noticed something very extraordinary about my niece lately?'	Very
36	Sophia	'A very solid one, madam,' said Sophia. 'I hate him.'	Very
85	Mr. Allworthy	'I have a young relation of very good character, and	Very
71	Lord Fellamar	'I cannot live without you, so I must make you mine.'	So

Table 3.6. Intonational Emphasis in *Tom Jones*

As presented in the above table, “so” and “very” are the only words employed to show intonational emphasis. In this sense, one can notice from the analysis that the use of these features is linked to social class differences rather than gender.

3.3.3.4- The Use of Polite Forms in *Tom Jones*

As opposed to *Pygmalion* where Shaw exhibits a great deal of importance to the use of polite forms, Fielding does not concentrate on language structure apropos to the norm of the society, i.e., whether politeness is imposed on them in their conversations or not. In this sense, Fielding provides some cases where characters are obliged to employ polite forms to show requests. This is may appear in the following examples in the table below:

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Pages	Characters	Sentences	Polite Forms
41	Tom	Will you do me the honour of drinking a glass with me tonight	Will you do me
41	Mr. Barber	Tom, as the new bandage was applied. 'You are one of the strangest men I ever met. There must be something very surprising in your story. I would like to hear it.'	I would like to
48	Tom	'If I had suspected that my lady was my lady, I would have burned my tongue out before I said what I said'	I would have
60	Tom	'I have something interesting here, which I found about two miles away. As you are kind, I know you will not think I am a thief. Would you like to buy it?'	Would you like
70	Lord Fellamar	'I believe I am, madam,' said Lord Fellamar. 'Will you tell her father that I wish to marry her?'	Will you

Table 3.7. Polite Forms in *Tom Jones*

These are some examples taken from the novel (see appendix 12), which demonstrate that a few use of polite forms in a society that concentrates on reducing friction through the use of politeness. Accordingly, the characters in these instances tend to employ more polite forms.

3.3.3.5- Differences between Males and Females in Conversation in *Tom Jones*

As it has been already stated in the first chapter, men and women differ sharply in the topics they choose for discussion. Indeed, females tend to discuss love and marriage more than males. A closer look on the novel reveals that the most discussed topics between both genders are marriage, love, fortune, and illegal relations.

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As far as marriage is concerned, women have no right to decide their future partners. They are oriented by their fathers' selections, although they have the right to take decision freely. However, this latter is limited to certain topics, while issues such as marriage are determined by either the father or the brother who have the authority on them. The following extract a good demonstration of the point:

'That would make a difference,' agreed Western. 'If she loves the man I would choose she may love who she pleases.'

'By God,' said Western. 'You're right. And I am very pleased. I knew Sophy would not fall in love to make me angry. No one would be better than Blifil, for our two properties lie side by side as if they were married, and it would be a great pity to separate them. What should I do?'

(1999 : 28)

Therefore, marriage is the first discussed topic between male and female characters in the novel. Characters like Mr. Western see that marriage should be built on fortune, prestige and position, while others like Mr. Allworthy observe that real love is the basis for a successful marriage.

Love is another discussed topic between male and female characters, even though it should not be mentioned in public. The analysis reveals that to mention love as a linchpin of marriage is a shame. This is palpable in Tom's speech once trying to overshadow his feeling of love towards Sophia. The reason is that he is afraid of tarnishing her image, which may be shown as follows:

'Dear Tom,' said Nightingale. 'Are you troubled by the Queen of the Fairies? Oh, please don't be angry with me for mentioning what the whole town knows. Are you in love with her?' Tom sighed and said, 'No, my friend, but I owe so much to her that I don't know how to end our affair.'

(1999 : 72)

Illegal relations and their consequences are also discussed by the characters of the novel, especially males. Indeed, this issue is taken to be as a negative connotation because of the negative attitudes. When a man and a woman get in an illegal relation,

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for instance, they should be exposed to punishment. Having a child, he will be deprived of work, fortune, and marriage, for he is not a legal child. A good example is when Mr. Western threatens Mr. Allworthy that he should keep his 'bastard' away from his house:

**Allworthy 'Who could have known? The devil did not come to visit her
— he came to hunt with me! I never saw them kiss once. But she will marry Mr. Blifil, I promise you. Just keep your bastard away from my house. If I catch him, I'll kill him!'**

(1999 : 34)

As far as education is concerned, the subject does not take a great importance like marriage, love, and fortune, although Fielding gives an image about its status in the eighteenth century England. He shows that women should learn, but are forbidden from learning foreign languages. If they get education in Latin; for instance, they will be punished. This is the case of the character "The Barber":

**'I never hurry' said the barber. 'Festina lente, I say.'
'You speak Latin,' said Tom. 'You are a man of learning!'
'A poor one, sir,' said the barber. 'Indeed, learning has ruined me. My father wanted me to be a dancing teacher but instead of learning to dance I learned to read Latin. He hated me for that, and left all his money to my brothers.'**

(1999 : 40)

In the guise of what has been discussed before, it can be confirmed that marriage, love and fortune are the main topics discussed between male and female characters in *Tom Jones*, although their opinions and attitudes towards these subjects differ tremendously. The following table will provide an in-depth look on the frequency of the most discussed subjects between characters according to their gender:

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Topic	Males	Time	Page	Topic	Females	Time	Page
Marriage	Mr. Allworthy	1	5		Sophia	2	31
	Mr. Western	1	31			1	36
		1	32			1	74
		1	37				
		1	72				
		1	54				
		1	74				
		Partridge Tom	1 1	78 73			
Love	Mr. Allworthy	1	25		Mrs. Western	1	28
	Tom	1	22			3	29
		1	24			1	30
		1	72		Susan	1	55
	Mr. Western	2	28		Lady Bellaston	1	70
		1	31				
Fortune	Mr. Allworthy	1	5		Mrs. Honour	1	37
	Sophia	1	37				
	Tom	1	39				
	Mr. Fellamar	1	74				
Illegal relations	Mr. Supple	1	17				
	Mr. Allworthy	1	17				
	Mr. Western	1	34				
Education	The Barber	1	40				
	Tom	1	40				
Total	Males	25			Females	12	

Table 3.8. The Most Discussed Topics in *Tom Jones* in Relation to Gender Differences

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As displayed in the table above, the most discussed topic in *Tom Jones* is marriage between both males and females, although the results showed that male characters are the first to discuss marriage. Mr. Western, Partridge, Tom and Mr. Allworthy, are among these characters, while the issue of love is mentioned and discussed by both male and female characters.

3.3.3.6- Gender Differences in Using of Swearing and Insulting

Although the novel represents the conservative nature of the eighteenth century England, where both males and females are obliged to employ proper language in daily conversation, the analysis finds that characters in *Tom Jones* tend to employ swears words in many situations.

As far as swearing is concerned, the findings reveal that its use is indirect and is restricted to the words like ‘a bastard’ and ‘a liar and lying’. It is worth mentioning that these words are employed in the context of insulting others; for example, Mr. Western insults Mr. Allworthy many times about Tom and accused Tom for being the father of a bastard:

'Aha,' said Western, after he had gone. 'I see, I see! Tom is certainly the father of this bastard.'

'I should be very sorry if that is true,' said Supple.

'Why sorry?' cried Western. 'Haven't you been the father of any bastards yourself? You must have been lucky, then.'

(1999 : 17)

Moreover, Tom has shown men superiority to women when he insults Mr. Western saying that Sophia does not cost much even though she belongs to the high family. In fact, women have an inferior position in men's eyes and stay dominated and discriminated. The following extracts from the novel demonstrate Sophia's position in Tom's point of view, although he loves her:

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'If she cost a thousand pounds,' cried Tom, 'I would give that horse to the dogs.'

'What?' answered Western. 'Because she broke your arm? She's just an animal. Be a man, Tom. Forgive and forget!'

(1999 : 20)

In sum the analysis of swearing or insulting expressions proves that the term bastard is the mostly employed expression by all characters although it is regarded as the most tabooed word. The following table will provide an analysis of frequency of use of the term bastard by both males and females:

Words	Characters	Times	Pages
Bastard	Mr. Supple	1	17
	Mr. Western	1	18
		1	33
		1	34
		1	78
	Sophia	1	21
	Mrs. Western	1	30
	The Landlady	1	71
Total		8	

Table 3.9. The Frequency of Using 'Bastard' in the Novel

According to the above table, the term bastard has been repeated eight times in the novel, but its use differs between males and females. In some cases it is employed as an insulting term, while in some situations as an insulting expression. Although women are obliged to look after their language due to the conservative nature that the society imposes on them, they tend to mention the term, especially Mrs. Western, Sophia and the Landlady.

3.3.3.7- Language Differences between Male and Female Characters

The analysis of the whole novel displays that Fielding does not tend to utilize dialects, but he uses Standard English with the introduction of some Latin expressions

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employed mostly by men because studying Latin was forbidden for women but allowed for males.

Education was authorized to women but in a limited area to look after their children and homes, i.e. they should be able to teach their children bases on Christianity and good behaviour in society, for this reason, females were not obliged to be educated so as to be integrated in society but to stay at home.

Additionally, the exploration of *Tom Jones' language* displays that Latin expressions are introduced to English language and is seen prestigious put to use by educated men to show cachet and level of education. In some cases, even men are forbidden from studying Latin as the case of The Barber. The following table will provide some examples through which the characters tend to use Latin language:

Words	Characters	Times	Pages
Festinalente	The Barber	1	40
Doctissimetonorm	The Gentleman	1	42
In casuincognite	The Barber	1	42
Non si male nunc el olim sic exit	The Barber	1	42
Tempus edaxrerum	The Barber	1	43
Amicumsumus	Partridge	1	50
Horridabella	Partridge	1	55

Table 3.10.Latin Words in Tom Jones

These are the Latin expressions that are found in the characters' speech. They are mostly employed by 'The Barber', Partridge, and the Gentleman. As it has already been stated, the use of Latin is restricted to some cases and its usage is punished in official settings and trivial contexts as well .the following example is a good demonstration of the point: an individual learns Latin as the case of 'The Barber' accordingly, his parents give all their fortune to his brothers after being informed that he is studying Latin.

3.4- Part II: A Sociolinguistic Analysis of *Pygmalion*

This unit attempts to explore the analysis of *Pygmalion*, in order to extract comparison between gendered features in both novels. In what follows an in-depth look on gender differences in the nineteenth century England is provided.

3.4.1-Gender and Discourse Markers in *Pygmalion*

Unlike *Tom Jones*, *Pygmalion* is rich in terms of discourse markers that Shaw employs to show gender differences in language use. As it has been mentioned in the first chapter, the study of discourse markers is recent and of paramount importance because it helps understand the linguistic features of a given society's discourse. To this end, the researcher attempts to delve into the use of the different discourse markers including interjection, general discourse markers, and phrasal discourse markers.

3.4.1.1- Interjection

As it has already been explained throughout the first chapter, interjections are found, mainly in low class' speech such as 'ah' or 'ow', while 'oh' is employed among middle class speaker. A deeper look on the play reveals that the use of interjections is apparent in the novel depending on gender and class differences.

To check differences between both genders in using interjections, the analysis demonstrates that female speakers belonging to the lower class tend to employ 'ah' and 'ow'. In fact, their use reveals uneducated females or males tend to employ 'ah', whereas educated individuals belonging to the rich class prefer 'oh' as an interjection. The following table contains some examples of interjections employed by some characters of the play:

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Pages	Characters	Speech	Interjections
08	Freddy's mother	Oh, Freddy, there must be one. You can't have tried	Oh
10	Flower girl	Ow, eez ye-ooa san, is e? Wal, fewddan y' de-ootybawmz a mather should, eed now bettern to spawla pore gel's flahren than ran awyatbahtpyin. Will ye-oopy me f'them?	Ow
27	The flower girl	Ah--ah--ah--ow--ow--ow--oo! I won't be called a baggage when I've offered to pay like any lady.	Ah--ah--ah--ow--ow--ow--oo!
36	Mr. Higgins	Oh, pay her whatever is necessary: put it down in the housekeeping book.	Oh

Table 3.11. Interjections in *Pygmalion*

As the above table displays, the use of interjection is mostly linked or based on social differences of the social class not on gender differences. This may appear in Eilza's speech when she learns to speak like the high class. Hence, she moves from saying 'ah' and 'ow' to 'oh' which belongs to the high class speech.

3.4.1.2- Phrasal Discourse Markers

A closer look on the play reveals that it is rich in phrasal discourse markers from both sides, i.e., both male and female characters tend to employ these features in their conversations or dialogue. In fact, these linguistic features have made the dialogues real, vivid, and stressful. As it is mentioned earlier in chapter one, phrasal discourse makers are mostly found in written forms especially in narration. This is palpable in *Pygmalion*, although it is a play. The following table gives some examples about the use of phrasal discourse markers in the play under scrutiny:

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Pages	Characters	Sentences	Phrasal Discourse Markers
42	Mr. Higgins	What! That thing! Sacred , I assure you. You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred.	You see
46	Mr. Higgins	No. I mean his dialect .	I mean
44	Mrs. Pearce	You know you nearly choked yourself with a fishbone in the jam only last week.	You know
47	Doolittle	I want my daughter: that's what I want. See?	See
69	Mr. Higgins	You see, we're all savages, more or less. We're supposed to be civilized and cultured--to know all about poetry and philosophy and art and science	You see
124	Liza	You know well I couldn't bear to live with a low common man after you two; and it's wicked and cruel of you to insult me by pretending I could.	You know

Table 3.12. Phrasal Discourse Markers in *Pygmalion*

The above table exhibits both males and females tend to employ phrasal discourse markers, though they differ in the frequency of use. In their part, male characters use these forms to show their power and superiority, especially Mr. Higgins, whereas female characters put to use these features to organize their

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conversations to emphasize their message. The following table may help to check the frequency phrasal discourse markers use by character:

Males	Time	Page	Females	Time	Page
Higgins	1	42	Mrs. Pearce	1	43
	1	45		2	44
	1	56			
	1	48			
	1	58			
	1	64			
	1	65			
	1	68			
	1	69			
	1	81			
	1	82			
	1	92			
1	124				
Doolittle	1	47	Liza	1	59
	1	52		1	60
	1	57		1	73
	1	58		2	111
	1	103		1	112
	1	116		1	113
				2	124
Pickering	1	49	Mrs. Higgins	1	76
	1	77			
	1	82			
	1	88			
	1	99			
	1	111			
males	25	Total	Females	13	Total

Table 3.13. Differences between Male and Female Characters in Using Phrasal Discourse Marker in *Pygmalion*

According to the following analysis, men tend to employ more phrasal discourse markers compared to female characters, thus male characters utilize more phrasal discourse markers in same sex conversations.

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3.4.1.3- General Discourse Markers

As opposed to *Tom Jones*, *Pygmalion* is rich in terms of these linguistic features. Additionally, both males and females employ general markers. Besides, the use of these markers is not limited to 'well'. In fact, the author resorts towards the use of all right, very well, quite, good and really...etc. the following table will introduce to some examples extracted from the play:

Pages	Characters	Sentences	General Discourse Markers
8	THE BYSTANDER	Well, it ain't my fault, missus.	
14	THE GENTLEMAN	Charge! I make no charge. Really, sir, if you are a detective, you need not begin protecting me against molestation by young women until I ask you. Anybody could see that the girl meant no harm.	Really
16	THE GENTLEMAN	Quite right. May I ask, sir, do you do this for your living at a music hall?	Quite right
65	MR. HIGGINS	Well, she must talk about something. Oh, she'll be all right: don't you fuss. Pickering is in it with me. I've a sort of bet on that I'll pass her off as a duchess in six months. I started on her some months ago; and she's getting on like a house on fire. I shall win my bet. She has a quick ear; and she's been easier to teach than my middle-class	Well, all right
99	MRS. HIGGINS	Well, of course he did. What right have you to go to the police and give the girl's name as if she were a thief , or a lost umbrella, or something? Really!	Well

Table 3. 14. General Discourse Markers in *Pygmalion*

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The use of general discourse markers varies between male and female characters. As the above table demonstrates, the most widely used markers are “well, right, quite right and all right”. The table below displays the differences between male and female characters in the frequency of using general discourse markers:

Males	Times	Pages	Females	Times	Pages
THE BYSTANDER	1	08	THE DAUGHTER	1	08
	1	13			
	1	14			
FREDDY	1	09	MRS. PEARCE	2	26
	1	22		2	34
				1	44
THE GENTLEMAN	1	14	LIZA	2	27
	1	16		2	28
				1	29
				1	38
				1	40
				1	74
				2	113
				1	119
THE SARCASTIC ONE	1	16	MRS. HIGGINS	1	70
				1	97
				1	99
THE NOTE TAKER	1	20	MRS. EYNSFORD HILL	2	75

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HIGGINS	1	21	CLARA	1	75
	1	22			
	1	26			
	1	27			
	1	35			
	1	37			
	2	41			
	1	42			
	2	44			
	1	123			
DOOLITTLE	1	49			
	1	57			
PICKERING	1	53			
MALES	24	Total	Females	23	Total

Table 3.15. The Frequency of Using General Discourse Markers between Male and Female Characters in *Pygmalion*

This analysis has led to the following: both males and females put to use general discourse markers in *Pygmalion*. It is also found that there is no difference between them in terms of these features selection, i.e., both male and female characters tend to use the following expression: well, all right, quite right and equally...etc.

3.4.2- A Sociolinguistic Interpretation of Literary Discourse in *Pygmalion*

In what follows an analysis of gender differences regarding language use taking into account Lakoff's Categorization in terms of using hedges, tag questions, super polite forms, using direct quotes or special vocabulary is provided.

3.4.2.1- Hedges

A closer look on the play may inform that both genders tend to employ hedges in their conversations. Thus what can be noticed from the analyses of data is that 'a sort

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of' is the mostly employed hedge between both sexes. The following table contains some extracts taken from the play:

Pages	Characters	Sentences	Hedges
14	The BYSTANDER	What else would you call it? A sort of informer.	Sort of
20	The NOTE TAKER	That's the sort of thing I do for commercial millionaires	The sort of
52	Doolittle	I can see you're one of the straight sort, governor,	Straight sort,
55	PICKERING	I rather draw the line at	That sort of
123	ELIZA	No I don't. That's not the sort of feeling I want from you.	Sort of

Table 3.16. Hedges in *Pygmalion*

The table above shows that most of the characters have used hedges in their conversation. The analysis also displays that the expressions 'a sort of', 'sort of' or 'that sort of' are the mostly utilized in all conversations throughout the whole play. Again both males and females tend to put to use these expressions; the reason is that it was mostly utilized during the nineteenth century instead of the expression 'a kind of'.

3.4.2.2- Tag Questions

As it has already been explained throughout the first chapter, tag questions are mostly found in females' speech. In fact, Shaw succeeds in introducing differences at the level of language use, although there was no science that explored gender differences in using some features by women or men. Besides, the use of tag questions is noticeable in the play. They differentiate the speech of female characters, mainly Eliza who tend to employ more tag questions because she needs to know more about the high class and its language; therefore, she needs more questions. For this reason, she resorts to employ tag questions in order to avoid directness in asking questions or wondering about something. The following table demonstrates some examples about the use of tag questions in *Pygmalion*:

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Pages	Characters	Sentences	Tag Questions
16	The BYSTANDER	You take us for dirt under your feet, don't you?	Don't you?
27	The FLOWER GIRL	Now you know, don't you?	Don't you?
47	HIGGINS	Of course you do. You're her father, aren't you?	Aren't you?
51	DOLITTLE	I can't carry the girl through the streets like a blooming monkey, can I?	Can I?
77	MRS. EYNSFORD	But the boy is nice. Don't you think so?	Don't you?

Table. 3. 17. Tag Questions in *Pygmalion*

The table above indicates that the play is very rich in the use of tag questions whether employed by men or women, although the frequency of use is high with females not with males. In addition, the use of tag questions differs between men and women in terms of formality and content, and purpose. As a matter of fact, males' use of tag questions refers to their authority and domination, whereas females' use shows their inferiority and dependence on men (need to know from them or get their permission (see appendix: 19). The following table exposes the frequency of tag questions used by both males and females:

Pages	Males	Times	Females	Times	Pages
16	The BYSTANDER	1	The FLOWER	2	27
			GIRL	1	22
				1	28
				1	89
				1	109
				1	111
35	MR. HIGGINS	1	MRS.	1	106

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47		2	HIGGINS	1	110
59		1			
79		1			
80		1			
92		1			
120		1			
124		1			
126		1			
51	DOLITTLE	2			
57		1			
75	MRS. EYNSFORD	1			
77	HILL	1			
85	PICKERING	1			
113		2			
Total	Males	19	Total	Females	9

Table 3.18. Differences between Males and Females in the Frequency of Using Tag Questions in *Pygmalion*

As demonstrated in the above table, Shaw shows the opposite of the claim that states that women tend to employ more hedges than men. In this regard, male characters tend to utilize more hedges in order to show their superiority over women.

3.4.2.3- The Use of Polite Form in *Pygmalion*

The use of politeness in English language has taken a paramount position in people's language and behaviour owing to the conservative nature of the society, mainly during the eighteenth and nineteenth centuries. Females have to look after their language and respect the social norms imposed by the society to control their speech. Besides, males are also required to use polite forms. Indeed, both men and women have to keep an eye on their daily speech. The following table displays some examples about different forms employed by character:

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Pages	Characters	Sentences	Polite Forms
17	THE DAUGHTER	Will you please keep your impertinent remarks to yourself?	Will you please
17	THE MOTHER	Oh, please, please Clara. We should be so grateful to you, sir, if you found us a cab. Oh, thank you. The note taker blows a piercing blast.	Oh, please, please
24	MR. HIGGINS	Would you like to go over any of it again?	Would you
42	MRS. PEARCE	Not at all, sir. Mr. Higgins: will you please be very particular what you saw before the girl?	You please be very
76	MR. HIGGINS	Good-bye. Would you like to meet Miss Doolittle again?	Would you like

Table 3.19. Polite Forms in *Pygmalion*

As the table above demonstrates, most of the characters tend to use polite forms in their daily speech, whether to express requests or to show respect. Furthermore, the researcher found that there are differences between males and females in the frequency of using polite forms. The following table reveals the differences between both genders:

Males	Times	Pages	Females	Times	Pages
THE BYSTANDER	1	14	THE DAUGHTER	1	17
THE NOTE TAKER	1	15	THE MOTHER	1	17
HIGGINS	1	24	MRS. PEARCE	1	42
	1	39		1	42

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DOOLITTLE	2	48	MRS.CHIGGINS	1	76
	1	50		1	109
	1	52		1	110
	1	58			
HIGGINS	1	51	Liza	1	94
	1	62		1	116
	1	63			
	1	64			
	1	69			
	1	89			
	1	122			
MRS. EYNSFORD HILL	1	75			
Males	Total	17	Females	Total	09

Table 3.20. The Frequency of Using Polite Forms between Male and Female Characters in *Pygmalion*

As the table demonstrates, there is a high degree of using polite forms in *Pygmalion*. The analyses also show that male characters utilize more polite forms than females. The findings also reveal that there is a difference between both in the terms used (see appendix 21). Social class is also another feature that marks differences between male and female characters in using polite forms.

3.4.2.4. Intonational Emphasis: Speak in Italic in *Pygmalion*

The analysis of the play reveals that it is rich in using intonational emphasis through resorting to the use of “very”, “so”, and “quite”. The analysis shows that men prefer to employ ‘very’ more than “quite”, while female characters have no problem to use both words in their interaction. The following table exposes some examples taken from the play:

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Pages	Characters	Sentences	Words
08	The DAUGHTER	He is a young man of twenty, in evening dress, <i>very wet around the ankles.</i>	Very
09	The Mother	<i>You really are very helpless,</i> Freddy. Go again; and don't come back until you have found a cab.	Very
09	Freddy	Oh, <i>very well:</i> I'll go, I'll go.	Very
17	The Mother	<i>How very curious!</i> I was brought up in Large Lady Park, near Epsom.	Quite
18	The Sarcastic	Thank you, teacher. How! <i>So long</i>	So
55	Doolittle	Tell her so, Governor: <i>tell her so.</i> I'm willing. It's me that suffers by it.	So

Table 3.21. Intonational Emphasis in *Pygmalion*

The analysis of intonational emphasis may tell that the use of these expressions is related to the social class, in other ways, the word 'so' is appears in informal settings with characters belonging to the lower class, while 'quite' and 'very' come into view in the speech of the high class regardless of their age. The following table exhibits the frequency of employing intonational emphasis in the play depending on gender differences:

Male Characters	Time	Page Number	Female Characters	Time	Page Number
Freddy	1	09	The Daughter	1	08
	1	68			
	1	74			

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The Gentleman	1	16	The Mother	1	09
				1	17
				1	18
The Sarcastic Bystander	1	18	Mrs. Pearce	2	26
				1	31
				1	42
				1	44
				1	46
				1	51
the Note taker	1	19	Miss Eynsford Hill	1	69
				1	75
				1	77
Pickering	1	24	Mrs. Higgins	1	70
	2	39		1	77
	1	77		1	78
	2	81		1	79
				1	82
				1	104
				1	107
				1	108
				1	110
				1	115
Higgins	1	32	Liza	1	72
	1	34		1	91
	1	35		2	109
	1	36		1	111
	2	44		1	124
	1	45		1	126
	1	50			
	1	56			

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	1	68			
	2	79			
	1	108			
	1	117			
	1	118			
	1	124			
Doolittle	1	50	Clara	3	75
	2	52			
	1	53			
	1	54			
	1	55			
	3	116			
Total		37	Total		34

Table 3.22. Gender Differences in Using Intonational Emphasis in *Pygmalion*

As it is shown in the above table, male characters tend to use more intonational emphasis compared to female characters. The findings provide that males insist on the content or the message being transmitted more than women.

3.4.2.5- Gender Differences in Topics Being Discussed

The analysis also brings to light that the play is rich in the topics being discussed starting with education, language use, and social class. In fact, Shaw attempts to show that education is connected with social class and prestige, while illiteracy is related to the low class. For this reason Liza is not regarded a human being:

THE NOTE TAKER: A woman who utters such depressing and disgusting sounds has no right to be anywhere--no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there

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crooning like a bilious pigeon.

(2005 : 20)

Language use has taken an essential part of males and females most discussed topics. In fact, the use of dialect has attained negative attitudes among individuals of the rich class. This may appear when Liza starts speaking cockney dialect. The note taker states that she will return to the gutter where she comes:

THE NOTE TAKER.

You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English.

(2005 : 20)

Additionally, the use of Standard English has been seen as the most prestigious, whereas dialect is dismissed from use due to the negative connotation developed towards it. For this reason, the society insists on teaching both males and females to acquire the standard language; consequently, Liza asks Mr. Higgins to teach her Standard English as the case of her friend who learned French language:

Oh, I know what's right. A lady friend of mine gets French lessons for eighteen pence an hour from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.

(2005 : 29)

Marriage is another issue which is discussed in the novel, although it does not take an eminent importance. It is also linked to class differences, i.e., rich males and females should be married, while poor women and men have no right to marry the

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rich. For this reason, Mr. Higgins mocked on her when Mrs. Higgins asked Liza about marriage:

MRS. PEARCE. Why not! But you don't know anything about her.

What about her parents? She may be married.

LIZA. Garn!

MR. HIGGINS. There! As the girl very properly says, Garn!

Married indeed! Don't you know that a woman of that class looks a worn out drudge of fifty a year after she's married.

LIZA. Who'd marry me?

(2005 : 34-35)

What can be remarked is that even Liza is not sure who is going to marry her because she belongs to the lower class and speaks a low variety. Therefore, both marriage and education issues are related to social class differences. The table that follows shows the test frequency of the most discussed topic related to gender differences:

Topics	Males	Times	Pages	Females	Times	Pages
Marriage	HIGGINS	1	34	LIZA	1	34
		1	39	PEARCE	1	34
		1	92			
	PICKERING	1	55			
Education	THE NOTE	1	19	THE	1	14
	TAKER			FOLOWER	1	27
	THE	1	20	GIRL	1	37
	GENTLEMAN	1	21	MRS.		
	THE NOTE			PERCE	1	29
	TAKER			MRS.	1	63
	PICKERING	1	25	HIGGINS		
	1	31				
	1	39				

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	HIGGINS	1	26			
		1	31			
		1	39			
		1	37			
		1	64			
		1	65			
Class Differences	THE BYSTANDER	1	13	THE MOTHER	1	17
	THE NOTE TAKER	1	20	THE FLOWER GIRL	1	29
	HIGGINS	1	33		1	60

Table 3.23. Differences between Male and Female Characters in Discussing Marriage, Education and Social Differences

As the above table demonstrates both male and female characters discuss the three subjects, but the most preferred topic is education throughout the novel because the main theme which revolves around is teaching a flower girl, belonging to the lower class, how to speak proper English.

3.4.2.6-Dialect versus Standard English

The analysis demonstrates that language differences have taken a special position in nineteenth century England. The rich class individuals are always looking after language because the society imposes on them to speak proper and correct English. On the other hand, those who speak a dialect with a different accent are isolated from the society, therefore are not regarded as human being because they belong to the lower class. This is the view of Higgins who represents the conscious side of the English society and the rich class. He declares that **“you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It’s filling up the deepest gulf that separates class from class and soul from soul”** (Shaw, 2005: 84).

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There was a great interest in exploring language differences between classes not gender. This is palpable in Shaw's view when he represents Mr. Higgins as a Note Taker who is interested in collecting the differences between people as far as their dialect and accent are concerned. Higgins sees that Standard English represents a perfect pronunciation, whereas dialects spoken by the lower class people are considered to be disgusting. Although Liza decides to learn how to speak proper English and leave her accent, she continues to employ the syntactic structures and lexical items of the cockney dialect.

Additionally, Shaw tries to link language differences to the question of social differences and nationhood. For this reason, they have to speak Standard English instead of a dialect because it reflects an image about the society. The following words of Eliza are not understood, that is, whether they are English for the rich class individuals or for foreign people:

THE FLOWER GIRL. Ow, eez ye-ooa san, is e? Wal, fewddan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awyatbahtpyin. Will ye-oopy me f'them? [Here, with apologies, this desperate attempt to represent her dialect without a phonetic alphabet must be abandoned as unintelligible outside London.]

(2005 : 16)

The most observable thing is that the notion of dialect was not recognized or agreed on to be a part of the English language during the nineteenth century, but it was rather seen as an accent. This pushes Mr. Higgins to collect data so as to see the differences between Eliza's dialect and Standard English. More simply put, language and dialect use were linked to class differences, accordingly there was no intelligibility between the low and rich classes, although they are speaking English language and its dialect. Hence, Eliza realizes mutual intelligibility through learning Received Pronunciation that was considered a new language.

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To wrap it up, language acquisition and learning are realized in relation the individual identity and gender. A good example is when Eliza proves that she is learning the language faster because she believes that it will change her status from a flower girl into a lady:

HIGGINS

I started on her some months ago; and she's getting on like a house on fire. I shall win my bet. She has a quick ear; and she's been easier to teach than my middle-class pupils because she's had to learn a complete new language. She talks English almost as you talk French.

(2005 : 65)

3.4.2.7- Gender Differences in Employing Insults

The researcher has found through the analysis that most of insults represents males' domination over females in the play. They are employed to show inequality between women and men in distinct social classes. This is obvious when Mr. Higgins insults Eliza who belongs to dirt and dust and she will not resist and return to her original place because she cannot learn the social features of the high class. The use of insults revolves around the inferior place of Eliza and her disgusting accent which makes her in the list of animals not human beings in the eyes of Mr. Higgins as the following statement claim **“HIGGINS It's almost irresistible. She's so deliciously low—sohorribly dirty” (2005 : 32).**

Another important point that the researcher comes across is that gender inequality is also present in the novel. Higgins tries always to show his superiority over Eliza representing the view that men create the social status of women and direct their lives and future. For this reason he takes the challenge to teach Eliza thinking that he will win and she will not learn Received Pronunciation.

Furthermore, Shaw tries to show that swearing and insulting is a disgusting habit that the high class are required to avoid in their daily speech. They have to look after their language use and behaviours because they represent the high class with its prestige and social class as shown in the following dialogue between Mrs. Pearce and Mr. Higgins:

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MRS. PEARCE No, sir: you're not at all particular when you've mislaid anything or when you get a little impatient. Now it doesn't matter before me: I'm used to it. But you really must not swear before the girl. **HIGGINS**. I swear! I never swear. I detest the habit.

What the devil do you mean?

MRS. PEARCE That's what I mean, sir. You swear a great deal too much. I don't mind your damning and blasting, and what the devil and where the devil and who the devil—

(2005 : 43)

In fact, most of the insults found in the play revolve around Eliza, her dialect, accent, and ways of behaviour. Hence, the following table presents some insults employed between characters in the play to test the frequency of use depending on their gender:

Males	Words	Pages	Males	Words	Pages
HIGGINS	Liar	21	MRS. PEARCE	wicked	36
	Horribly	32			
	Dirt	32			
	Monkey				
	Wicked girl	35			
	Damned	56			
	silly				
Idiots	63				
Tosh	93				
MR. DOOLITTLE	Blooming monkey	51	Eliza	Silly	56
	It's a life dog	54			
			MRS. HIGGINS	So silly	64

Table 3. 24. Gender Differences in Using Insults

According to the above findings, the use of insults is few in the play except for some expressions uttered by Mr. Higgins, Mrs. Pearce and Mr. Doolittle while Eliza

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tends to repeat them in order to defend herself. The results also prove that Mr. Higgins employs them in purpose to humiliate Eliza because she is a female belonging to the lower class and speaks a disgusting dialect.

3. 5-Gender Differences Reflected in *Pygmalion*'s Central Themes

Shaw has given eminent importance to the themes of his time, especially topics that have a link with the status of women in society. Indeed, Shaw attempts to show that females have equal rights as men to be educated, to have a job, and decide their partners in marriage. The following titles will show the status of women as far as education, religion; marriage and socio-cultural background are concerned.

3.5.1- Education

Unlike in Tom Jones, education was not the central subject because it was available for both sexes from the high class but not for the lower one, for the poor people were employed to serve the rich. Additionally, Shaw shows that females can learn languages which were banned during the seventeenth century but are not allowed to learn Greek or Latin during Fielding period of time, however they are allowed in Shaw's era. In fact, they tend to learn French which was recognized as a prestigious language that should be taught for both males and females.

Another important point that Shaw targets throughout his play is that some academicians like Mr. Higgins turn their attention towards studying phonetics ,hence the differences between the high and low varieties i.e., Standard English and Cockney dialect which is spoken by the lower class as it is demonstrated in the following passage from the play:

All academic dignitaries and persons in general who thought more Greek than of phonetics. (2005 : 04)
Of the later generations of phoneticians I know little. Among them towers the Poet Laureate, to whom perhaps Higgins may owe his Miltonic sympathies. (2005 : 6)

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The birth of phonetics has started during Shaw's era because specialists in prescriptive linguistics started to show their interest in exploring language in relation to social class differences. It has not started as a field of research, but just a hobby of some educationalists whose purpose was to write grammar books for Standard English. In this sense, Mr. Higgins explains his view as follows:

The Note Taker: Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his rogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

(2005 : 19)

Shaw attempts to show that those who are not educated tend to speak a disgusting language. This language or a part of language belongs to the lower class. In fact, people belonging to this class are distinguished and are not regarded as human beings. Shaw believes that women should utter a prestigious language. This is clear from Higgins' description of Eliza as follows:

A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible; and don't sit there crooning like a bilious pigeon.

(2005 : 20)

Furthermore, Shaw gives an overview on how women are directed to study depending on men's or society's needs. This is apparent when Eliza asks Mr. Higgins to teach her French, but he refuses and tells her that it is preferable to study her own language rather than a foreign language:

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Liza: Oh, I know what's right. A lady friend of mine gets French lessons for eighteenth pence an hour from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.

(2005 : 31)

In the guise of conclusion, one should state that education was of great importance in Victorian era, although there was an inequality between men and women in studying. Females' education was directed by men.

3.5.2- Women's Position in Society through Eliza

Women's position has raised many debates among writers of the nineteenth century literature. For this reason, Shaw addresses the topic in details in his play. In fact, he claims that this position is constrained and influenced by men's domination in society. A good example is women's education. Indeed, it is related with the social status of people in society. This is why the name for Eliza changes from a flower girl into a lady after getting educated. Shaw mentions also females' movement for freedom. This may appear in the story when Eliza decides to live her life and determines her future. Shaw closes his story claiming that women can live a better life out of the male's domination:

I suppose the woman wants to live her own life; and the man wants to live his; and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind. So here I am, a confirmed old bachelor, and likely to remain so.

(2005 : 41)

As far as marriage is concerned, Shaw argues that marriage should be built on true love regardless of other parameters, mainly class, money, and prestige. For this reason, there are barriers that impede the relation between Eliza and Mr. Higgins. She belongs to the lower class, while Higgins wants an educated female belonging to a rich and educated family as the following quote from the play demonstrates:

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MRS. HIGGINS: Do you know what you would do if you really loved me, Henry?

HIGGINS. Ther! What? Marry, I suppose?

Higgins. It's like this. She's a common flower girl. I picked her off the

(2005 : 65)

Shaw tries to show that females learn good behaviour from male and also present a view about their position being under male domination in the Victorian society, although both sexes differ in their mannerism and way of thinking:

LIZA. It's not because you paid for my dresses. I know you are generous to everybody with money. But it was from you that I learnt really nice manners; and that is what makes one a lady, isn't it? You see it was so very difficult for me with the example of Professor Higgins always before me. I was brought up to be just like him, unable to control myself, and using bad language on the slightest provocation. And I should never have known that ladies and men didn't behave like that if you hadn't been there.

(2005 : 111)

Groundless to state that Shaw describes very well the social status of the Victorian society and the position of both males and females in this society in relation to class differences.

3.6-Gender Differences Related to *Tom Jones*' Central Themes

Women's position in both family and society starts with Fielding's works, although their status was limited to marriage and taking care after their husbands and children. Hence, Fielding provides a lengthy account of women's representation in eighteenth century England, where their rights for education, work, and marriage were guided by their parents and husbands. To this end, the research seeks to analyze how women are represented in English society through Fielding's eyes:

3.6.1-Education

Unlike Shaw's time, education was not devoted to women. Females were not educated in this society unless they belong to rich families. However, their education was limited to certain specialties only, for instance, learning Greek and Latin was

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forbidden for women. Fielding gives an example of the servant in the story that belongs to the lower class; therefore, she has to work instead of studying. As she serves her master, he decides to teach her. This statement is proved through the following passage from the novel as follows:

Jenny Jones was a poor young girl from the village who had lived as a servant with a schoolmaster and his wife for several years. She had a quick mind and a desire to learn, so the schoolmaster had helped to educate her. Jenny became proud of her learning, and when she returned to the village she behaved in a superior way, which her neighbours hated.

(1999 : 03)

In fact education was devoted to men to gain a prominent position in society, while women were obliged to read only to teach their children literature and religion. They cannot learn to get work like men. Besides, women's language and behaviour are controlled by the society, for this reason they have to read books to get knowledge on culture and politeness. In the following passage, Fielding gives an overview about Miss Bridget as follows:

Miss Bridget had read many books about religion, and she often talked to the captain on this subject. Her conversation was so pure, her looks so wise and her manner so serious that she seemed like a saint.

(1999 : 05)

Fielding has shown that even men were also interested in learning things about religion or studying to join the army during the war. Fielding gives also an example of Mr. Allworthy, who is an educated man, and tends to receive men to study at his house. In the following passages, Fielding gives a description of gender differences in education:

Mr. Allworthy's house and his heart were open to all men, but particularly to men of learning. (1999 : 04)

Though he had not had the advantage of a good education, he had made up for this through wide reading and conversation. Well-educated men were always welcome at his table [...] One guest of

this kind was Captain Blifil. This gentleman was about thirty-five years of age. After a good education he had joined the king's army, but recently he had left the army and had come to Somerset to live a quiet country life. He liked to study the Bible.

(1999 : 05)

To wrap it up, the eighteenth century England does not give much importance to women's education. If they are educated, it is done for purpose because they have to look after their children's behaviour and learning.

3.6.2- Marriage

Marriage is the central theme of the novel that Fielding wants to expand equality between men and women. Fielding tries to show that marriage should be based on real love and equality in rights and duties between males and females. He does not support a marriage based on fortune, prestige, and money. This is explained through Mr. Allworthy's point of view as follows:

Mr. Allworthy did not object to the marriage.'My sister is many years younger than me,' he thought, 'but she is old enough to make her own decisions. He is a gentleman, and though he is not perhaps her equal in fortune, he is a man of sense and honour, and I have nothing against him. I do not doubt that they love each other, and love is the best basis for marriage.'

(1999 : 05)

Fielding attempts to show that it is difficult for women to marry again when they become widows; they have to look after their children as the case of Mrs. Blifil who has a son and gets many opportunities for marriage, but she refuses. Hence, she has to stay alone to look after her son:

Mrs. Blifil, now many years widowed, liked them both. She enjoyed the conversation of Mr. Thwackum, and admired the good looks of Mr. Square. Both men had their eye on the possibility of marrying her, and so they hated each other. But there was one point on which they agreed. In order to please the widow, they both took every opportunity to show her that they preferred her son. Poor Tom therefore suffered many more beatings than young Master Blifil.

(1999 : 10)

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Marriage for women of the high class was based on money and fortune; therefore, it was obligatory. This was the Case of Sophia when her father forced her to marry a rich man (Mr. Western) who will give her respect, honour, and prestige in society, while Tom who belongs to the lower class will offer her nothing. The following passage explains Fielding's view and how he gives a real panoramic picture about women and marriage in eighteenth century England:

He knew that Sophia's father had a violent affection for his daughter, and wanted the best marriage for her. He also knew that fortune, not friendship, would guide Mr. Western to a husband for Sophia.

(1999 : 20)

When Sophia takes her decision to marry Tom, her father decides to punish her. He claims that there is no existence for love in marriage. He even wants to punish her severely to sending her naked without mercy. Although Sophia discusses the status of Tom and gives a description that any woman dreams to find in a man, her father does not accept her to marry a poor man:

'What!' cried Western. 'In love without telling me? I'll punish her. I'll send her away, naked, without a penny!' (1999 : 28)

'It's true,' said Sophia. 'He is perfect. So brave, and yet so gentle. So kind, so clever, and so handsome. What does it matter that he is poor?'

(1999 : 30)

In short, women's lives and marriage were restricted and directed by men. Marriage had an important place in eighteenth century England, but it was directed by some parameters that the society creates. It was not based on love but rather on fortune and wealth.

3.7- Conclusion

This chapter is an attempt to present and analyze the data selected from *Tom Jones* and *Pygmalion*. The data analysis concentrate on pragmatic representation and a sociolinguistic investigation of some gendered features found in both novels. Rightly, the previous findings will be taken as a guide in order to compare the English society in different periods of time from the standpoint of two different writers, namely, Fielding and Shaw. Additionally, comparing the gender representation in both novels is a hard task because many parameters are taken into consideration such as gender differences including distinct social classes, similar culture but with different opinions about the position of women in society. Therefore, this chapter was practical in its content because it gives a detailed analysis of gender differences at different scales with the help of a feminist interpretation of the status of women in both family and society via criticizing men's domination and women's right for education, love, and marriage.

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4.1. Introduction

At the outset, the study of gender differences in literary discourse has attracted scholarly interests in fields of sociolinguistics and literature. Although these two fields have distinct interests and goals, they succeed in building many approaches that explore gendered features in literary pieces hence showing the artistic and the linguistic beauty of literary texts. This chapter attempts to compare the gendered features found in “*Tom Jones*” and “*Pygmalion*” in the hope to find out some characteristics in terms of the socio-cultural background of the societies at hand and the position of both males and females in relation to the societies’ norms as well. Besides, it tends to explain differences in using discourse markers, topics being discussed, the attitudes towards swear words, and polite forms, so that to interpret the discourse being employed by characters in the same society but in different periods of time.

This chapter also tends to give a detailed description of the speech community in both *Tom Jones* and *Pygmalion*. Therefore provides an exploration of the main cultural components that influence the subject of gender, in the hope to help determine differences on the features employed among men and women in relation to certain subjects, mainly marriage and education.

To this end, *Tom Jones and Pygmalion* provide raw materials and a fertile soil to analyze linguistic features found in male and female characters’ conversations. In this sense, the researcher has taken into account the characters’ gender, attitudes and socio-cultural background. In fact, studying the cultural background of a given story is of eminent importance because it provides an image about the socio-cultural background of the societies at hand.

4.2- Sociolinguistic Aspects of Gendered Language in *Tom Jones* and *Pygmalion*

Gender and social class differences are not solely the elements on which the study of literary discourse hinges upon, de facto a whole chemistry of ingredients that embraces the social attitudes of the characters, social class, age and gender is required.

This can reveal that literary discourse can also be examined from a sociolinguistic standpoint, although the focus is made on the artistic nature of the literary text putting aside that its language structure which plays a paramount role in understanding the socio-cultural background of societies in a given period of time.

In this vein, the characters being selected for the current study have different socio-cultural and educational backgrounds, different social classes, ages, distinct genders and attitudes displaced towards the subjects presented by Fielding and Shaw. All these features represent an artistic image about how both authors combine these components to build their characters' identities and genders.

4.2.1- Gender

This research work deals with gender considered a basic and constant element, and other variables; age, the social-cultural background, and social class. The main elements that are taken into consideration with regard to the sample are gender and class differences. In terms of sample; the literary texts, it reveals that there is a variation between characters in age, more simply put, most characters are males compared to females in both literary works. Thus, these characters vary between growing and grownups; a batch of elements that may help explore the difference between male and female characters pertaining to speech and topics used to discuss.

Of further importance of this analysis is the exclusion of age variable and put emphasis on gender and social class differences. This is because these two variables direct and affect the use of language as well as help in mapping the social background and affect the concept of gender itself.

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The chief concern behind selecting gender and social class variables is to show their impact on language use between characters. The main point is to explore the differences between males and females and how social class determines and directs the speech of characters. In fact, Shaw concentrates on the point that language is influenced by class differences. While Eliza employs a dialectal form of Standard English, Mr. Higgins speaks a very prestigious form of English. In his turn, Fielding does not concentrate on language use but rather on the marriage in relation to social class.

4.2.1.1- Gender Speech Repertoire in *Tom Jones*

As it has been mentioned before, Fielding is not really concerned with language differences between characters, but he rather concentrates on their attitudes and stereotypes towards certain topics pertaining to male dominance and social class differences. In terms of the researcher, his focus will be put on the main characters' conversations starting with Mr. Western, Sophia, Tom, Mrs. Western and Mr. Allworthy. As it is demonstrated in the third chapter Mr. Allworthy represents the educated and noble people of the high class with their prestige and conservative nature. In contrast, Mr. Western mirrors impolite sort of people who neither respect themselves nor the others. This may appear in his speech and overuse of swear words:

**Mr. Western. 'Neighbour,' he cried, as he entered the room.
'All this time we have been afraid of a young bastard and now
there is the devil of a lord, who may be a bastard too for all I care.
But he will never have my daughter!'**

(Tom Jones: 78)

Although Mr. Western employs swear words, he does not resort towards using dialect form, for he represents the speech of the rich class. Throughout the analyses of Mr. Western's speech, the researcher noticed that he does not resort towards politeness in speech although he reflects the conservative nature of the rich society.

In contrast to Mr. Western's characterization, Tom evokes an image about the lower class individuals and as well as their way in learning how to respect each other

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in conversations. Although being in embarrassing situations that push him to use swearing and insults.

Most importantly, the researcher found that male characters in the novel tend to use more discourse markers in their conversations compared to female characters. Indeed, the use of these features is restricted to Sophia, her aunt Mrs. Western and Mrs. Pearce.

More importantly, the analysis of *Tom Jones* reveals that male characters tend to employ more discourse markers compared to females. The most employed discourse markers are interjections, general and phrasal discourse markers. The analysis proves that both genders employ them, while women prefer to utilize standard forms such as 'very' instead of 'so'. As far as interjections are concerned, the findings demonstrate that they are not linked to gender but rather to class differences. A good example is the use of 'oh' and 'ah'. The former is found mostly in the speech of the high class, whereas the latter is utilized in dialect use between people of the lower class. Additionally, although Mrs. Western represents a lady of the upper class, she is characterised by a trivial speech. The following example where interjections are employed is a good demonstration of the point:

'Aha,' said Mrs. Western, after he had gone. (Tom Jones: 17)

'Ah, child, your cheeks are quite pink. (Tom Jones: 29)

Another point that should be mentioned is that Fielding shows the interest of males in studying other languages like French, while both sexes are forbidden from learning Latin or Greek. Hence, they are punished if it is proved that they study some of these languages. This is the case of Mr. Barber who loses his part of fortune:

'I never hurry' said the barber. 'Festina lente, I say.'

'You speak Latin,' said Tom. 'You are a man of learning!'

'A poor one, sir,' said the barber. 'Indeed, learning has ruined me. My father wanted me to be a dancing teacher but instead of learning to dance I learned to read Latin. He hated me for that, and left all his

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money to my brothers.'

(Tom Jones: 40)

Gender speech repertoire is also an additional point which can include differences in the topics being discussed. A deeper look on the novel reveals that marriage is the mostly discussed topic between both male and female characters as it is demonstrated in the third chapter. In fact, the topic is linked to fortune and prestige in the part of Mr. Western, Mrs. Western and Mr. Blifil, while other characters like Sophia, Tom, Mr. Allworthy and Mrs. Pearce link it to love. Therefore, marriage, love, and fortune are regarded as the main topics being discussed and disagreed upon by both male and female characters.

Male characters differ largely from females; another point extracted from analysis. They are built to show male domination and authority over females. They are given the picture of the most knowledgeable men who represent the eighteenth British society. In terms of female characters, they are represented as wise and patient. While Mr. Higgins reflects male's domination and superiority, his daughter Mrs. Westerns gives an overview about wisdom by advising Sophia to accept her father's decision and continue to see Tom. Besides, Fielding shows that women in the novel work sometimes as the solvers of problems. A good example is when Mr. Allworthy and Jenny Jones discuss the status of Tom and his anonymous parents. She refuses to reveal the names of Tom's real parents, henceforth accepting Mr. Allworthy's punishment by being discarded from the county, so that to leave Bridget to take care after her child. Hence, Fielding endeavours to show the wisdom of women and its importance in the lives of both men and society. This is obvious when Mrs. Western supports Sophia's point in order to let her know the reality behind loving and marrying a man belonging to the lower class and is the result of an illegal relationship compared to the harsh way of Mr. Western who obliges her to marry Mr. Blifil, therefore driving her to escape from the house as the following words demonstrate:

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Would any man in his senses have provoked a daughter by such threats as these? How often have I told you, that English women are not to be treated like Ciraccian slaves. We have the protection of the world: WE are to be won by gentle means only, and not to be hectored, and bullied, and beat into compliance [...] Brother, you have a roughness in your manner which no woman but myself would bear. I do not wonder my niece was frightened and terrified into taking this measure; and to speak honestly, I think my niece will be justified to the world for what she hath done.

(Tom Jones:76)

According to the above statement, Fielding divulges that eighteenth century men are authoritative and harsh in dealing with females' freedom and lives, while women like Mrs. Western are wise and intelligent in dealing with social problems. In her view men should listen to females' desires before taking any decision. Indeed, Fielding includes this passage in purpose because he wants to prove that women have the same value like men and can take decisions, be righteous, and guide the society.

Another comparison is between Tom and Sophia. Both persons reflect a side from the society, a side which definitely represents the opposite. Tom gives an overview on the lower class, its component, and Sophia's representation of the upper class with its distinct features. Tom represents a hero with lack of imprudence and chastity due to his origin in the eyes of Mr. Western and others, while Sophia reflects a heroine with a special character. Fielding's attempt is to reveal that there is no way to compare a lady from the upper class to a man who is the result of an illegal relation. In the end, Fielding notes that Tom has been influenced positively with the character of Sophia as it is revealed in the following statement:

Whatever in the nature of Jones had a tendency to vice, has been corrected by continual conversation with this good man, and by his union with the lovely and virtuous Sophia. He hath also, by reflexion on his past follies, acquired a discretion and prudence

very uncommon in one of his lively parts.

(Tom Jones: 79)

Another important point that should be also discussed is the resistance and revolt of females in the eighteenth century, where women have to escape the parental authority when they are obliged to marry someone. This coerces her father to keep her in a room until her wedding with Mr. Blifil. Hence, Fielding attempts to reveal that women in the eighteenth century try to control their own life. According to London (1987: 325), Sophia tests her father's authority, power, and property. She maintains that "**the structure of authority [...] arose from property**", i.e., Fielding questions two subjects of paramount importance in British society in his time that are women and property. This means that females are regarded as men's property and have no right to decide their own.

From the above analysis, it can be understandable that Fielding was not in favour of women or wanted to make men inferior, but he rather tried to describe the positive sides of both sexes and how they need each other to build a relation and correct relationship. Hence, through Sophia's love, passion, and good characters, Tom has corrected his behaviour, i.e., no one is inferior or superior; their relation is built on equality.

4.2.1.2- Gender Speech Repertoire in *Pygmalion*

In *Pygmalion*, Shaw seems to give much importance to women's rights, position, and equality in society compared to men. This is palpable in many passages in the play. Hence, he demonstrates a feminist revolt against the status of females in society where there is a total domination for men in everything in deciding their marriage, education, and social status. As a matter of fact, Eliza finds herself defending her right firstly, as a human being after Mr. Higgins hurts her feeling about her origin and belonging to the lower class. Indeed, Mr. Higgins takes a challenge to learn nothing and return to the gutter, her real place as the following statement from the play demonstrates:

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You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid of shop assistant, which requires better English.

(Pygmalion: Act I)

Shaw tries to show that men are always having a view about an ideal woman in their minds. Accordingly, they are always comparing females to that ideal picture. This is the case of Mr. Higgins who always compares women to his mother. In his view, his mother is the perfect woman. Consequently, he develops negative attitudes towards females in general. In this sense, Higgins forces Eliza to become a typical Victorian lady by teaching her to behave and speak as a woman from the upper class, so that she can realize her dreams to work in a flower shop, and then marrying a rich handsome man like Freddy, and staying at home following Victorian ideals of womanhood. Therefore, Shaw reveals some facts about Victorian ideal like their insistence of appearance and language prestige:

MRS. HIGGINS. Well, don't you want to be clean and sweet and decent like a lady? You know you can't be a nice girl inside if you're a dirty slut outside. I want to change you from a frowzy slut to a clean respectable girl fit to sit with the gentlemen in the study.

(Pygmalion: Act I)

After Eliza gets pregnant, she breaks Higgins' view about a lady working in a flower shop and, hence realizes Shaw's theory about the place of women is at home doing household, looking after their children and husbands. Shaw lets the story opened to the readers to draw a conclusion about Eliza's story because he has already given some clues to them about the status of women in Victorian ideals.

One more point that should be added is that Shaw attempts to exhibit that gender differences in the Victorian ideal are linked to social class differences, and the status of both males and females. This is perceptible in the characters of his hero and

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heroine. They differ not only in their belonging and the way they communicate. Women in the play try to be friends of men in order to change the competitive relation to an equal one. This disturbs Mr. Higgins who believes that males are superior. Thus Eliza wants to realize solidarity while Higgins strives to keep and preserve the superiority of men as it is shown in the following statement:

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: 136)

In this passage, Eliza attempts to display her solidarity, passion, and intimacy by revealing her powerless status using negative adjectives to describe herself while she employs positive adjectives to reveal men's superiority and position, and attempts to search for a common or a shared goal between them 'we were pleasant together'.

Shaw also comes across the view that men in Victorian England seek to be persuasive in order to put women under their domination. This idea is revealed through Higgins' and Pickering's agreement to do an experiment. In his turn, Higgins takes the challenge that the girl will not succeed:

The English have no respect of 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: 05)

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Furthermore, Shaw deals also with the relation between language and society by giving an image to the reader in his protagonists Eliza and Higgins. Besides, men preference for power and domination in Victorian England drive them to look for plans to control women. When Eliza decides not to stay in Higgins' house and takes the decision to marry Freddy, Higgins does not like her decision. This means that he wants to control Eliza to remain dependent on him. Thereby, Higgins is identified as the doer or the dominant and Eliza as the goal who will confirm male' superiority and female's inferiority:

HIGGINS: Why, this is the girl I *jotted down* last night. (Pygmalion: 37).

HIGGINS: I'll take her and pass her off as anything. (Pygmalion: 41)

HIGGINS: I picked her off the kerbstone. (Pygmalion: 71)

HIGGINS: I've taught her to speak properly. (Pygmalion: 71)

This passage shows that men of the Victorian society are dominated and women are just tools to realize that. Another important feature that distinguishes males from females in the play is the use of action verbs, i.e., male characters like Higgins tend to utilize more action verbs to show their superiority and domination:

HIGGINS: [*heartily*] Why, because it was my job. [He *did* it because it was

his job], (Pygmalion, 134)

HIGGINS: I go my way and *do* my work without caring two-pence what happens to either of us. (Pygmalion, 134)

HIGGINS: [*arrogant*] I *can do* without anybody. I have my own soul: my own spark of divine fire. (Pygmalion, 133)

Higgins focuses on Eliza's total transformation, i.e., not only in the language she speaks but also in the way she thinks and behaves. He also insists in social class transformation by advising Eliza to marry a man of fortune and power in society when she states that she will marry a man with no money.

In the guise of conclusion, Shaw has given a real picture about gender roles and differences in Victorian England through the relation between Eliza and Mr. Higgins.

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The latter is working as an actor, a dominator, and a powerful man who wants to direct the lives of women around him, while the former reflects an image about feminist revolt and research for equality, solidarity, and intimacy in building her relation with a man. These differences are perceptible in language use, gender roles in the play, and social class's distinctions that widen the gap between both genders.

Before moving further in analysis, one should note that the concept of gender as a sociolinguistic variable is deeply interrelated with other features including age and social class. In this regard, gender roles are deeply linked to social class differences and parameters especially the researcher is dealing with societies of the eighteenth and nineteenth centuries where class differences direct gender position and status.

4.2.2- Class Differences

This title is also of a great importance and can be also called social scale or social class. Of course, one cannot study gender differences in a society where every status is deeply connected with class. Therefore, the comparison will rely on scales, i.e. the upper and the lower classes which represent the rich and the poor in *Tom Jones* and the rich well educated with the poor illiterate in *Pygmalion*. In other words, the term differences and scale can work together in the current research work. Upper class means the use of Standard English, prestige and power, while the lower class is intertwined with poverty, the use of swearing and insults and dialectal form of English as the case of *Pygmalion*.

4.2.2.1- Social Differences in *Tom Jones*

The analysis reveals that Tom Jones is a typical character of the eighteenth century laws in English and represents the hatred of the society against those who come from an illegal relation. Tom Jones gives an image about the sufferance of those children who come to light due to a mistake and suffer from the severe laws of the society. In fact, the laws against those who engage themselves in illegal relations were harsh, accordingly their children should be killed whether they belong to the lower or the upper class and their parents should be put in jail. The following passage from the novel demonstrates the following:

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Mr. Supple, I believe, lady, you saw a young woman at church yesterday, wearing one of your own dresses. After you left, this dress caused a terrible battle. This morning the young woman in question was called to explain the matter to Mr. Allworthy. When she appeared, everyone could see that she will soon give birth to a bastard. As she refused to name the father, she will be sent to prison.

(Tom Jones: 17)

Indeed, committing this sin was regarded as the most unforgivable act that puts the person in a state of punishment by the church and the law while the child will carry his life with the results of this sin as the case of Tom. Besides, they related the committing of this sin to the lower class people, for they did not receive any good upbringing. For this reason, Mr. Allworthy guesses that Tom is the illegal son of his servant Jenny Jones. Moreover, people will accuse the illegal child of any illegal relation in the future as the case of Tom who is accused of having a bastard:

'Aha,' said Western, after he had gone. 'I see, I see! Tom is certainly the father of this bastard.'

'I should be very sorry if that is true,' said Supple.

'Why sorry?' cried Western. 'Haven't you been the father of any bastards yourself? You must have been lucky, then.'

'I am sure you joke, Mr. Western,' replied the priest. 'And I hope you are wrong about the young gentleman. He is a little wild, perhaps, but a good young man. I would not like to see him lose the good opinion of Mr. Allworthy'.

(Tom Jones: 17)

Although Tom grows up people do not forget his origin; a child of an illegal relation, accordingly Jenny Jones hides the secret of the real mother. This is because Jenny Jones belongs to the lower class and doing a sin does not disturb her. In contrast, it will be a great problem if Bridget declares that the child is her own from an illegal relation because this will ruin the family's name and prestige in the society.

Most importantly, class differences are also linked to fortune and money. This is the case of Mr. Western who wants to arrange a marriage to his daughter built on

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money and prestige in society when he thinks about connecting his property with Mr. Allworthy's own because he believes that Mr. Blifil will take all the property of Mr. Allworthy. Thus, the marriage is arranged depending on the father's interests rather on the daughter's own choice:

Mr. Western. 'That would make a difference,' agreed Western. 'If she loves the man I would choose she may love who she pleases.'
'By God,' said Western. 'You're right. And I am very pleased. I knew Sophy would not fall in love to make me angry. No one would be better than Blifil, for our two properties lie side by side as if they were married, and it would be a great pity to separate them. What should I do?'
'You should propose the marriage to Mr. Allworthy'

(Tom Jones: 28)

Another important feature that characterizes the society of Fielding's time is that women have no right to love men before marriage since they have to stay virgin until their wedding's day; they can have love after engaging in a marital relationship as shown in the following passage by Mrs. Western:

Mrs. Western 'No, no, Sophy' said Mrs. Western. 'To protect you from dishonour there is not a moment to lose. When you are a wife you may love whom you wish, but not before.'

(Tom Jones: 31)

What can be grasped from the above quote is that the harsh decision of the parents, mainly the father can drive the woman to commit a sin or adultery as the case of Sophia whose father obliges her to marry Blifil and whose aunt advises her to love the man whom she prefers after marriage not before.

Although Sophia protests against her father's decision of marrying her to a silly man because of his fortune, he sticks to his decision. Sophia declares her hatred to Blifil and states that the marriage is like death or suicide for her but this does not change in her father's decision as it is stated in the following line:

Mr. Western 'Come, come, no tears,' said Mr. Western that afternoon. 'Are you crying because I am going to marry you to the man you love? Your mother was the same, but she soon stopped after we were married.'

Sophia 'Oh, sir,' continued Sophia. 'I cannot live with Mr. Blifil. To force me to marry him would be to kill me.'

'Oh, sir,' answered she. 'Such a marriage is worse than death. I hate him more than I can say.' (Tom Jones: 31)

Mr. Western 'You will marry him,' shouted Western. 'And if you don't, I'll not give you a single penny. If I saw you starving in the street I would not give you a piece of bread!'

(Tom Jones: 32)

Hence, the marriage of Mr. Blifil for Sophia is like death, although Mr. Blifil is a very rich man and belongs to a well-known family in England. Sophia, in her turn, chooses to stick to her principle, despite her father threatening; to be cast away rudely. In this regard, one can conclude that social differences in *Tom Jones* are linked to the upper class standards and norms that women have no right to decide their future or select their partners. They cannot engage in an illegal relation or marry someone from the lower class or a man of an illegal relation whether he is rich or not because they believe in the idea of 'pure blood'.

4.2.2.2- Social Class in *Pygmalion*

There was a belief during Shaw's era that a person cannot shift from one class into another. This idea was challenged by Shaw when he cites the personal transformation of Eliza from the lower to the upper class. The idea that he wants to transmit to the reader is that the identity of a person is not determined by his birth or belonging to a rich family but rather by his believes, i.e., he can achieve a social change if he regards his own capacity.

Eliza Doolittle represents the lower class because of her bad conditions. Shaw believes that people can improve their social status and change their character as well. In this regard, Eliza ameliorates her social status from a flower girl; selling flowers in the streets of London, into a lady which represents her own change. In fact, Eliza

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reflects a transformation in manners, behaviours, and language, i.e., she symbolizes a total change in the norms, whereas her father gives an idea about how a man changes from a poor and miserable situation in the lower class into a gentle man in the upper class.

Another point that Shaw tends to reveal for his reader is that although the person masters the language of the upper class, he does not change some characteristics of his ancient personality. This will not change him to a person belonging to the upper class. This is palpable in Mrs. Higgins' sentence after Higgins does the test for Eliza to check her transformation. She states that:

You silly boy, of course she' not presentable. She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her.

(Pygmalion: 51-52)

Although Higgins believes that the girls will not succeed, Eliza takes the challenge and struggles to build her new identity, so that to end with a marriage with Freddy, having a flower shop, and being a lady from the middle or the upper class.

Again one another important point that should be discussed in this context is that the use of a dialect or a standard language is always linked to social class parameters or distinctions. This is clear at the beginning of the play when Shaw hides information about Eliza, but describes her accent and cockney dialect; henceforth, the reader can know that the protagonist belongs to the lower class. Actually, Shaw describes Eliza's cockney accent with more care. He tries to give a picture to his readers about the beauty of cockney dialect. He also shows how Eliza refuses to speak cockney again when Mr. Pickering asks her to shift to her slang while speaking to Mr. Higgins:

I can't. I could have done it once; but now I can't go back to it. Last night, when I was wandering about, a girl spoke to me; and I tried to get back into the old way with her; but it was no use. You told me, you know, that when a child is brought to a foreign

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country, it picks up the language in a few weeks, and forgets its own. Well, I am a child in your country. I have forgotten my own language, and can speak nothing but yours. That's the real break off with the corner of Tottenham Court Road. Leaving Wimpole Street finishes it.

(*Pygmalion*: 80)

From the analysis, one can come to the point that the story marks the transformation in class which has not happened in the English society before. Actually, Eliza does not change her language only, but also all her manners have transformed. This is shown in the party test done by Mr. Higgins. Eliza proves that she behaves in a good manner better than the ladies who belong to the upper class.

Shaw reveals also a fact about the upper class. He states that to be a person from the upper class does not mean to speak and behave like people from that rank but rather to respect the old and the young, the poor and the rich. This character leads Eliza to respect Mr. Pickering from the beginning of the experiment since he treats her as a lady whether she belongs to the lower or upper class.

In the guise of conclusion, it should be noted that Eliza represents a real transformation of class rank through the use of language and behaviour. Firstly, she is a representative of London working class throughout her use of cockney dialect, appearance and occupation; then, she gives an example of a female who challenges the social class structure through learning Standard English and good behaviour of the ladies of the upper class.

A deeper look on these two literary works can tell that gender is linked to other sociolinguistic parameters, mainly social class. Indeed, class feature directs the speakers or the characters in both literary texts, although the focus on *Tom Jones* is on male domination over females in subjects like marriage and fortune, while *Pygmalion* provides a real image to gender roles with regard to language use and class differences. However, these sociolinguistic features do not work without the concept of speech community.

4.2.3. Speech Community

Both characters in the novels are representatives of a speech community. Firstly, *Tom Jones* presents a community regarding class differences, i.e. the heroine belongs to the upper class, while the hero gives an image about the poor who are servants to the rich. In *Pygmalion*, the community involves both classes. The rich speak a standard form of English; in contrast the poor like Eliza and her father employ the low variety of English language.

Both writers intend to expose a representative community through long dialogues and social interaction with different social groups, ages and genders. For instance, in *Pygmalion* Eliza tends to utilize cockney dialect at the beginning of the story to show solidarity and simplicity with Mr. Higgins at his house. For this reason, Freddy is surprised for her accent and finds it funny and not disgusting as the case of Mr. Higgins. He is supposed to be interested in the accent and the dialect used by the lower class individuals.

It is agreed that a speech community refers to a social group who interacts with each other throughout language; or varieties of the same language ,i.e., sometimes the shift is made from the standard language to the dialect and vice versa. A good example is when Eliza interacts with Higgins and Pickering for the first time and then shifts to employ Standard English in all conversations as she starts to acquire the language:

**There's manners f'yer! Tə-oo banches o voylets trod into the mad.
(Pygmalion: Act I)**

**The Flower girl: Ow, eez yə-ooa san, is e? Wal, fewd dan y'de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy atbaht pyin. Will ye-oo py me f'them?
(Pygmalion: Act I)**

Eliza represents the use of cockney dialect very well and employs it to show her belonging to a given speech community which defines members of the lower class, but

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when she starts learning standard language, this marks a shift from one community to another as it is shown in the following statement:

**The Note Taker: you see this creature with her kerbstone English:
The English that will keep her in the gutter to the end of her days.
Well, sir, in three months I could pass that girl off as a duchess at
an ambassador's garden party. I could even get her a place as
lady's maid or shop assistant, which requires better English.**

(Pygmalion, Act I)

As it has already been explained, the play sheds light on the British society by presenting a representative sample of class structure. This means that there is a linguistic variation in language use because the characters demonstrate social differences between themselves because they belong to different social classes. Some of them tend to employ Standard English whereas others prefer Received Pronunciation as the case of Mr. Pickering and Higgins who tend sometimes to employ many substandard. There is also the language of Mrs. And Miss Eynsford Hill who utilize an accent different from that of the Received Pronunciation. On the other side of the speech community, there is the cockney dialect with its distinct accent which is found in working-class inhabitants' language use of London.

Unlike *Pygmalion*, *Tom Jones* presents a speech community which does not give great importance to language use, i.e. the differences between its individuals in terms of employing the standard or the dialectal form of English. A good example is when Mr. Western tends to use provincial dialect rather than Standard English in many situations that his daughter seems never to pick it up. Although Mr. Allworthy and Western belong to the same social class, they differ in language use. The main reason is that Mr. Allworthy is interested in how to become a gentleman by improving his level of education, while Mr. Western is attracted to wealth, prestige and rustic life because he is an archetypal old-fashioned uneducated man; for this reason, he employs a thick accent as it is demonstrated in the following passage from the novel:

‘Come, my lad’, says Western. ‘D’off thy quoad and wash they feace: for att in devilish pickle, I promise thee. Come, come, wash thyself, and *shat go huome* with me; and *we’l zee to vind another quoad*.

(Tom Jones, 17)

A quick look on the quote above reveals that the words in italics are not the emphasis of Mr. Western, but rather from Fielding himself who makes the emphasis to show that Mr. Western tends to employ a dialect different from the language being used by people of the upper class.

From the analysis set above one can confirm that characters of both literary works represent representative of speech community where there is variation in terms of language being employed. In case of *Tom Jones*, it is men from the upper class who tends to speak a variety of English, whereas in *Pygmalion*, it is women through Eliza’s cockney dialect.

4.2.3.1- Social Attitudes

It is agreed that language is a means of communication that represents the social identity of the people who employ it. This is the case of dialect use which is seen as marker of unity and solidarity in *Pygmalion* when Eliza employs it for the first time in order to show her friendship and intimacy with Mr. Higgins. It is also seen as a part of the social identity of the lower-working class in London; hence Eliza was not afraid to employ it in the presence of two gentlemen from the upper class. In contrast, dialect used in *Tom Jones*, especially by Mr. Western does not reflect the social attitudes of the speaker because Mr. Western belongs to the upper class and tends to utilize a form of the standard language found in the speech of the poor people from the lower class.

Admittedly, Eliza displays positive attitudes towards cockney dialect because it is her mother tongue, but she prefers to learn Standard English in order to improve her social status and get a job in a flower shop. On the other side, Mr. Higgins regards the dialect as disgusting; the main reason is that it is spoken by the lower class people who

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are not regarded a part of human being as the following quote from the play demonstrates:

THE NOT TAKER. You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English.

(Pygmalion, 20)

Although Mr. Higgins treats Eliza badly and does not regard her as a human being because she belongs to the lower class, she tends to defend herself and proves that she is a human being and a lady as any woman:

I aint done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb. I am a respectable girl: so help me, I never spoke to him except to ask him to buy a flower off me.

(Pygmalion, 10-11)

He's no right to take away my character. My character is the same to me as any lady.

(Pygmalion, 14)

In fact, the negative attitudes of Mr. Higgins are rooted in the stereotypes developed by the society, especially the upper class individuals towards the lower class people who are seen as savages, illiterate and have no right to live. They represent the working class that is employed to serve the upper class. As a matter of fact, Mr. Higgins displays this negative attitude towards the cockney dialect although he is a phonetician who takes in charge citing the people's speech to list language variation. On the other hand, Mr. Pickering treats Eliza as a human being although he belongs to the upper class. He regards her as a lady because of his positive attitudes towards the equality of people.

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On the other side, Fielding does not concentrate on the society's attitudes towards language use though Mr. Western employs a dialectal variety of Standard English. In fact, he focuses on the negative attitudes towards the issue of marriage and illegal relations:

'No, no,' said Western. 'He will lose nobody's good opinion, and the women will like him better. Ask my daughter here. You have no worse opinion of a young man for giving a girl a bastard, have you, Sophy?'

(*Tom Jones*, 17)

As it is revealed in this quote, all people in the British society of the eighteenth century displaced negative attitudes towards illegal relations. They had also to limit their relation with people who are the result of illegal relation. For this reason, Mr. Western asks his daughter about the consequences of having a bastard.

Another point that should be added about *Tom Jones* is that language is not a problem in the novel, although the eighteenth century society displays negative attitudes towards the use of certain dialects by upper class individuals like the case of provincial dialect. In fact, Fielding did it in purpose by introducing provincial dialect through the character of Mr. Western even though he belongs to the upper class. He tends to employ the voiced initial fricative in words like vurther 'further', zea 'sea', zee 'see', vind 'find and veather 'father'.

As a sum to what precedes, one can come to the conclusion that characters in both *Tom Jones* and *Pygmalion* represent a diverse background of language differences, social structure, and educational knowledge. These differences concerning to social attitudes displaced by the British society in different periods of time help in exploring gender distinction.

4.2.3.2- Social Networks

The researcher has included the notion of social networks in order to deal with groups of people that belong to different social classes. Thereby, one cannot mention

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the notion of social attitudes without exploring the concept of social networks because the focal point of this research work is to investigate language use pertaining to gender roles and class differences.

Describing social network in *Tom Jones* can reveal that it is linked to the concepts of social class, marriage, love, and fortune. Mr. Western, Mrs. Western and Mr. Blifil represent their social group which builds its structure on the point that marriage should be related to prestige, fortune, pure relations, and blood, while the second group which consists of Mr. Allworthy, Sophia, Tom Jones and Jenny Jones concentrates on the educational level and believe that marriage is built on real love and equal relation between two partners.

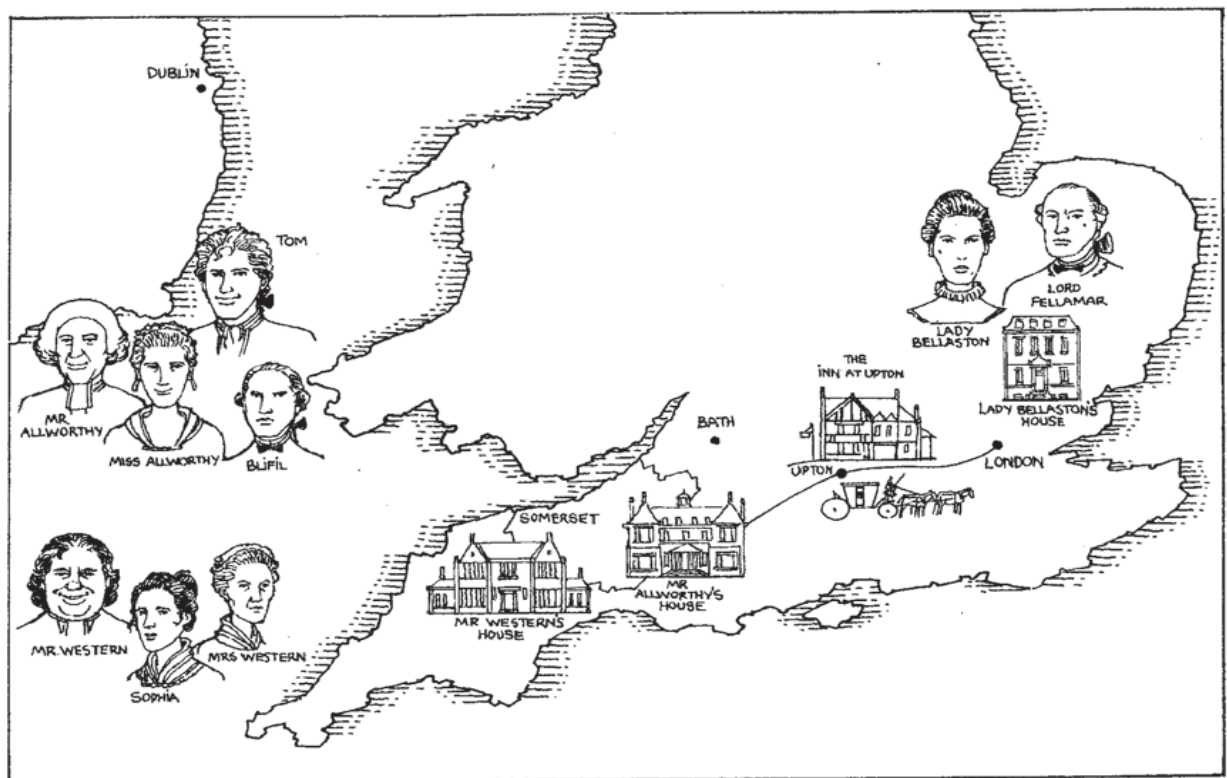
Tables (4.1.) and (4.2.) classify the main characters in both *Tom Jones* and *Pygmalion* according to their gender and social class according to social networks:

Characters	Gender	Social Class	Social Relationship
Mr. Allworthy	Male	Upper class	The master of the servant. A well-educated man
Mr. Western	Male	Upper class	A rich rural man. Sophia's father
Mrs. Western	Female	Upper class	A well-educated lady. Sophia's aunt.
Sophia	Female	Upper class	A very beautiful lady.
Blifil	Male	Upper class	Tom's brother. He is supposed to take everything from his uncle after his death.
Bridget	Female	Upper class	Tom' and Blifil' mother. She hides her illegal relation fearing that her family will lose its place.
Tom	Male	Lower class	The protagonist of the story. He falls in love with Sophia.
Jenny Jones	Female	Lower class	She is Mr. Alworthy's servant.

Table 4.1. Social Networks in *Tom Jones*

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In the novel Fielding attempts to show many aspects of the life of both classes in England during the eighteenth century. Through his detailed description of places and characters, Fielding portrays his view about the people of his time. Actually, he draws a real and vivid picture about London through the countryside, inns, houses and even rooms where the story takes place. In fact, there are many locations for the story including England (mainly Somersetshire, Bristol, Upton and London). Tom Jones grows up in the estate of Mr. Allworthy as the son of his servant. This estate is located in Somerset County in Southwestern England. In this estate, the protagonist lives his infancy and teenage and falls in love with Mr. Western's daughter who belong to the upper class. Mr. Western has also an estate which is near to Mr. Allworthy's estate; therefore, he plans to marry his daughter to Mr. Blifil who also belongs to a rich family and is supposed to take his uncle's fortune after his death. Hence, the first section of the story takes place in a rich county belonging to people from the upper class, while Tom and his mother Jenny Jones are just servants in Mr. Allworthy's house. The following map gives the reader an overview about the two families in Somerset County:



Map 4.1. Mr. Allworthy' and Mr. Western's Families

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The second section of the story takes place along roads, at inns and places between London and Somersetshire, while the last section of the events occurs in London where the protagonist searches for his beloved, fights and goes to prison and gets his freedom. Then he returns to Somersetshire after he meets he beloved Sophia.

The story ends with realizing the truth about the origin of Tom and his real mother. The protagonist finds himself that he belongs to the upper class people all the time. It is the fault of his mother who lets him suffer from class differences and the mistake that she makes. Thus, the story is rather a clash of the social norms about the taboos of the society, i.e., committing an illegal relation. As a matter of fact, social networks focus on characters from both groups taking into account social class parameter in addition to gender where Sophia has no choice to revolt against her father's decision.

The following table demonstrates social networks in *Pygmalion* depending on the characters' social class, status and gender:

Characters	Gender	Social Class	Social Relationship
Mr. Higgins	Male	Upper class	A gentle well-educated man. A phonetician
Mr. Pickering	Male	Upper class	An educated gentleman who studies Indian language Sanskrit. He is also a linguist.
Mrs. Higgins	Female	Upper class	A well-educated, polite lady. She is Mr. Higgins' mother.
Eliza Doolittle	Female	Lower class	A flower girl who wants to improve her social situation by learning Standard Language.
Alfred Doolittle	Male	Lower class	Eliza's father who wants to improve his social status.
Freddy	Male	Middle class	He likes the accent being used

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Eynsford Hill			by Eliza.
Mrs. Eynsford Hill	Female	Middle class	Freddy’s mother who wants to be a part of the upper class.

Table 4.2. Social Networks in *Pygmalion*

The story occurred in London in the nineteenth century in different locations; at Covent Garden, the laboratory of Mr. Higgins and Higgins’ apartment at 27A Wimpole Street. In fact, the social networks meet at Covent Garden for the first time where there is a class clash between Higgins and Eliza. Covent Garden is a large market on London’s West End where all people from different social classes can meet such as Mr. Higgins who represents the upper class, Eynsford-Hills who gives a view about the middle class, while Eliza reflects the ambition of the lower- working class with its cockney dialect.

The social status and occupation are included and stressed in the novel. Of course, the social relationship of the person is of paramount importance in social networks because they represent the individuals’ shared background. A good example is when Mr. Higgins presents himself at the beginning of the story as a phonetician and Mr. Pickering as a linguist as it is demonstrated in the following passage:

THE THE NOTE TAKER. Simply phonetics. The science of speech. That's my profession; also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

(Pygmalion, 19)

THE GENTLEMAN. I am myself a student of Indian dialects; and—

THE NOTE TAKER. Are you? Do you know Colonel Pickering, the author of Spoken Sanscrit?

THE GENTLEMAN. I am Colonel Pickering. Who are you?

THE NOTE TAKER. Henry Higgins, author of Higgins's Universal Alphabet.

(Pygmalion, 20-21)

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What can be deduced from the table above is that Eliza and her father are the only group that represents the social networks of the lower class through their use of the cockney dialect; whereas the remaining characters, especially Mr. Higgins and Pickering reflect an image about the social network of the upper class. On the other hand, Freddy and his mother provide a picture about middle class with the dialect employed by them.

If one has the compare both speech communities in the literary texts under investigation, he will find that the social networks differ largely, although they are taken from the same society but from different periods. The social network in *Tom Jones* seems to depend on the power of the upper class and its social norms, while in *Pygmalion* members of the lower class have taken the challenge to be a part of the upper class social network.

In sum to what has been explained before, exploring gender roles in literary texts depending largely on the nature of the speech community, the social attitudes of its individuals, and their social networks is of eminent importance to examine cultural and social differences, and how they affect the status of both males and females in society. In what follows an account about the cultural differences existing in both communities in the literary works at hand is given.

4.3- Cultural Perspectives in Relation to Gender Roles

As it has already been explained in the first chapter, the study of language use in literary texts concerning gender roles lacks scholarship, despite the manifold theories which are recently developed in the field of literary criticism to study the cultural aspect of the literary text. Actually the cultural aspects of the literary piece of work are of eminent importance to explore the social background of the story regarding the society under investigation; consequently without giving any importance to these aspects, one cannot investigate the use of language related to gender roles from a sociolinguistic point of view. Therefore, the literary text holds between its lines cultural dimensions that should be analyzed with regard to the language being used, gender roles, attitudes and social class differences.

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Furthermore, one can also inform that studying gender roles may help in understanding the cultural components of a given society in a given period of time, through exposing and analyzing the author's point of view which are strengthened and supported by narrating techniques. Henceforth, analyzing the literary discourse with regard to gender roles may decode the authors' message about the issues existing in his society, thus paving the way for both readers and critics to have an overview about the cultural perspectives of the community under investigation.

Admittedly, English literature of the eighteenth and nineteenth centuries has provided a real image about particular issues of the time mainly male's domination, female's position in both society and family, committing adultery, marriage, and its link with certain social parameters in addition to education and its importance both genders and social classes as an essential tool to improve their social status. All these issues have also been explored with regard to language use. In fact, investigating these issues has put these literary texts in the list of realistic works, although their authors suffer from the negative attitudes displaced towards their works. To this end, writers tend to treat all issues such as illegal marriage and class differences. The use of dialect is also of a paramount importance to reveal cultural perspectives of these societies, therefore fulfilling realism and awareness of the social conditions of people. This leads to the spring of pro-feminist movement, especially during the nineteenth century.

In this vein, the researcher concentrates on the cultural components of both societies by shedding light on the structure of its social classes and how these components affect their individuals, and lead to social differences. In this regard, both Fielding and Shaw attempt to pass their message to the readers about the issues existing in the British society in two distinct eras. To this account, these authors provide an image about these cultural perspectives but they differ in the way they handle the subject. Both of them explore gender roles in society; while Fielding concentrates on gender differences by exploring marriage pertaining to social class differences and the societal norms imposed by the society on both sexes, Shaw gives much importance to gender differences in using language with regard to social class parameters. To this effect, the present literary works give different interpretations of

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the cultural perspectives of the British society apropos to the authors' views and attitudes. In what follows a detailed account of the cultural perspectives existing in *Tom Jones* and *Pygmalion* is given.

4.4-Culture and Gender Roles in *Tom Jones*

According to Domingo (2016: 190), Fielding literary works represent a great deal of reality about the cultural components of his society unlike other writers of his time. In his view, Fielding produces a literature that describes the human nature unlike other works which are vulgar and concentrating on how to free human sexuality from the cultural chains and norms of the society of their time. This is better understood from the following statement:

Fielding expands further upon the kind of division offered by the novel, classifying the new genre as “mental Entertainment” and distinguishing his prose fiction from “common and vulgar” works “with which the stalls abound” [...] his work will offer readers a provision of “HUMAN NATURE”, boasting, like advertisements for eighteenth-century sights and shows, of the “prodigious Variety” of his entertainment.

Tom Jones as a realistic work is not used to entertain the reader but to show him some social facts about the socio-cultural background of the British society during the eighteenth century. In fact, the novel expresses the conservative nature of the society and how it applies the social norms and punishes those who do not respect the social traditions of the society. This is clear in some passages from the novel, how the society treats those who commit adultery under the notion of love and deciding their future, especially females. Indeed, both males and females have to stay virgin until their marriage ceremony as it is demonstrated in the following passage:

Mr. Supple. 'I believe, lady, you saw a young woman at church yesterday, wearing one of your own dresses. After you left, this dress caused a terrible battle. This morning the young woman in question was called to explain the matter to Mr. Allworthy. When she appeared, everyone could see that she will soon give birth to a

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bastard. As she refused to name the father, she will be sent to prison.'

'I should be very sorry if that is true,' said Supple.

'Why sorry?' cried Western. 'Haven't you been the father of any bastards yourself? You must have been lucky, then.'

(Tom Jones, 17)

As it is understood from the above statement, committing adultery is seen as the most tabooed issue in the British society. In this sense, both males and females are punished for committing this sinful act. In fact, the child also suffers from what his part does throughout his whole life. He will be excluded from the society and has no rights or duties to be a member and participates in respecting its social norms. For this reason, Mr. Higgins treats his daughter Sophia as an object directed according to his attitudes. He does not stop at this but he tends to put her in a room until she will accept Mr. Blifil as a husband. He also threatens her to be casted away naked without food and peaty:

Mr. Western 'You will marry him,' shouted Western. 'And if you don't, I'll not give you a single penny. If I saw you starving in the street I would not give you a piece of bread!'

(Tom Jones: 32)

As a sum to what is discussed in this title, one can state that Fielding focuses, mainly on describing the conservative nature of the British society and how the individuals are treated if they do not respect these norms and rules. Another point is that female's position in society is directed by her father or husband. She has no right to decide her future, i.e., females are always in the inferior position compared to men, although the laws treat them equally.

4.4.1- Culture and Social Class in *Tom Jones*

Fielding provides a detailed description of both classes and how people from the lower class suffer because they are poor and serving the rich. In fact, Fielding presents the story in an ironic way. He also describes how the poor works in the lands of the rich. He gives a detailed description of the two estates in Somerset where the

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story takes place for the first time. In fact, Fielding does not concentrate on whether people from the upper class focus on education and the use of Standard language, but rather on respecting social norms of the society. This was the concern of most novelists of his time. The main discussed subject is how the rich people become rich and how the poor are humiliated under the domination of the rich. Even the laws are adjusted depending on the interests and benefits of the rich. This is clear when Tom Jones was accused of committing adultery and then a crime. He was put in jail after he was helped by Mrs. Western. In fact, Sophia was forbidden even from reading his messages:

'Miss Western!' her aunt cried. 'I hear you have received a letter! A letter from a murderer! I am disgusted! I shall return you to your father tomorrow morning!'

(Tom Jones: 80)

'By an amazing chance,' she said, 'I know the man you hurt, Mr. Jones, and I promise you that he is not dying. He will also tell the judge that he struck the first blow.'

(Tom Jones: 82)

Fielding tries to show how people from the upper class are always trying to make persons from the lower class guilty because sins and faults are always linked to the lower class individuals because they are not treated as a part of the British society.

Fielding attempts to disorder class parameters by employing provincial dialect in Mr. Western's speech because it is agreed that dialect is used by individuals belonging to the lower class who have no educational background. Indeed, Fielding tries to employ satire and irony in purpose in order to mock the reality of these social classes. His hidden purpose is to reveal to the reader the reality of the British society and that all people are equal, although their social status is not equal. Thereby, Fielding knows very well how to attract the readers' attention towards the status of people in the structure of the British society whether they belong to the high or lower classes.

Additionally, Fielding wants to show his readers the sufferance of females in a society where they are just treated as objects or properties whose lives are directed by

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the parental order on one hand and the society's norms on the other and get treatment if they will have any mistake that ruins that honour since they represent the honour of their families and the conservative nature of the British society. Therefore, women are always put in the inferior place, while men dominate them socially and culturally in both family and society as the following figure reveals:

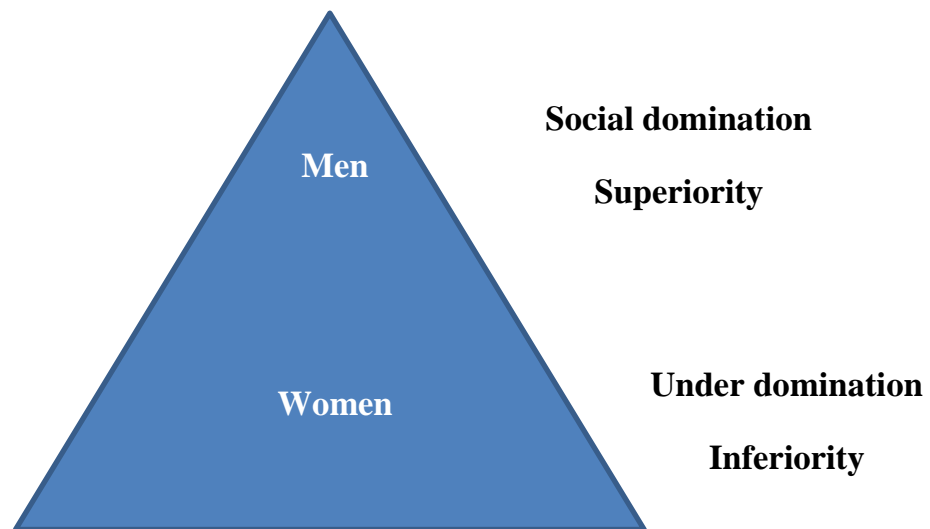


Figure 4.1. Culture and Gender Roles in *Tom Jones*

From what precedes one has to come across the idea that Fielding provides a detailed description of the position of both males' and females' in the British society by shedding light on its cultural structure. He also tends to present gender discrimination through the issue of marriage, love and fortune.

4.5- Culture and Gender Roles in *Pygmalion*

In the same line of thought, Shaw provides a real picture of people in the Victorian society where gender position and role do not change, despite the manifold of waves and literary traditions that seek for the equality between men and women by changing the Victorian ideals and how women are discriminated in both society and family and have no right for education or get a job and compete men economically or socially.

Shaw explores the use of language by painting a real and a vivid picture about the cultural components of the Victorian society. Thereby, he tends to explore language use through varieties of ways. Firstly, he presents a group of well-educated

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men who represent the most knowledgeable class of people who seek to study English language by taking notes about people whether employing a Standard form of English or one of its varieties with their accents. In another part, Shaw presents a group from the society who insists on good behaviour, manners, and language use in the character of Mrs. Higgins. All these people give an idea about the social and cultural components about the upper class henceforth, the Victorian ideals.

Pygmalion displays the connection between language use and social class. A good example is when Eliza comes to Mr. Higgins' house and starts speaking, Mrs. Eynford Hill does not understand, especially with the slang being used. From this action, they realize that the girl belongs to the lower class. Hence, Shaw seeks to reveal that people can change their behaviour, habits of speech; they can transform their social background but not their cultural perspectives. In fact, Eliza will remain a girl who comes from the lower class, although she changes her clothes, behaviour, and language use. Another important aspect, in this respect, is that it has to do with the identity that the person cannot change because it is built on the certain cultural components from their childhood. These components cannot be changed or transformed.

Although Eliza is harshly treated by Higgins and his family particularly, his mother who sees her as a dirty creature who comes and will return to the gutter, Mrs. Eynford Hill supports her thinking, i.e., the use of the slang is fashionable and is a kind of new, intelligent, and sweet talks produced by a group of people to expose their solidarity and attract others' attention. She also thinks that accents, slangs, dialects or standard languages are just talking habits.

The play has also shown that it is the rich who make a language prestigious and fashionable, while the language employed by the lower class is always regarded as disgusting because it expresses their oppression and humiliation, simply because they are poor. As a matter of fact, Shaw discusses the ability when individuals can confront class order and create their own place in another class rigid. This is the case of Eliza who challenges all the social and cultural components of the Victorian society and

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improves her status to become a lady, although Shaw seeks to show that the future of a lady remains under male's domination.

In sum to what has been explained, one can argue that the play deals with the social function of language by questioning gender roles in relation to the cultural perspectives of the Victorian society. The concept language in *Pygmalion* was used in purpose to show the social status as a social power and how this power affects the position of people in society.

Another important point that Shaw tries to expose is that men in their time have no respect for females' feelings. This idea is developed from Shaw's real life when his mother leaves him with his father and takes his sisters to London. For this reason, he develops a sense of hatred therefore his feelings are rigid like stones with regard to women. As a matter of fact, he attempts to reveal his emotions indirectly through his stories as the following passage from the play displays:

Eliza: So you are a motorbus: all bounce and go, and no consideration for anyone.” (*Pygmalion*, 242)

Oh no, I don't think so. Not any feelings that we need bother about. (*Pygmalion*, 180).

In fact, Higgins' treatment of Eliza reflects Shaw's odd view towards women in general. This view affects also his relation with his wife who was not given a real status. This is palpable throughout Higgins and Eliza and how Higgins humiliates her. In his point of view, his mother is the only perfect woman:

Oh, I cant be bothered with young women. My idea of a lovable woman is something as like you as possible.” (*Pygmalion*, 201)

“Eliza: One would think you were my father.

Higgins: If I decide to teach you, I'll be worse than two fathers to you.”
(*Pygmalion*, 176)

Through the characters of Harley Granville Barber and Vedrenne, Higgins attempts to produce plays that favour females revolutionary state to gain their rights in society. He seeks to abolish Victorian cultural ideals concerning the place of females. Thus, he encourages the economic development of women and their independent state from men in the character of Eliza. In his view, women are hunters rather than

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powerless creatures under males' domination. In other words, females are "superwomen with various abilities that are therefore superior to others" (*Pygmalion*, viii).

4.6- Culture and Social Class in *Pygmalion*

Similarly to Fielding, Shaw gives a detailed overview about the different social classes existing in the Victorian society. Unlike *Tom Jones*, *Pygmalion* presents three essential classes mainly, the upper and middle classes in addition to the lower class. Besides, Shaw presents the status of men in society, i.e., they have to go to mines and factories to work, while women have to stay at home to look after their children. This idea is clearly explained in the play. Another view displaced in the story is that the working class people have to work in mines, whereas men from the upper class work as responsible. On the other hand, middle class people work in factories because it needs physical strength. Thereby, women have no place in factories or mines and the idea is generalized and becomes a social and cultural aspect of the Victorian ideals. For this reason, Shaw tries to change the norm via the character of Eliza. In fact, even the name is taken from the queen's name Elizabeth. Of course, he was deeply influenced by the Fabian society and its norms and purposes because it wants to improve the English society and change its structure; for this reason, it takes the question of class differences and gender roles at the center of its deliberation.

Another point that Shaw seeks to show his readers is that culture is an important component for each society's development; accordingly he provides an endeavour to pass his message by improving education because teaching means introducing culture and its elements to the people by learning language, speech manners, and acceptable behaviours.

Obviously, Shaw tackles also the subject of equality between people from different social classes and its place in Victorian society and culture. This idea is probably as old as the notion of social differences. Shaw attempts to draw picture to the lower class' ambition to realize equality through the hidden desire and beliefs of Eliza that all humans are equal regardless of their social class or gender. Although

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Shaw demonstrates that Eliza feels that she is equal to people like Higgins, social habits distinguishing people into classes appear Shaw also maintains that lower class people keep their origin, though they change their linguistic ability and social habits because the latter are controlled by class differences and society's cultural differences. In his view, **“a gulf that separates class from class and soul from soul”** (*Pygmalion*: 58), he attempts to reveal that the improper pronunciation of the language prevents the individual in changing his social status; therefore, he sheds light on three essential components, mainly social stratification, mobility, and linguistic usage, as well as how they are correlated with each other. Therefore, he explains that language use creates a certain social and cultural boundaries between the individuals from different social classes. The following figure presents an image about class differences with regard to culture and language use:

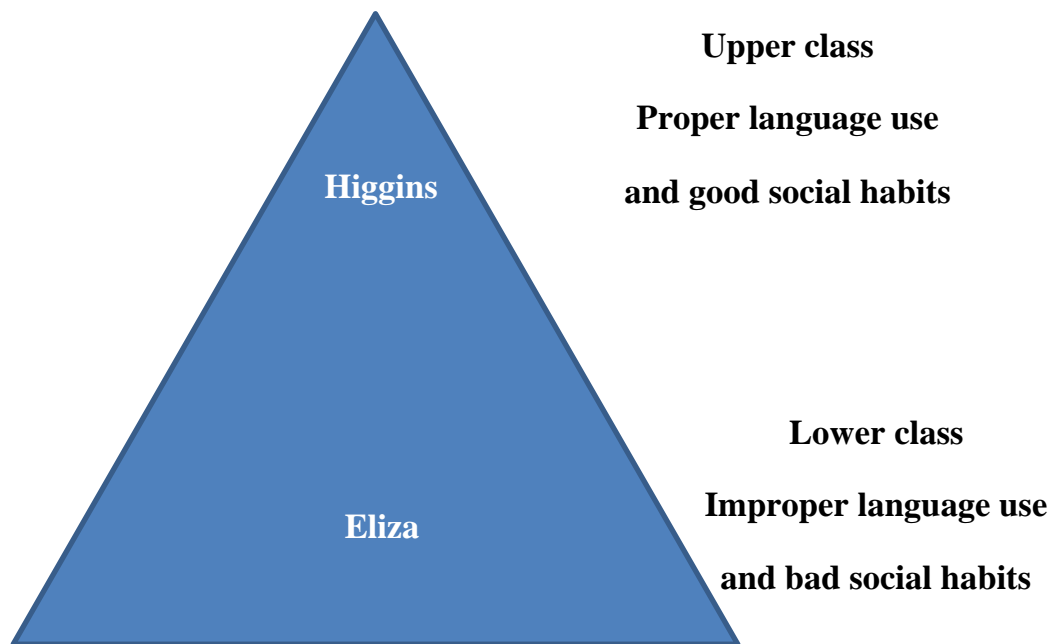


Figure 4.2. Culture and Class in *Pygmalion*

As it is demonstrated in the figure above, the notion of class and culture seems to be intertwined in *Pygmalion* where each one affects the status of the other. Actually, culture is the vehicle of the society and changes the social status of its individuals,

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while in Victorian society; it is related to language and social habits which determine the persons' belonging.

4.7- Comparison of Gender Roles in *Tom Jones* and *Pygmalion*

This research employs the stratified random sampling to collect data from the literary works under consideration as far as gender differences pertaining to language use and cultural differences are concerned depending on the characters' number.

4.7.1- Stratified Sampling Comparison

In *Tom Jones*, six characters out of sixteen represent the lower class. They are working in Mr. Allworthy' or Mr. Western's houses, while the remaining characters belong to the upper class. Besides, nine characters out of thirteen are females and have different status. Some of them are servants like the case of Jenny Jones, in contrast the remaining are ladies who represent the upper class. Moreover, thirteen characters are males and have different position in society. some of them are landowners like Mr. Allworthy and Mr. Western, some work as lawyers, educators or teachers, while other work as servants or famers in Mr. Allworthy' and Mr. Western's houses and lands. As far as language is concerned, Mr. Western is the only one who tends to use a dialectal form of English.

In *Pygmalion*, four characters out of ten belong to the upper class, while six of them represent either the middle or the lower class. Mr. Higgins and Pickering are men of science. Nepommuck is one of his students, while Mrs. Higgins is his mother. Eliza Doolittle and her father Alfred belong to the lower class, whereas Freddy Enysford Hill's mother and sister represent the upper class. However, the number of males and females is equal; there are five males and five females. Eliza and her father are the only ones who speak a dialectal form of English. The following table provides an overview about the characters of both literary works:

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Literary Works	Characters depending on their Social Class			Characters depending on their Gender		Characters depending on their Language Use		Full Characters' Number
	Upper	Middle	Low	Males	Females	Standard	Dialect	
<i>Tom Jones</i>	16	/	6	13	9	21	01	22
<i>Pygmalion</i>	4	3	3	5	5	08	02	10

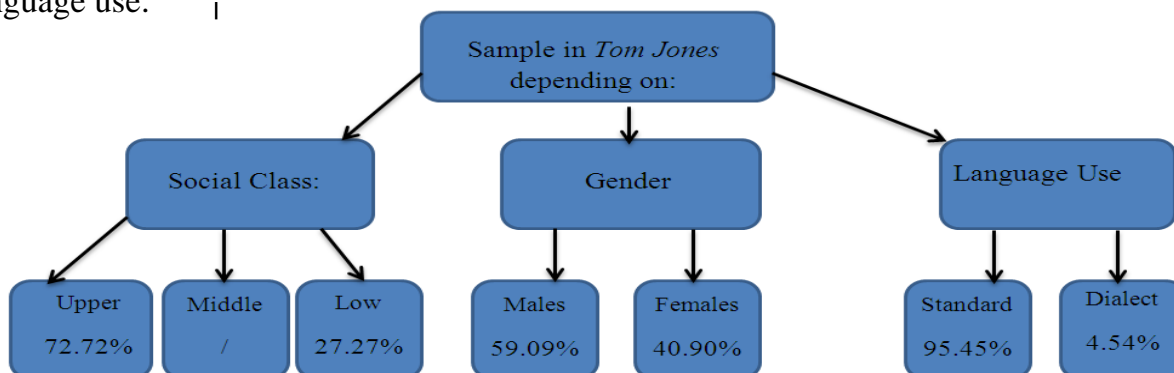
Table 4.3. Sample Size Depending on their Gender, Class and Language

Out of the whole sample, only three characters employ dialect in their daily communication regardless of their gender and social class. Moreover, the number of females is few compared to males in *Tom Jones*; however in *Pygmalion* it is equal. The main reason is that Shaw tends to equalize men and females even in their size. The following table indicates the percentage depending on these social parameters:

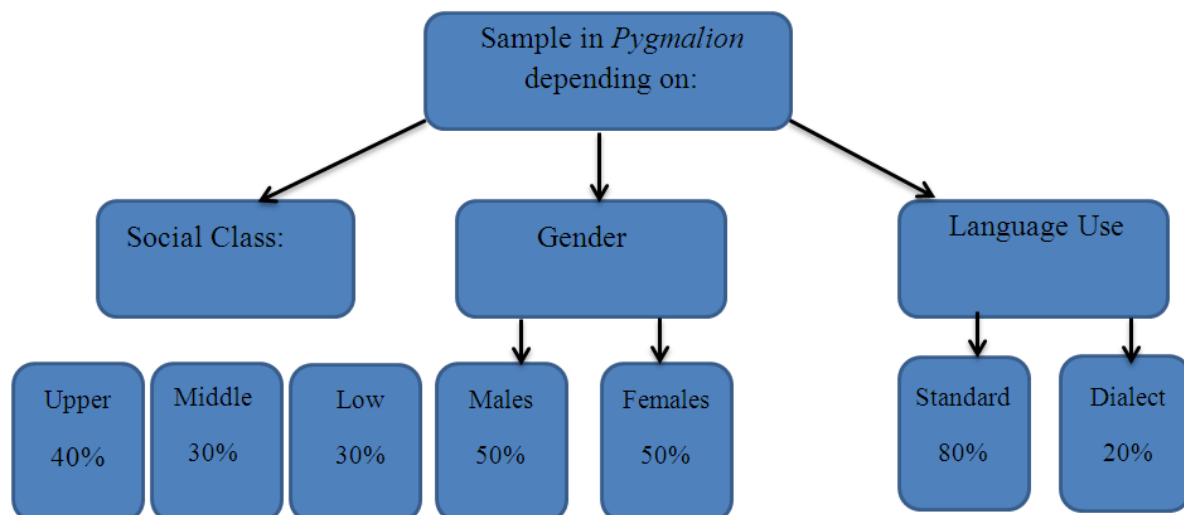
Literary Works	Social Class Percentage			Gender Percentage		Language Percentage	
	Upper	Middle	Low	Males	Females	Standard	Dialect
<i>Tom Jones</i>	72.72 %	/	27.27%	59.09 %	40.90%	95.45%	4.54%
<i>Pygmalion</i>	40%	30%	30%	50%	50%	80%	20%

Table 4.4. Percentage of Sample Size depending on Gender, Class and Language

The following graph provides an image about the sample characters of both literary works as representatives of the society of their time, although ten or twenty two participants do not represent a whole a population. The graph also explains the status of characters in their societies depending on their social class, gender and language use:



Graph 4.1. Representation of Characters in Relation to their Gender, Social Class and Language Use in Tom Jones



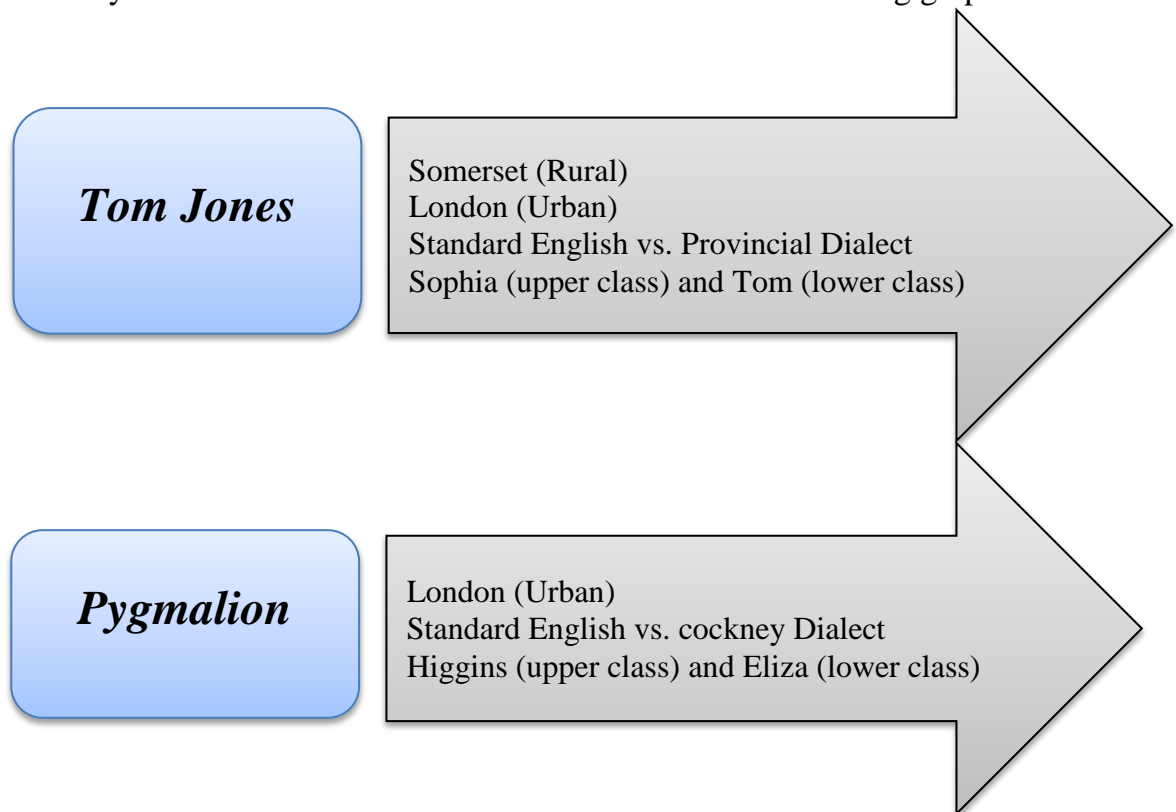
Graph 4.2. Representation of Characters in Relation to their Gender, Social Class and Language Use in *Pygmalion*

As it is displayed in the graphs above, the writers have given a good description of their societies; therefore, the sample is representative, although it is not enough to depend on ten or twenty two characters to represent the whole speech communities. Of course, Fielding concentrates on describing upper class with its social norms. Thus, it represents about 72.72% of the social sample; while it is only 40% of the characters which belong to the upper class because the structure of the society is divided into two social classes, mainly the upper and the lower classes. Besides, Fielding gives importance to gender roles by showing male's domination; firstly via the number of male characters which is more than females (59.09%). Additionally, language use was given a great importance owing to male superiority over females and how men direct the lives of women in subjects including marriage.

On the other hand, class rigid of the Victorian society is divided into three social classes unlike in *Tom Jones*. About 40% of the characters belong to the upper class and are well-educated, while 60% of them are divided into individuals belonging to the upper and lower classes. Moreover, males' and females' number is equal because Shaw focuses on the notion of equality between women and men. Lastly, the analysis shows that about 80% of the participants tend to utilize Standard English, while about 20% of them employ cockney dialect.

4.7.2- Differences in Representing Gender Roles in *Tom Jones* and *Pygmalion*

The comparison of these two literary works has revealed that both authors share the same subject, i.e., female rights and the position of females in society under male's domination. Indeed, the examination of the subject has distinguished the writers' techniques of narrating from other authors' of their time. Fielding with the use of satire and irony on the social structure of the eighteenth century England gives the reader a detailed description of the cultural components of this society and how females are discriminated and humiliated. On the other hand, Shaw provides a negative criticism of the structure of the British society. He gives an image different from the eighteenth century society which focuses on issues like marriage, prestige, and money, and demonstrates a great interest on education and how females revolt to take their rights. Furthermore, both authors provide a detailed description of the setting of the stories and how they affect the social status of the characters as the following graph shows:



Graph 4.3. Differences of Gender in Relation to the Characters' Gender, Social Status, and Language Use" *Tom Jones* and *Pygmalion*"

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The differences between the literary texts can be summarized as follows:

1. Fielding and Shaw belong to different periods of time, although they are from the same society.
2. They differ in the setting where the stories take place. While Fielding concentrates on the rural places in order to represent an agricultural society, Shaw provides a detailed description of London and its places because the story has taken place during the industrial revolution.
3. Differences in presenting and describing gender roles in their societies. Fielding focuses on how females are humiliated and controlled by men without trying or thinking to resist because they respect the norms of the society, whereas Shaw concentrates on the feminist spirit that has appeared during his time where women try to resist to the norms of their society and support their change.
4. Differences in themes pertaining to gender roles. Fielding presents the issue of marriage in relation to class differences and gender roles, whereas Shaw tackles the issue of education in relation to gender differences, language use and social class.
5. Differences in treating the issue of language. Fielding tends to employ a rural dialect in *Tom Jones* which is different from the Standard variety. The main aim is to show that even upper class people can employ dialect if they are rural people as the case of Mr. Western. On the other hand, Shaw focuses on language as the principal issue by giving an overview about the cockney dialect through many examples in Eliza's dialogues at the beginning of the story.
6. The use of dialect in *Tom Jones* mocks the status of some people from the upper class who neglect their origin; they are from a rural origin and are illiterate as the case of Mr. Western. In contrast, Shaw does not criticize the use of dialect, but rather how the upper class people view the working class individuals and their use of cockney dialect as disgusting and do not deserve to be a part of the society.
7. The use of cockney dialect represents the working class and their low cultural status, whereas the use of the standard form reflects the high culture and educated level of the upper class people. Shaw attempts to disorder class parameters through Eliza's ambition to improve her social status by learning Standard English.

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8. Characters in both literary works are different, although they represent the same social classes but in different periods of time. In fact, it has to do with the themes being explored. Fielding concentrates on the subject of marriage with regard to love and fortune. He does not give any importance to the level of education of his characters except for with Mr. Allworthy who is given a special description as a well-educated man. In contrast, Shaw gives much consideration to education. Therefore, some characters in the upper class are well-educated in *Tom Jones* while others are not like Mr. Western. In *Pygmalion*, all characters that belong to the upper class are educated and speak Standard English, while characters of the low class are not.

9. Dialect in *Tom Jones* is employed by a male character to show superiority of the upper class and domination on females, while cockney dialect in *Pygmalion* is utilized by a female in order to reveal intimacy, solidarity and inferiority to man.

10. Fielding does not give much focus on the language used between males and females as a sign of differences, but rather he concentrates on how women suffer under their fathers' and brothers' authority and therefore, the whole society. In Shaw's part, language use has taken a great deal of focus in *Pygmalion*.

11. Social norms and the conservative nature of the society impose on its individuals to respect the societal values. This theme is the central subject that controls the whole society in the eighteenth century England in *Tom Jones*. Equality between people regardless of their origin or social class is the central topic in *Pygmalion* through which Shaw shows how individuals from the lower class strive to improve their social status and create their own identity; henceforth they deserve to have a place among the upper class people irrespective of their gender.

These are some differences in Fielding' and Show's literary masterpieces through which characters strive to reach certain goals in their societies. They also represent certain facts that existed in English society in the eighteenth and nineteenth centuries. Although the authors differ in the way they present and explain the facts, they share the same goal which is gender issues and roles.

4.7.3- Similarities in Representing Gender Roles in *Tom Jones* and *Pygmalion*

Although the two masterpieces share many differences because “*Tom Jones*” is a novel and *Pygmalion* is a play, written by different writers and represent different periods of time, they share some similarities which are presented as follows:

1. Both authors represent the subject of gender roles and how females are humiliated and discriminated in both family and society whether belonging to the lower or upper classes, i.e., both writers seek to free women from societal constraints that are imposed by the same society but through different periods of time.
2. The use of dialect is also presented in the literary works to show linguistic richness and diversity in the British society. Both authors include dialect use in purpose.
3. Cultural components that give a kaleidoscopic image about the societies being explored are also present in the literary works. These cultural features are exhibited regarding gender roles, social differences and the societal norms imposed by the society. These cultural components are communicated by characters, in order to find solutions to their problems.
4. Both works show how individuals from the low class strive to improve their situation or to recognize respect in society.
5. Fielding and Shaw demonstrate how individuals from different social class can realize a shift from one class to another in order to improve their social status.
6. Fielding and Shaw agree that the use of dialect is not related to the social status of the individual but rather on the level of education and upbringing as well. Mr. Western, for instance, belongs to the upper class and speaks a variety of English because he is a rural person and not educated. Similarly, Eliza is from the lower class and learns to speak Standard English.
7. Both authors tend to employ discourse markers and linguistic categorization to show gender differences in terms of language use, although they differ in terms of gender roles representation.
8. Fielding and Shaw focus on cultural differences between characters and how social class differences are deeply interrelated between them. In fact, they try to show

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that language, gender, cultural features, and social class are intertwined with each other and affect the individual's social identity.

9. The issue of gender and female position are marked by both Fielding and Shaw. Fielding paved the way for the emergence of pro-feminist wave, while Shaw was a defender of feminist rights in society accordingly they were among the writers and playwrights who attracted the readers' attention to the status of females in English society from the eighteenth until the nineteenth centuries.

4.8- Conclusion

This chapter tried to explore gender roles in two different periods of time putting emphasis on the social class differences, cultural and social perspectives of the whole societies. Besides, it is found that all the linguistic components of the literary text is provided in *Tom Jones* and *Pygmalion*. Stated differently, Fielding and Shaw agree on that the cultural components of a particular society are not enough to direct the lives of its individuals. In fact, their lives are also controlled by their social attitudes, although differences in gender roles and class distinction influence their social identity and speech. Simply put, the authors give a lengthy account of the characters' cultural level whether belonging to the upper or lower classes. It is also revealed that both writers provide a rich terrain to explore the use of sociolinguistic markers and discourse markers pertaining to sociolinguistic parameters including gender, social class, and gender which take an indelible part of their interest. Gender roles and the status of females in both society and family with regard to topics as education and marriage have been the concern of the eighteenth and nineteenth centuries' literature whether it is a play or a novel.

In a nut of shell, this chapter attempted to explore the use of language concerning to gender roles, hoping to create a model that help researchers study literary discourse regarding gender, social attitudes, language variation, and cultural perspectives of the societies being investigated. This may permit readers, linguists, and stylists to delve into the events of the literary text and understand the cultural background of the authors' societies.

General Conclusion

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The study of gender differences related to language use has not attracted scholarly attention until recently with the emergence of feminism in the 1960s and the 1970s. It comes to light through works of Lakoff, Mills and Cameron...etc. These studies tried to build theories in order to study language use relative to the social background of both males and females. They tended to introduce other theories and findings to bridge the gap between psychology, sociology and sociolinguistics in order to understand the components of both males and females, thereby detect the differences between them. This has led to the emergence of gender studies which attempted to explore gender differences in language use between men and women.

As far as the study of gender differences in literary discourse is concerned, there is a lack of scholarship because exploring the language of the literary texts is distant from the field of sociolinguistics because it is thought that to inquest the reason that represents half of the reality is futile. Moreover, studying language use is not possible because it is linked to the psychological and social background of the individuals; consequently to examine the literary text is prone to be an intensive labour. In this sense, most of researchers initiate their studies depending on approaches taken from literary criticism and discourse analysis which emerge to analyze the literary discourse in addition to psychological and sociolinguistic theories.

At the outset, the first chapter provided a bird eye view on the most applicable theoretical background that helps inquest the use of literary discourse in particular and gender differences in literary texts in general. It gave an inkle eye on most important literary theories, mainly feminist criticism, social and cultural criticisms hoping that they would be helpful in analyzing the socio-cultural background of the literary works at hand. Furthermore, taking some approaches from the field of sociolinguistics, notably, gender studies are of paramount importance in exploring gender differences in literary discourse.

Additionally, the focal point of the second chapter was to hand over an in-depth look on English literature through different periods of time. This chapter dug deeper on these periods in order to know the intent behind examining the issue of gender by Fielding and Shaw. Another concern of the second chapter was to throw some light

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upon the components of the English society through different periods of time in order to see whether these features have changed or not. In his part, Fielding has focused on the status of women in society and how they were discriminated and had no right to select and direct their own lives. He also delved into the issue of marriage and how it was controlled by the society's standards or norms. He sought to expose that marriage in the eighteenth century England was built on fortune, money, prestige, and class differences. Hence, it was impossible for a female from a rich family to marry a man belonging to the low class. In contrast, Shaw tackled the issue of gender and education because females had no right to be educated, especially if they belonged to the lower class.

The magnitude of the third chapter was to analyze and examine gender differences in *Tom Jones* and *Pygmalion* from a sociolinguistic point of view. The analysis started with shedding light on the sample of the study which constitutes the main characters by giving a detailed description of their social background, gender and social class, so that they can be helpful in exploring, firstly the topics being probed in these literary texts and gender differences from a linguistic point of view. This chapter endeavoured also to prepare the analyzed data for a comparison in the fourth chapter.

The fourth chapter was dedicated to compare, firstly, the socio-cultural backgrounds of both literary texts in order to know whether the English society has changed from the eighteenth to the nineteenth century or not. Besides, this chapter explained how gender was represented through a comparison between the most discussed issues in both works, mainly, education, marriage, and the position of women in relation to these subjects, so that the researcher can check the position of men in both society and family and whether they influence women's status and lead to gender discrimination. This chapter tended also to study differences in language use by comparing how both authors represent the distinction between males and females.

Intriguingly, *Tom Jones* and *Pygmalion* reflected artful masterpieces which tended to question the position of both males and females in England through different periods of time. Both works demonstrated a quest against discriminating women in society via examining the topics of marriage and education relative to gender and

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social class differences. In his part, Fielding gave a panoramic picture about the structure of the English society by delving into the component of marriage and how it should be built in the eyes of the high class not on love and a shared relation between a man and his partner. Hence, the issue of gender has been introduced during Fielding's time and led to a pro-feminist wave which has noticed its spring until the 1960s. On the other side, the issue of gender has attracted the attention of a great number of writers and playwrights during Shaw's period. Hence, Shaw is among those who strived to find solutions for the status of women in the Victorian society; hence, the play was regarded as a modernist masterpiece that shed light on the issue of gender inequality and discrimination in both society and family according to class differences.

Furthermore, both Fielding and Shaw endeavoured to show that women had the same rights as men in both society and family. Moreover, both characters tried to show how their female characters were dominated by men's power. In case of Sophia, her lives and future were directed by her father's will. In fact, he attempted to leave her naked outside his home if she would choose to marry Tom who belongs to a poor family in addition to that he was the consequence of an illegal relationship. While Eliza revolted against her social status as a flower girl belonging to the lower class. Her attempt was to improve her status through the development of her language use because she used a dialect which was not recognized as a language, although it was a part of English language. In fact, the use of dialect dismissed those who utilized it from the list of human being and recognized their status as lower class members.

Additionally, the researcher found that Shaw's play is rich in linguistic features that distinguish males and females in terms of their speech starting with the use of discourse markers, polite forms, swear words and the topics being discussed in comparison to Fielding's *Tom Jones* which is poor in these components since he did not concentrate on the issue of gender differences, but rather the status of females in both family and society.

To this end, this research work strived to scrutinize how gender is represented in the same society through different periods of time. Besides, what can be noticed from the analysis of data that there was a great shift or change in some ideas

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concerning the position of women in society from Fielding to Shaw, although male domination and superiority to females did not change.

What can be also added is that the current research work has faced many hindrances due to the lack of scholarship in terms of theories that examine the use of gender differences relative to language use in literary texts. Another point that the researcher has come across is that to study language differences in literary texts from a sociolinguistic point of view needs a bolster of theories from pragmatics, sociology, psychology and literary criticism in order to create an approach that gives the literary texts its real value.

Last but not least, it is helpful to state that examining a literary text through the study of its main components starting with its socio-cultural background, education, gender social norms, and values is significant in order to develop an image about the society under investigation because these features do not represent the author's point of view, but rather draw a panoramic image about his time.

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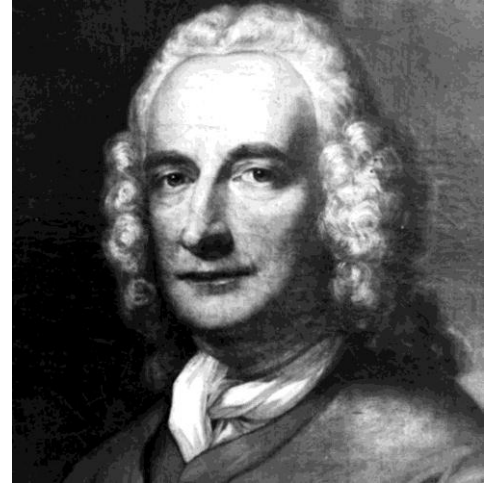
<https://www.biography.com/people/george-bernard-shaw-9480925>

Appendices

Appendix 1:

Henry Fielding: A Short Biography¹⁶

Henry Fielding was born in 1707 from an Aristocratic family. He grew up in an educated family; for this reason, he had a great passion towards learning and Christianity. His maternal state encouraged him to write Tom Jones. Some said that the story reflects his real life situation.



In 1728, Fielding joined his father in London and wrote the first play. After that he went to Holland in 1729 and spent a short period of time, and then return. He focused on the political field through the use of parody and satire. Later on, Fielding turned his attention towards writing novels after being a playwright.

In 1734, Fielding turned his attention towards studying law at the Middle Temple five months after Walpole's Licensing Act and got married to Charlotte Craddock. In fact, his wife gave inspiration to him for most female protagonists in some of his novels such as Amelia, Sophia, Fanny Goodwill and Mrs. Wilson. In 1741, he edited the Champion which is a satirically political newspaper. During the 1740s, Fielding occupied many positions in law; however, he neither succeeded nor made money. Accordingly, he started to write novels. In the 1750s, Fielding got a health problem so he traveled with his wife and daughter to Portugal but never returned to England.

¹⁶ Retrieved from : <https://www.cliffsnotes.com/literature/j/joseph-andrews/henry-fielding-biography>

Appendix 2:

Tom Jones: A Short Summary

The narrator has talked about how the life of Tom Starts with Mr. Allworthy's servant because he was the illegal child of his sister from an illegal relationship. Mr. Allworthy was a very rich landowner in Southwestern England. He found an anonymous baby brought by the servant when he returned from London, then he names him Tom. Later on, Mr. Allworthy gave her money and ordered her to leave in order to protect her reputation. In order to take Mr. Allworthy's large amount of money and lands, Captain Blifil decided to Marry Bridget and had a boy, for this reason Blifil hated poor Tom because he did not want him to compete his boy. For this reason he lied that Tom is Mr. Patridge's secret baby, but Mr. Allworthy did not want to leave little Tom.

Mr. Allworthy's neighbour has a very beautiful and lovely daughter called Sophia. She is the same age of Tom and Blifil. She likes Tom, although she rarely sees him. Later on, they realize that they love each other even though they know very well that their love cannot succeed. The real problem for this relation is that Tom is not an illegal man belonging to the rich class.

After Mrs. Western, Sophia's aunt, visits the house she realises that she falls in love. She thinks that Sophia wants to marry Mr. Blibil and passes the idea to her brother Mr. Western who arranged for her marriage. She tries to tell her dead that she does not love him but she likes Tom. Mr. Western threatens her that he will kick her out naked without a petty if she thinks about the idea again.

Tom saves Mrs. Waters from being ravished in the woods; however, he is accused in an illegal relation with Mrs. Waters. Quickly, Sophia learnt of his sleeping arrangement, she left behind a token so that he knew that she was there. He arrived in London after Sophia in order to explain that there was a mistake. Lady Bellaston, the protector of Sophia, made as her own business to take Tom to her side. At the moment, Sophia's father arrived and took her; she was forced to marry Mr. Blifil.

Appendices

Tom found himself accused and put into jail accused of a murder, but he was saved by Mrs. Walters who cleared him from the murder and his birth truth appeared and the story ends happily.

Appendix 3:

Characters in Tom Jones

Tom: an illegal child raised in Mr. Allworthy's house. He is the hero and the protagonist of the story. Although Tom's life is affected by his illegal state, he is the most important character in the story. His generosity, affection and handsome state attract the attention of Sophia and they fall in love from the first sight.

Sophia Western: she is the protagonist of the story and belongs to a very rich family. Although she belongs to the lower class, she treats the rich and the poor with respect. For this reason, she loves the simplicity of Tom and his warm heart. Her moral characterisation is distinct to her aunt Mrs. Western.

Mr. Allworthy: a very wealthy man who has no child because he refuses to marry any woman. Mr. Allworthy has a good reputation throughout England.

Master Blifil: he is an antagonist to Tom Jones and the son of Bridget Allworthy and Captain Blifil. He represents the hypocrisy of the high class, his greediness directs his personality. He decides to marry Sophia for her fortune and title.

Mr. Squire Western: he represents a conservative country gentleman. He loves his daughter Sophia very much, for this reason he acts violently towards her decision and decides to marry her to Mr. Blifil.

Mrs. Western: Sophia's aunt represents the artificial status of rich ladies. She is a well-educated lady who wants to improve the status of the family; for this reason, she arranges Sophia's marriage with Mr. Blifil.

Partridge: is the teacher whom Mr. Allworthy accused to be the father of Tom. He remains loyal to Jones and deserves his reward in the end of the story.

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Jenny Jones: or Mrs. Walters is the student of Mr. Partridge, whom all the people think that she is the mother of Tom.

Bridget Allworthy: she is the sister of Mr. Allworthy. She marries Mr. Blifil and had a child with him. She is the real mother of Tom.

Lady Bellaston: she is a relative of Sophia. She was against the relation between Tom and Sophia.

Harriet Fitzpatrick: she is Sophia's cousin and the wife of Mr. Fitzpatrick.

Mr. Fitzpatrick: he is an Irishman.

Mr. Dowling: he is a lawyer who becomes a friend of Blifil.

Mrs. Miller: she is a closest friend to Tom.

Nightingale: a gentleman

Lord Fellamar: he is a suitor to Sophia.

Square: a philosopher living with Mr. Allworthy.

Thwackum: he is a vicious tutor of Blifil and Tom.

Molly Seagrim: she is the unfeminine daughter of Black George.

Black George: he is a servant who has a special position in Tom's eyes.

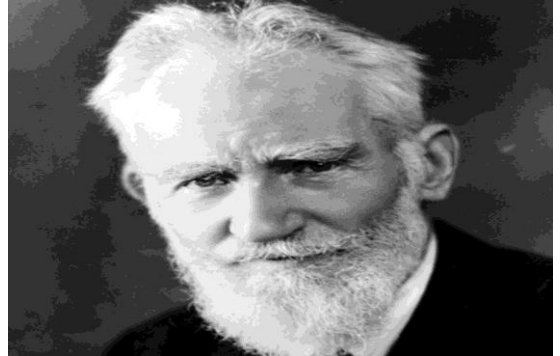
Nancy Miller: she is the daughter of Mrs. Miller.

Narrator: he represents Fielding's irony and satire.

Appendix 4:

Bernard Shaw: A Short Biography¹⁷

George Bernard Shaw is an Irish playwright who wrote more than 60 plays. He was born in Dublin in 1856. He moved to London, where he became interested in writing, although he suffered from many financial problems. In 1895, he became a critic and playwright and won many prizes and awards, among them the noble prize of literature in 1925.



Bernard Shaw was the third and youngest child; his education was in the form of tutoring sessions by his uncle. He also liked literature, art and music. In 1872, his mother left him with his father and took his two sisters to London. Four years after, his sister died and he decided to become a writer. Through his financial struggle, the mother supported him and he spent all his time in the British Museum reading room and writing his first novels. However, his novels did not get any attention and failed with publishers. For this reason, he turned his attention to politics and joined the Fabian society.

By the end of the nineteenth century, his plays came to light and started with his play '*Man and Superman*' in 1903, '*Major Barbara*' in 1905, '*The Doctor's Dilemma*' in 1907 and '*Pygmalion*' in 1912...etc. *Pygmalion* was Shaw's greatest work and was adapted to the big screen in 1938 earning him an Academy Award. Shaw died in 1950 at the age of 94 while writing a play.

¹⁷ Retrieved from : <https://www.biography.com/people/george-bernard-shaw-9480925>

Appendix 5:

Pygmalion: A Short Summary

Eliza Doolittle, a flower girl, heard two linguists speaking to each other about the possibility of studying cockney dialect, Mr. Higgins, a scientist in phonetics and Colonel Pickering, a linguist in Indian dialects. They agreed that within months they can prove that they can change a flower girl belonging to the lower class and speaking cockney dialect into a lady from the high class who speaks Standard English and behaves in good manners. The next day, Eliza came to his laboratory and asked him to teach her Standard English and would pay him for that. She wanted to improve her status to work in a flower shop as a respected lady. Hence, both linguists agreed on the experiments.

Eliza goes to Higgins' house for the training; her father comes to ask for her to return, but his real intention is to take money from Mr. Higgins. Higgins makes a challenge that Eliza will fail and he will win because she will not be able to learn social features of the rich class. For months, Eliza was trained in Mrs. Higgins' house how to behave and speak properly, where she meets Freddy. Then, she was trained for a month in ambassador's party. Mr. Higgins mocks on Eliza and hurts her emotions. She escapes and his mother chides him for playing with Eliza's affection.

Eliza returns to give back the jewelry to Mrs. Higgins and decides to leave Mr. Higgins. He suggests that Eliza should marry somebody. Eliza refuses his proposition and decides to leave her own life. This makes her in an equal state with Mr. Higgins. Hence, through the story Shaw proves that women can have an equal right as men in deciding their future and their right for marriage and education.

Appendix 6:

Characters in *Pygmalion*

Professor Henry Higgins: he is the protagonist of the story. He is a professor of phonetics and the author of Universal Alphabet. He believes on the visibility of speech and reducing people's dialect into speech units. He represents the high class with its goodness and evils. He does not like the low class individuals for their behaviours and bad pronunciation of English.

Eliza Doolittle: she is the protagonist of the story. She represents the ambition of women to self-liberation and decisions to select what they want in their own lives. She belongs to the lower class and gives an image about women's sufferance in this society. She is a real experiment of women's ambition for change. She decides to improve her pronunciation and behaviour in order to change her status from a flower girl into a lady working in a flower shop.

Colonel Pickering: he is the author of spoken Sanskrit. He has a great passion for learning languages and phonetics. Unlike Mr. Higgins, he is a gentleman and appeared most of the time very civilized. He helps Eliza's in paying the charges of the experiment. In fact, Mr. Higgins teaches Eliza to master the language, while Mr. Pickering gives her some lectures on how she should behave.

Alfred Doolittle: he is Eliza's father. He is an elder vigorous man belonging to the lower class. His greed drives him to agree on the experiment that Mr. Higgins and Pickering prepare. He becomes a rich lecturer after Higgins' recommendation.

Mrs. Higgins: she is Mr. Higgins' mother. She refuses Higgins' treatment of Eliza and knows that the experiment will hurt the girl. She represents the kind of mothers who support their sons even though they are mistaken.

Freddy Eynsford Hill: he is the one that Eliza marries in the end of the story. He belongs to the middle class and like Eliza as she is. He has a small part in the play because Shaw was interested in education and pronunciation rather than marriage and love.

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Mrs. Eynsford Hill: she Freddy's mother. She belongs to the middle class and tries always to show Aristocratic nature, despite her poverty.

Miss Clara Eynsford Hill: she is Freddy's sister. She has an ambition towards reading H. G. Wells and becomes a critic of the society.

Mrs. Pearce: she is Henry Higgins' housekeeper. She is a very proper middle class woman.

Nepommuck: he is a former pupil of Mr. Higgins. He works as a translator and agrees that Eliza will succeed in improving her situation.

Appendix 7 :

Interjections in Tom Jones :

Pages	Characters	Phrases	Interjections
03line 17	Mrs.Wilkins.	'Oh, th'O Oh, the dear little child! Th sweet, pretty child! He is as fine a boy as I have ever seen.'	Oh
04 line 19	A neighbour	' A third, 'Ah, it's because she has education!'	Ah
09	Tom	'Oh, sir,' Tom said, 'you are too good to me.'	'Oh,
17 line 11	Western	'Aha,' said Western, after he had gone.	'Aha,'
18line15	Mrs.Honour	'Oh, madam,' said Mrs Honour,'what do you think?'	'Oh,
22 line15	Tom	said wildly: 'Oh, Miss Western. Can you wish me to die?'	'Oh,
23line 18	Tom	'Oh my friend! My father!' he said,	Oh
24 line19	Tom	'Oh Sophia. I will always love you	'Oh
26	Sophia	<i>Sophia opened her eyes and cried,'Oh, heavens,' just as her father,</i>	'Oh,
27 line6	Sophia	cried, 'Oh, heavens,'	'Oh,

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29 line11	Mrs.Western	'Ah, child, your cheeks are quite pink.	'Ah,
31 line24	Sophia	'Oh, sir,' continued Sophia.	'Oh,
31 line 24	Western	'Pooh! Pooh! Can marriage kill you?	Pooh!Pooh!
31	Sophia	'Oh, sir,' answered she. 'Such a marriage is worse than death. '	'Oh, sir,'
32 line 7	Sophia	'Oh, Mr Jones,' she cried,'why did you save my life?	'Oh, Mr Jones,'
34 line 20	uncle	'Oh, child,' said his uncle. 'In your goodness you have kept silent about this too long.'	'Oh,
37 line 27	Sophia	'Oh, madam, don't frighten me with such wicked thoughts.'	'Oh,
52 line 21	The gentleman	'Oh,MrMaclachlan, I am glad you are here. This devil is in bed with my wife !'	'Oh,
55 line 15	Partridge	'Oh, sir,' cried Partridge. 'Why should any man go to these	'Oh,
55 line 23	Tom	'Oh, heavens, it is Sophia's,' cried Tom. 'Is she here?'	'Oh,
62 line 12	Partridge	'Oh, nothing dishonest,' answered Partridge.	'Oh,
70 line11	Lady Bellaston	'Oh, Sophy! Sophy!' cried the lady.'I can see by your colour that you still have Mr Jones in your thoughts.'	'Oh
72last line	His friend Nightingale	Oh, please don't be angry with me for mentioning what the whole town knows	Oh
74 line6	Sophia	'Oh, my dear sir,' she said.	'Oh,
80line 2	Her aunt	'It is an insult! I have had,lovers, many lovers, but no man kissed more of me than my cheek. Oh, I was cruel. I refusedthem all.'	Oh,
82line16	Partridge Partridge	'Oh, sir,' he said. 'Was that the woman you were with at Upton? Did you really go to bed with her? Oh, sir, may God forgive you. That	Oh Oh

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		woman was Jenny Jones. You have been to bed with your own mother!'	
85line15	Sophia	'Indeed, madam, he is my own sister's son. Oh, Miss Western, I have treated him cruelly.	Oh,
85lastline	Mr.Allworthy	'Oh, my child, how I have been to <i>blame</i> for my unkind suspicions	'Oh,
86line29	Tom	'Oh, my Sophia, you know all about me now.	Oh

Appendix 8 :

Phrasal Discourse Markers in Tom Jones

Pages	Characters	Phrases	Discourse Markers
21 Last line	Molly's sister	'Sir,' she said. 'Now that you know about Mr Square, I have something else to tell you.	you know
28	Western's sister	'until you know whether you approve of choice.	you know
86 line 29	Tom	'Oh, my Sophia, you know all about me now.Can I ever hope for forgiveness?' 'You must forgive yourself, Mr Jones,' she replied.	you know

Appendix 9 :

General Discourse Makers in Tom Jones

Pages	Characters	Phrases	General Discourse Markers
43line 19	The Barber	'Oh, th'Well , sir,' replied the barber 'I am also a doctor, and if you wish me to open your bandage I am willing.'	'Well,
43line 28	Tom	'Well, Mr Barber, or Mr Doctor,	'Well,
54 line 9	Partridge	'Well, madam, not everybody knows this, for MrAllworthy was never married to the mother,	'Well
57 line 21	Mrs. Harriet Fitzpatrick (Sophia's cousin)	I was desperate, but by very good fortune (well, I will not tire you with the details) I managed to escape.	well
73 line 13	Mr.Nightingale	'Well,' said Nightingale,'you now have your freedom!'	'Well,
77 line 10	One of Lord Fellamar's men	'Well, Jack,' laughed one of them. 'He's not going to sea now. '	Well
78 line11	Mr. Allworthy	'Well, madam, what do you say now?'	Well
84	Mr. Allworthy	'Well, sir, as you did not mention it, I thought you wished to hide it from the world.'	'Well

Appendices

Appendix 10 :

Tag Questions in Tom Jones

Pages	Characters	Phrases	Tag Questions
17	Western	You have no worse opinion of a young man for giving a girl a bastard, have you, Sophy?'	have you, Sophy?'

Appendix 11 :

Intonational Emphasis in Tom Jones

Pages	Characters	Phrases	Intonational Emphasis
17	Mr.Supple	' I should be very sorry if that is true,'	very
23	Tom	Now I find myself growing faint, soletme rest.'	so
27	Mrs.Western	'have you not noticed something veryextraordinary about my niece lately?'	very
28	Mr.Western	And I am very pleased.	very
29	Sophia's aunt	This very afternoon your father has arranged for you to see your lover.'	very
30	Sophia	said Sophia. 'He is perfect. So brave, and yet so gentle. So kind, so clever, and so handsome.	So so,so,so so
30	Sophia	Blifil!' repeated Sophia. 'Can you possibly be serious? If so, I am the unhappiest woman in the world.'	so

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31	Sophia	' said she,'since you are so very kind to tell me your happiness depends on mine.'	so
34 line 1	Mr.Allworthy	'Why did you give Tom so many opportunities to be with her	So
34 line 12	Mr.Blifil	'The very day your life was in danger,'	Very
34 line 15	Mr.Blifil	'He did,' replied Blifil. 'That very evening, MrThwackum and I were walking in the fields, and we saw him lying with a woman.	very
36 line12	Sophia	'A very solid one, madam,' said Sophia. 'I hate him.'	'A very
37 line 1	Mr.Western	'You, sister, have taught her to be disobedient! She was Very obedient when she was a little child, before you took her away to teach her the ways of the world!'	Very
37 line 32	Sophia	I must leave my father's house this very night, and if you are my friend, you will keep me company.'	Very
39 line 2	Sophia	I met her when I was staying with my aunt, and she often invited me to visit her. So we will go to London.'	So
40 line	Mr.	'Why, so she is,'	So

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4	Northerton		
41 line 11	The Captain	'I love your brave spirit, my boy,' said the old captain, 'but after such a blow and so much loss of blood you are weak, and you must rest.'	So
42 line 21	The barber	'Mr Jones, you don't know me, which is not surprising as you only saw me once when you were very young.'	Very
43 line28	Tom	. 'You are one of the strangest men I ever met. There must be something very surprising in your story. I would like to hear it.'	very
43 Last line	His friend	'You shall hear it,' said his friend. 'But first let me lock the door so that we are not interrupted.'	So
44 line 24	Mr.Partridge	'I see you have very little money now, sir, but things will change in the future.'	very
45 line 10	Tom	'Who knows, Partridge? The loveliest lady in all the world may be looking at that moon this very moment.'	Very
52 line 23	Mr.Maclachlan	'Your wife?' cried MrMaclachlan. 'I know Mrs Fitzpatrick very well, and I don't see her here.'	very
54 line	The maid	'I know MrAllworthyvery well,'	

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6	(female)	said the maid. 'And I know that he has no son alive.'	Very
54 line 20	Mr. Partridge	Partridge refused. 'My friend went to bed very late.'	Very
57 line 21	Sophia	. I was desperate, but by very good fortune	very
62 line 7	Tom	'This dear notebook is my food,' said Tom. 'And very rich it is too.'	very
63 line 26	Harriet (female)	'a very handsome fellow, and so charming'.	very so
65 line 18	Tom	(I don't know how much it was, but I'm sure he was very generous) he said he never wanted to see me again.'	very
71line2 1	Lord Fellamar.	'I cannot live without you, so I must make you mine.'	so
72 last Line	Tom	' Tom sighed and said,'No, my friend, but I owe so much to her that I don't know how to end our affair.'	so
73firstline	Mr. Nightingale	said Nightingale,'so you needn't worry about her reputation. But as you are a man of honour, let me tell you a way. Propose marriage to her.'	so
74line6	Sophia	'I was so frightened by all that loud noise.	so
78line7	Mr.Blifil	. Mr Jones, to whom you were so very good, has killed a man.'	so very

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78line1 2	Mrs. Miller	. I never saw a man so kind, and so sweet -tempered as Mr Jones.	so so
78last line	Mr. Blifil	'Mr Western is very kind to prefer me to Lord Fellamar,' he said.	very
79line1 7	Sophia	'Don't you want a noble name?' she asked. Sophia did not. 'He behaved so rudely' she explained.	so
83line1 1	Mrs Waters	'Sir,' she said. 'You will remember a young man called Summer who lived as a student in your house, and died very young.'	very
83line1 1	Mrs Waters	He was a handsome fellow, and very good-natured.'	very
85firstli ne	Mr. Allworthy	'I have a young relation of very good character, and I will give him the fortune	very

Appendix 12 :

The Use of Polite Forms in Tom Jones

Pages	Characters	Phrases	Politeness Strategies
40	The captain	'Will he die?'	'Will he
41	Tom	'I would like to get to know you better,' said Tom. 'Will you do me the honour of drinking a glass with me tonight?'	'I would like 'Will you do
41	Tom	'You are one of the strangest men I ever met. There must be something very surprising in your story. I would like to hear it.'	I would like
48	Mrs Waters	'How could I know that afashionable lady like you would appear in such rags?'	you would appear
48	Mrs Waters	'If I had suspected that my lady was my lady, I would have burned my tongue out before I said what I said'	I would have
60	Poor man	As you are kind, I know you will not think I am a thief. Would you like to buy it?'	Would you
66	The mask's woman of Mrs Fitzpatrick	'Do you think I would encourage mycousin in an affair which would end in her ruin?'	'Do you think I would
70	Lord Fellamar	'I believe I am, madam,' said Lord Fellamar. 'Will you tell her father that I wish to marry her?'	'Will you
76	Lady Bellaston	'Would you believe that young Jones tried to make love to me?Look, here is a letter he wrote me.'	'Would you

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80	Sophia	'Then, dear aunt, will you not let me refuse this one?'	will you
85	Mr Allworthy	'I have a young relation of very good character, and I will give him the fortune Iplanned to give to MrBlifil. Would you allow my relation to visit you?'	Would you
87	Sophia	I cannot trust,' she answered. 'Couldyou be faithful, after what I know?'	'Could you

Appendix 13 :

Swear and insult words used in Tom Jones

Pages	Characters	Phrases	Swear and insult words
07	They (refers to People who live in the same Village)	'She's had two bastard babies,' they said. 'Their father must be from here, because it's less than nine months since she left the village'.	two bastard babies
10	Blifil	'He is lying, Uncle, the same way as he lied when he said nobody was with him when he shot the bird Black George, the gamekeeper,	'He is lying, as he lied
10	Mr Allworthy.	'Why did you lie to me about it?'	did you lie
17	Mr Supple,	When she appeared, everyone could see that she will soon give birth to a bastard As she refused to name the father, she will be sent to prison.'	a bastard
17	Western	'Haven't you been the father of any bastards yourself? You must have been lucky, then.'	any bastards
17	the priest	'And I hope you are wrong about the young gentleman. He is a little wild, perhaps, but a good young man.	little wild
17	Western	You have no worse opinion of a young man for giving a girl a bastard, have you, Sophy?'	a bastard
20	Tom	'I would give that horse to the dogs.	the dogs

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20	Western	'Because she broke your arm? She's just an animal. Be a man, Tom. Forgive and forget!'	an animal.
21	One of Molly's sisters.	It was Will Barnes. Will is the father of Molly's bastard.'	bastard.
22	Tom	'Oh, Miss Western. Can you wish me to die?'	die?
25	Blifil.	'It's a man and a wicked woman,' cried Blifil. 'And who is that wicked woman with you?'	wicked woman wicked woman
25	Tom	'If I have any wicked woman with me, I will certainly not tell you who she is,' cried Tom.	wicked woman
28	Mrs Western	'There is no need for a doctor,' she said, 'for I believe Sophia is desperately in love.'	Desperately
28	Western.	'What!' cried Western. 'In love without telling me? I'll punish her. I'll send her away, naked, without a penny!'	Punish naked without a penny
30	Mrs Western	'And can you possibly think of disgracing your family by marrying a bastard?'	a bastard?
31	Western	'Pooh! Pooh! Can marriage kill you? Nonsense!' cried he.	'Pooh! Pooh! kill you?'
32	Sophia	'I do not care about my own ruin, but I cannot make my father miserable.'	miserable.'
		What's the matter? My daughter has fallen in love with your	bastard,

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33	Mr Western	bastard, that's all. But I won't give her a penny. I always thought it was a bad thing to bring up a bastard like a gentleman and let him visit fine houses.'	a penny bastard
34	Mr Western	Just keep your bastard away from my house. If I catch him, I'll kill him!'	Bastard
40	Northerton	'I do not joke. Why, I remember that Tom French had both her and her aunt in bed!'	Tom French had both her and her aunt in bed!'
46	the landlord	'Hey, where is that beggar woman going? Come downstairs!'	beggar woman
52	The gentleman	'Oh, MrMaclachlan, I am glad you are here. This devil is in bed with my wife ! ' '	This devil is in bed with my wife !
52	the landlady	'What kind of place is this? All these men have broken into my room to rob me!'	All these men have broken into my room to rob me!'
53	Mrs Waters	'There has never been a robbery in my inn. Only good, honest people come here. ' '	been a robbery in my inn.
71	the lady	'though she loves this rival, he is a beggar and a bastard. I believe you	beggar and a bastard
78	Mr Western	'All this time we have been afraid of a young bastard and now there is the devil of a lord, who may be a bastard too for all I care. But he will never have my daughter!'	young bastard a bastard

Appendix 14 :

Latin Words in Tom Jones:

Pages	Characters	Phrases	Latin Words
40	the barber	' <i>Festinalente</i> , I say.' 'You speak Latin,' said Tom. 'You are a man of learning!'	' <i>Festinalente</i>
42	the barber	'To your good health, <i>doctissimeton sorum</i> ,' he said. ' ' <i>Ago tigratias, domine</i> 'replied the barber . Then he asked,'Sir I apologize, sir. When a gentleman like you travels without servants we may suppose he is <i>in casu incognito</i> .But I promise you I can keep a secret.'	<i>doctissimeton sorum</i> , ' <i>Ago tigratias, domine</i> ' <i>incasu incognito</i> .
42	the barber	'I was not always a barber. <i>Non si male nunc et olim sic exit</i> . I have spent most of my life among gentlemen.	<i>Non si male nunc et olim sic exit</i> .
43	the barber	'I remember her father as a boy. Well, <i>tempus edaxrerum!</i>	<i>tempusedaxrerum!</i>
50	Partridge	'We are friends. <i>Amicumsumus</i> . I am a schoolteacher, and he is one of the greatest gentlemeninthecountry.'	<i>Amicumsumus</i>
55	Partridge	'Why should any man go to these <i>horridabella</i> , these bloody wars, when he can go home and have everything he needs?'	<i>horridabella</i> ,

Appendix 15 :

Interjections in Pygmalion :

Pages	Characters	Phrases	Interjections
08	THE MOTHER	Oh, Freddy, there must be one. You can't have tried	Oh
09	FREDDY	Oh, very well: I'll go, I'll go.	Oh
10	THE FLOWER GIRL	Ow, eez ye-ooa san, is e? Wal, fewddan y' de-ootybawmz a mather should, eed now bettern to spawla pore gel's flahrzn than ran awyatbahtpyin. Will ye-oopy me f'them?	Ow, eez ye-ooa
11	THE FLOWER GIRL	Oh, thank you, lady.	Oh
12	THE FLOWER GIRL	Oh, sir, is there any sign of its stopping?	Oh
12	THE MOTHER	Oh, dear!	Oh
12	THE FLOWER GIRL	Garn! Oh do buy a flower off me,	Oh
13	THE FLOWER GIRL	Oh, sir, don't let him charge me. You dunno what it means to me.	Oh
14	THE NOTE TAKER	Oh, shut up, shut up. Do I look like a policeman?	Oh
14	THE The	Oh, sir, don't let him	Oh

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	FLOWER GIRL	lay a charge agen me for a word like that.	
15	THE FLOWER GIRL	Oh, what harm is there in my leaving Lisson Grove? It wasn't fit for a pig to live in; and I had to pay four-and-six a week. Oh, boo--hoo--oo--	Oh Oh, boo—ho—oo
17	THE NOTE TAKER	Ha! ha! What a devil of a name! Excuse me. You want a cab, do you?	Ha! ha!
17	THE MOTHER	Oh, please, please Clara. We should be so grateful to you, sir, if you found us a cab. Oh, thank you. The note taker blows a piercing blast.	Oh Oh
19	THE DAUGHTER	But the cab--Oh, how tiresome!	Oh
19	THE NOTE TAKER	Oh yes. Quite a fat one. This is an age of upstarts	Oh
20	THE FLOWER GIRL	Ah--ah--ah--ow--ow--oo!	Ah—ah—ow—ow—oo!
20	THE NOTE TAKER	Ah--ah--ah--ow--ow--ow--oo!	Ah—ah—ow—ow—ow—oo!

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22	THE FLOWER GIRL	Ah--ow--ooh! Aaah-- ow--ooh! Aaaaaah-- ow--ooh! Aasaaaaaaaaah-- ow-- ooh!!!	Ah—ow—ooh! Aaah— ow—ooh! Aaaaaah— ow—ooh! Aasaaaaaaaaah—ow— ooh!!
25	HIGGINS	Oh, that comes with practice.	Oh
26	HIGGINS	Oh, that's all right, Mrs. Pearce. Has she an interesting accent?	Oh
26	MRS.PEARCE	Oh,something dreadful, sir, really. I don't know how you can take an interest in it.	Oh
27	THE FLOWER GIRL	Oh, we are proud!	Oh
27	THE FLOWER GIRL	Good enough for ye-- oo.	Ye—oo.
27	THE FLOWER GIRL	Ah--ah--ah--ow--ow-- -ow--oo! I won't be called a baggage when I've offered to pay like any lady.	Ah--ah--ah--ow--ow-- ow--oo!
28	THE FLOWER GIRL	Oh, if you're going to make a compliment of it--	Oh
29	THE FLOWER GIRL	Ah--ah--ah--ow--ow-- -oo!	Ah--ah--ah--ow--ow-- oo!

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29	LIZA	Oh,don't be silly.	Oh
29	LIZA	Oh, I know what's right. A lady friend of mine gets French lessons for eighteenpence an hour from a real French gentleman.	Oh
30	LIZA	But I ain't got sixty pounds. Oh--	Oh--
31	LIZA	Ah--ah--ah--ow--oo--o! One would think youwas my father.	Ah--ah--ah--ow--oo--o!
32	LIZA	Oh, you are real good. Thank you, Captain.	Oh
32	LIZA	Ah--ah--ah--ah--ow--ow--oooo!!! I ain't dirty: I washed my face and hands afore I come, I did.	Ah--ah--ah--ah--ow--ow--oooo!!!
32	MRS.PEARCE	Oh, don't say that, sir: there's more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins.	Oh
32	LIZA	Ah--ah--ah--ow--ow--oo!	Ah--ah--ah--ow--ow--oo!

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33	LIZA	Ah--ah--ah--ow--ow--oo!	Ah--ah--ah--ow--ow--oo!
33	PICKERING	Oh come, Higgins! be reasonable.	Oh
35	HIGGINS	Oh, indeed! I'm mad, am I?	Oh
35	LIZA	Nah--ow. You got no right to touch me	Nah—ow
36	HIGGINS	Oh, pay her whatever is necessary: put it down in the housekeeping book.	Oh
36	LIZA	Oh you are a brute . It's a lie.	Oh
37	HIGGINS	Oh no, I don't think so.	Oh
37	PICKERING	Eh? What difficulty?	Eh?
37	LIZA	Oh, you've no feeling heart in you: you don't care for nothing but yourself Here!	Oh
38	HIGGINS	You shall live on them. Eh?	Eh?
39	LIZA	Ah--ah--ow--oo!	Ah--ah--ow--oo!
39	HIGGINS	There! That's all you get out of Eliza. Ah--ah--ow--oo! No use explaining.	Ah--ah--ow--oo!
41	HIGGINS	Oh, Lord knows!	Oh

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42	HIGGINS	Oh!thank you. Well, what have you to say to me?	Oh
44	HIGGINS	Oh, that! Mere alliteration , Mrs. Pearce, natural to a poet.	Oh
44	HIGGINS	Oh, very well, very well. Is that all?	Oh
45	HIGGINS	Oh very well, very well: I'll wipe them in my hair in future.%	Oh
46	MRS.PEARCE	Oh, very well, sir	Oh
46	HIGGINS	Oh no: I think not. If there's any trouble he shall have it with me, not I with him.	Oh
46	PICKERING	Oh!	Oh
49	PICKERING	Oh, PLEASE, Higgins: I'm west country myself.	Oh, PLEASE
50	HIGGINS	So you came to rescue her from worse than death, eh?	eh?
51	HIGGINS	Oh! Men of the world, are we? You'd better go, Mrs. Pearce.	Oh!
56	HIGGINS	Oh! Quite right, Mrs. Pearce. Yes: damned silly.	Oh!

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57	MRS.PEARCE	Oh, nothing, sir. It doesn't matter.	Oh
59	LIZA	Oh, I don't mind; only it sounded so genteel.	Oh
60	LIZA	Ah--ow--oo--ooh!	Ah--ow--oo--ooh!
60	MRS.PEARCE	Oh, don't rush about like that, girl	Oh
62	HIGGINS	Ohbother!	Oh
62	HIGGINS	Oh!don't they? Small talk indeed! What about your large talk?	Oh
63	HIGGINS	Oh, I can't be bothered with young women.	Oh
64	HIGGINS	Oh bother! What? Marry, I suppose?	Oh
64	HIGGINS	Oh, that'll be all right.	Oh
65	HIGGINS	Oh, she'll be all right: don't you fuss.	Oh
65	HIGGINS	Oh Lord!	Oh
66	HIGGINS	Oh, have I been rude?	Oh
67	MRS.HIGGINS	Oh Henry, Henry, really!	Oh
68	HIGGINS	you know. Ha, ha!	Ha, ha!
69	MRMRS. EYNSFORD HILL	Oh! I'm sure you don't mean that, Mr. Higgins.	Oh
71	FREDDY	Ha! ha!howawfully funny!	Ha ha!
72	LIZA	Y-e-e-e-es, Lord love you!	Y-e-e-e-es

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73	HIGGINS	Oh, that's the new small talk.	Oh
74	HIGGINS	Ahem!	Ahem!
75	CLARA	Oh, it's all right, mamma, quite right.	Oh
76	CLARA	Oh yes: we have three	Oh
76	CLARA	Ha! ha!	Ha! ha!
77	MRS.HIGGINS	Oh, quite nice. I shall always be delighted to see him.	Oh
78	HIGGINS	Oh, well, if you say so, I suppose I don't always talk like a bishop.	Oh
79	HIGGINS	Mrs. Pearce? Oh, she's jolly glad to get so much taken off her hands;	Oh
82	MRS.HIGGINS	Sh--sh--sh--sh!	Sh--sh--sh--sh!
82	PICKERING	Oh, I see. The problem of how to pass her off as a lady.	Oh
83	PICKERING	Oh, that will be all right, Mrs. Higgins.	Oh
83	MRS.HIGGINS	Oh, men! men!! men!!!	Oh
86	HIGGINS	Oh, chuck them over the bannisters into the hall.	Oh
87	HIGGINS	Oh Lord! What an evening! What a	Oh

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		crew! What a silly tomfoollery! Oh!they're there, are they?	Oh!
87	PICKERING	Eliza did the trick, and something to spare,eh!	eh !
87	HIGGINS	Oh, she wasn't nervous.	Oh
87	PICKERING	Oh come! the garden party was frightfully exciting	Oh
89	HIGGINS	Ah!would you? Claws in, you cat.	Ah !
91	LIZA	Oh God! I wish I was dead.	Oh God !
92	HIGGINS	Oh, that's what's worrying you, is it?	Oh
93	HIGGINS	Oh, lots of things. What about your old idea of a florist's shop?	<u>Oh</u>
93	HIGGINS	Oh yes, of course. You shied them at me. Eh?	Oh yes Eh?
100	HIGGINS	Ob, bother! I can't see anyone now. Who is it?	Ob
100	THE PARLOR-MAID.	A Mr. Doolittle, Sir.	A
100	THE PARLOR-MAID.	Dustman! Oh no, sir: a gentleman.	Oh
102	DOLITTLE.	Oh! Drunk! am I? Mad! am I? Tell me	Oh !

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		this.	
102	HIGGINS	Oh, after your last visit I remember making some silly joke of the kind.	Oh
102	DOLITTLE.	Ah!you may well call it a silly joke.	Ah !
105	HIGGINS	Oh very well, very well, very well.	Oh
108	HIGGINS	Oh, all right.Verywell.	Oh
110	PICKERING	Oh don't. You mustn't think of it as an experiment. It shocks me, somehow	Oh don't
110	LIZA	Oh, I'm only a squashed cabbage leaf.	Oh
111	PICKERING	Oh, that's only his way, you know.	Oh
111	LIZA	Oh, I didn't mean it either, when I was a flower girl. It was only my way.	Oh
112	PICKERING	Oh, that was nothing.%	Oh
113	PICPIKERING	Oh! but you're coming back to Wimpole Street,	Oh
114	LIZA	I don't believe I could utter one of the old sounds if I tried. A--a--a--a--ah--ow--	A--a--a--a--ah--ow--ooh!

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		ooh!	
114	HIGGINS	Aha! Just so. A--a--a--a-- ahowoooh! A--a--a--a--ahowoooh ! A--a--a--a--ahowoooh! Victory! Victory!	Aha! Just so. A--a--a--a--ahowoooh ! A--a--a--a--ahowoooh!
115	LIZA	Oh well, just to show there's no ill feeling.	Oh
117	LIZA	Oh, indeed. Then what are we talking about?	Oh
119	LIZA	Oh, you <i>are</i> a devil.	Oh
121	LIZA	Oh!if I only <i>could</i> go back to my flower basket!	Oh !
124	HIGGINS	Oh, it's a fine life, the life of the gutter	Oh
124	LIZA	Oh, you are a cruel tyrant.	Oh
125	HIGGINS	Ha! Ha! Ha!	Ha !Ha! Ha!
125	LIZA	Aha! Now I know how to deal with you. Aha! That's done you, Henry Higgins, it has. Oh, when I think of myself crawling	Aha ! Aha ! Oh
127	HIGGINS	Oh, by the way, Eliza,	Oh
127	HIGGINS	Oh, don't bother.	Oh

Appendix 16 :

Phrasal Discourse Markers in Pygmalion

Pages	Characters	Phrases	Discourse Markers
42	HIGGINS	You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred.	You see,
43	MRS PEARCE	That's what I mean, sir. You swear a great deal too much.	I mean
44	MRS PEARCE	I mean not to be slovenly about her dress or untidy in leaving things about.	I mean
44	MRS PEARCE	You know you nearly choked yourself with a fishbone in the jam only last week.	You know
45	HIGGINS	You know, Pickering, that woman has the most extraordinary ideas about me.	You know,
46	HIGGINS	No. I mean his dialect .	I mean
47	DOOLITTLE	I want my daughter: that's what I want. See?	See?
48	HIGGINS	Then how did you know she was here?	you know
49	PICKERING.	Oh, PLEASE, Higgins: I'm west country myself. How did you know the girl was here if you didn't send her?	you know
52	DOOLITTLE	Can't afford them, Governor. Neither could	

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		you if you was as poor as me. Not that I mean any harm, you know.	You know
57	DOOLITTLE	She ain't accustomed to it, you see: that's all. But she'll soon pick up your free-and-easy ways.	you see
58	DOOLITTLE	Don't you give me none of your lip; and don't let me hear you giving this gentleman any of it neither, or you'll hear from me about it. See?	See?
58	HIGGINS	You'll come regularly to see your daughter. It's your duty, you know.	you know.
59	LIZA	I wouldn't speak to them, you know.	you know.
60	LIZA	They've took it out of me often enough with their ridicule when they had the chance; and now I mean to get a bit of my own back.	I mean
64	HIGGINS	the weather and everybody's health--Fine day and How do you do, you know--and not to let herself go on things in general. That will be safe.	you know--
65	HIGGINS	You see, I've got her pronunciation all	You see,
68	HIGGINS	I suppose I am, you know. Ha, ha!	you know.
69	HIGGINS	You see, we're all savages, more or less.	You see,
73	LIZA	You see, it's like this. If a man has a bit of a conscience,	You see

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76	MRS. HIGGINS.	Well, you know my days.	you know
77	PICKERING	Don't. It's not compulsory, you know.	you know
81	HIGGINS	You know, she has the most extraordinary quickness of ear:	You know
82	PICKERING	Oh, I see. The problem of how to pass her off as a lady.	I see.
88	PICKERING	You see, lots of the real people can't do it at all:	You see,
92	HIGGINS	You might marry, you know. You see, Eliza, all men are not confirmed old bachelors like me and the Colonel.	you know. You see,
99	PICKERING	We can't let her go like this, you know, Mrs. Higgins. What were we to do?	, you know
103	DOOLITTLE	It's a fine thing for you, says my solicitor. Is it? says I. You mean it's a good thing for you	You mean
111	LIZA	s; and that is what makes one a lady, isn't it? You see it was so very difficult for me	You see
111	PICKERING	Oh, that's only his way, you know. He doesn't mean it.	you know.
111	LIZA	It was only my way. But you see I did it;	you see

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111	PICKERING	Still, he taught you to speak ; and I couldn't have done that, you know.	you know.
112	LIZA	But it made such a difference to me that you didn't do it. You see, really and truly ,	You see,
113	LIZA	You told me, you know, that when a child is brought to a foreign country, it picks up the language in a few weeks, and forgets its own.	you know
116	DOOLITTLE	. But you see, there was two; and one of them chaperoned the other, as you might say.	you see,
124	HIGGINS	If you're going to be a lady, you'll have to give up feeling neglected if the men you know don't spend half	you know
124	LIZA	But you know very well all the time that you're nothing but a bully. You know I can't go back to the gutter, as you call it,	you know You know
124	LIZA	You know well I couldn't bear to live with a low common man after you two;	You know

Appendix 17 :

General Discourse Makers in Pygmalion

Pages	Characters	Phrases	General Discourse Markers
8	THE BYSTANDER	Well, itain't my fault, missus.	'Well
8	THE DAUGHTER	Well, haven't you got a cab?	Well
9	FREDDY	Oh, very well: I'll go, I'll go.	well
13	THE BYSTANDER.	It's all right: he's a gentleman: look at his boots.	all right
14	THE BYSTANDER	It's a--well, it's a copper's nark, as you might say.	a--well
14	THE GENTLEMAN.	Really, sir, if you are a detective, you need not begin protecting meagainst molestation by young women until I askyou.	Really
16	THE SARCASTIC ONE	Well, who said I didn't? Bly me! You know every thing, you do.	Well
16	THE GENTLEMAN	Quite right May I ask, sir, do you do this for your living at a music hall?	Quite right
20	THE NOTE TAKER	Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden	Well,

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		party.	
21	HIGGINS	Right you are.	Right
22	FREDDY	Well, I'm dashed!	Well,
24	HIGGINS	Well, I think that's the whole show.	Well
26	MRS. PEARCE	Very Well, sir, she says you'll be glad to see her when you know what she's comeabout.	Well
26	HIGGINS	Oh, that's all right, Mrs. Pearce.	all right
26	MRS. PEARCE	Very well, sir. It's for you to say.	well
27	THE FLOWER GIRL	Well, I ain't come here to ask for any compliment;	Well,
27	HIGGINS	WELL!!! What do you expect me to say to you?	WELL!!!
27	THE FLOWER GIRL	Well, if you was a gentleman, you might ask me to sit down,	Well
28	THE FLOWER GIRL	Well, here I am ready to pay Him not asking any favor- -	Well,
29	LIZA	Well, why won't he speak sensible to me?	Well
29	LIZA	Well, you wouldn't have the face to ask me the same for teaching me my ow language as you would for French;	Well
34	MRS PEARCE	Well, did you ever hear	Well

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		anything like that, sir?	
34	MRS. PEARCE.	Well, the matter is, sir, that you can't take a girl up like that as if you were picking up a pebble on the beach.	Well
35	HIGGINS	Very well, Mrs. Pearce: you needn't order the new clothes for her.	well
37	HIGGINS	Well, when I've done with her, we can throw her back into the gutter; and then it will be her own business again; so that's all right.	Well all right
38	LIZA	Well, what if I did? I've as good a right to take a taxi as anyone else.	Well
40	LIZA	Well, what I say is right.	Well
41	HIGGINS	Well, I haven't. I find that the moment I let a woman make friends with me, she becomes jealous, exacting , suspicious, and a damned nuisance.	Well
41	HIGGINS	Well, Mrs. Pearce: is it all right?	Well right
42	HIGGINS	Oh! thank you. Well, what have you to say to me?	Well
44	MRS. PEARCE	Well, sir, whatever you choose to call it, I beg you not	Well

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44	HIGGINS	Oh, very well, very well. Is that all?	Well well
44	HIGGINS	Certainly. Quite right. Most important.	Quite right
45	HIGGINS	Oh very well, very well: I'll wipe them in my hair in future.	Well well
48	DOOLITTLE	Well, what would a man come for? Be human, governor.	Well,
49	DOOLITTLE.	Well, she sent him back for her luggage when she heard you was willing for her to stop here.	Well
50	DOOLITTLE	Just so, Governor. That's right.	right.
52	DOOLITTLE	Well, the truth is, I've taken a sort of fancy to you	Well
52	DOOLITTLE	Well, what's a five pound note to you?	Well
53	PICKERING	Well, I know the feeling; but really it seems hardly right	Well
53	DOOLITTLE	Well, they charge me just the same for everything as they charge the deserving.	Well
56	HIGGINS	Oh! Quite right, Mrs. Pearce. Yes: darned silly.	right
57	DOOLITTLE	Well, I never thought she'd clean up as good looking as that, Governor.	Well
58	DOOLITTLE	Well, what else would I	Well,

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		want money for?	
63	HIGGINS.	Well, this isn't a phonetic job.	Well
63	MRS. HIGGINS	Well, you never fall in love	Well
64	HIGGINS	Well, it's like this. She's a common flower girl.	Well
65	HIGGINS	Well, she must talk about something. Oh, she'll be all right: don't you fuss.	Well all right
65	HIGGINS	Well, it is and it isn't.	Well
68	HIGGINS	Well, here we are, anyhow!	Well
70	MRS. HIGGINS	Quite right: I'm glad indeed to see you.	right
74	LIZA	Well, that's a mercy, Any how . What I always say is-	Well
74	LIZA	Well: I must go.	Well
75	MRS. EYNSFORD HILL	Well, I really can't get used to the new ways.	Well
75	CLARA	Oh, it's all right, mamma, quite right.	all right quite right
75	MRS. EYNSFORD HILL	Well, after that, I think it's time for us to go.	Well
76	FREDDY	Well, I ask you Good-bye.	Well,
77	PICKERING	Don't. It's not compulsory, you know. You'll get on quite well without it.	quite well
77	HIGGINS	Well? Is Eliza presentable	Well?

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78	HIGGINS	Well I must say—	Well
78	HIGGINS	Oh, well, if you say so, I suppose I don't always talk like a bishop.	well,
78	PICKERING	Well, I have come to live there with Henry.	Well
79	HIGGINS	Well, dash me if I do!	Well
85	PICKERING	Right. Can Mrs. Pearce go to bed?	Right
87	PICKERING	Well, I feel a bit tired.	Well,
87	HIGGINS	I knew she'd be all right.	right
91	HIGGINS	Well, don't you thank God it's all over?	Well
93	HIGGINS	Come! you'll be all right.	all right
97	MRS. HIGGINS	Well, show them up.	Well,
99	MRS. HIGGINS	Well, of course he did What right have you to go to the police and give the girl's name as if she were a thief , or a lost umbrella, or something? Really!	Well, Really!
104	MRS. HIGGINS	Well, I'm very glad you're not going to do anything foolish, Mr. Doolittle.	Well
105	HIGGINS	Oh very well, very well, very well.	well, well, well
107	MRS. HIGGINS	Well, I'm afraid she won't go back to Wimpole Street,	Well
108	HIGGINS	Oh, all right. Very well. Pick: you behave yourself.	all right well.

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112	PICKERING	Well, this is really very nice of you, Miss Doolittle.	Well
113	LIZA	You told me, you know Well, I am a child in your country.	you know Well,
115	LIZA	Oh well, just to show there's no ill feeling. I'll be back in a moment.	well
115	PICKERING	Well, nobody told me. But I concluded naturally--	Well
115	PICKERING	Quite right. We'll leave it so,	right
117	HIGGINS	Well, Eliza, you've had a bit of your own back, as you call it.	Well
119	LIZA	Well, you have both of them on your gramophone and in your book of photographs	Well
123	HIGGINS	Well, of course. That's just how I feel.	Well

Appendix 18 :

Hedges in Pygmalion

Pages	Characters	Phrases	Hedges
14	THE BYSTANDER	What else would you call it? A sort of informer.%	sort of
20	THENOTE TAKER.	That's the sort of thing I do for commercial millionaires.	the sort of
52	DOOLITTLE	I've taken a sort of fancy to you,	a sort of
52	DOOLITTLE	I can see you're one of the straight sort, Governor.	straight sort,
53	HIGGINS	And yet I feel a sort of rough justice in his claim	a sort of
55	PICKERING.	I rather draw the line at encouraging that sort of immorality	that sort of
65	HIGGINS	I've a sort of bet on that I'll pass her off as a duchess in six months	a sort of
81	HIGGINS.	possible sort of sound that a human being can make—	sort of
118	HIGGINS	The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners,	sort of
123	LIZA	No I don't. That's not the sort of feeling I want from you.	sort of
124	HIGGINS	If you can't stand the coldness of my sort of life,	sort of
124	HIGGINS	be off with you to the sort of people you like.	sort of

Appendix 19 :

Tag Questions in Pygmalion

Pages	Characters	Phrases	Tag Questions
16	THE BYSTANDER	You take us for dirt under your feet, don't you?	don't you?
27	THE FLOWER GIRL.	Now you know, don't you?	don't you?
27	THE FLOWER GIRL.	Don't Itell you I'm bringing your business?	Don't I
28	THE FLOWER GIRL	You'd had a drop in, hadn't you?	hadn't you?
35	HIGGINS	Oh, indeed! I'm mad, am I?	am I?
47	HIGGINS	Of course you do. You're her father, aren't you?	aren't you?
47	HIGGINS	You don't suppose anyone else wants her, do you?	do you?
51	DOLITTLE	I can't carry the girl through the streets like a blooming monkey, can I?	can I?
51	DOLITTLE	You and me is men of the world, ain't we?	ain't we?
57	DOLITTLE	I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?	ain't she?
59	HIGGINS	I don't want to, Eliza. Do you?	Do you?
75	MRS. EYNSFORD HILL.	I do think it horrible and unladylike . But this last is really too much. Don't you think so, Colonel Pickering?	Don't you?
77	MRS. EYNSFORD HILL	But the boy is nice. Don't you think so?	Don't you?
79	HIGGINS	. She keeps saying "You don't	doesn't she?

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		think, sir": doesn't she, Pick?	
80	HIGGINS	She regularly fills our lives up; doesn't she, Pick?	doesn't she?
85	PICKERING	We don't want anything more, do we?	do we?
89	LIZA	I've won your bet for you, haven't I?	haven't I?
92	HIGGINS	Oh, that's what's worrying you, is it?	is it?
106	MRS HIGGINS	The girl is naturally rather affectionate, I think. Isn't she, Mr. Doolittle?	Isn't she?
109	LIZA	Quite chilly this morning, isn't it?	isn't it?
110	MRS HIGGINS	Yes, dear; but you'll sit down, won't you?	won't you?
111	LIZA	I learnt really nice manners; and that is what makes one a lady, isn't it?	isn't it?
22	LIZA	I know. I am not blaming him. It is his way, isn't it?	isn't it?
113	PICKERING	Oh! but you're coming back to Wimpole Street, aren't you?	aren't you?
113	PICKERING	He's incorrigible, Eliza. You won't relapse, will you?	will you?
120	HIGGINS	Like s'yollin voylets, isn't it?	isn't it?
124	HIGGINS	You find me cold, unfeeling, selfish, don't you?	don't you?
126	HIGGINS	But it's better than snivelling; better than fetching slippers and finding spectacles, isn't it?	isn't it?

Appendix 20 :

Intonational Emphasis in Pygmalion

Pages	Characters	Phrases	words
08	THE DAUGHTER.	He is a young man of twenty, in evening dress, very wet around the ankles.	very
09	THE MOTHER	You really are very helpless, Freddy.	very
09	FREDDY	Oh, very well: I'll go, I'll go.	very
16	THE GENTLEMAN	Quite right.	Quite
17	THE MOTHER	How very curious!	very
18	THE SARCASTIC BYSTANDER	Haw haw! So long	So
18	THE MOTHER	It's quite fine now, Clara.	quite
19	THE NOTE TAKER.	Oh yes. Quite a fat one.	Quite
24	PICKERING	No, thank you; not now. I'm quite done up for this morning.	quite
26	MRS. PEARCE.	Very Well, sir, she says you'll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common indeed.	Very quite Very
26	MRS.PEARCE	Very well, sir. It's for you to say.	Very
31	MRS.PEARCE	Besides, you're quite wrong.	quite

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32	HIGGINS	It's almost irresistible. She's so deliciously low-- so	so so
34	HIGGINS	There! As the girl very properly says, Garn!	very
35	HIGGINS	Oh, indeed! I'm mad, am I? Very well, Mrs. Pearce.	Very
36	HIGGINS	Very well, then, what on earth is all this fuss about?	Very
39	PICKERING.	Excuse me, Higgins; but I really must interfere. Mrs. Pearce is quite right	quite right
39	PICKERING.	Very clever, Higgins; but not sound sense.	Very
41	PICKERING	Yes: very frequently.	very
42	MRS. PEARCE.	will you please be very particular what you say before the girl?	very
44	HIGGINS	Oh, very well, very well. Is that all?	Very very
44	HIGGINS	Certainly. Quite right. Most important.	Quite
44	MRS PEARCE	you would be so good as not to eat everything off the same plate	so
45	HIGGINS	Oh very well, very well: I'll wipe them in my hair in future.%	very very
45	HIGGINS	You're quite right, Mrs. Pearce.	quite
46	MRS.PEARCE	Oh, very well, sir.	very

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50	HIGGINS	So you came to rescue her from worse than death, eh?	So
50	DOOLITTLE	Just so, Governor. That's right.	so
51	MRS. PEARCE	I think so, indeed, sir.	so
52	DOOLITTLE	I'm not so set on having her back home	so
52	DOOLITTLE	As a daughter she's not worth her keep; and so I tell you straight.	so
53	DOOLITTLE	"You're undeserving; so you can't have it."	so
54	DOOLITTLE	Not me, Governor, so help me I won't.	so
55	DOOLITTLE	Tell her so, Governor: tell her so.	so so
56	HIGGINS	Oh! Quite right, Mrs. Pearce.	Quite
68	FREDDY.	I don't think so.	so.
68	HIGGINS	Am I? Very sorry. I suppose I am	Very
69	MISS EYNSFORD HILL	Is it so very cynical?	so very
70	MRS. HIGGINS	Quite right: I'm very glad indeed to see you.	Quite Very
72	LIZA	My aunt died of influenza: so they said.	so
74	FREDDY	Are you walking across the Park, Miss Doolittle? If so—	so—
75	CLARA	Oh, it's all right, mamma, quite right.	quite

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75	MRS.EYNSFORD HILL.	I daresay I am very old-fashioned; but I do hope you won't begin using that expression, Clara.	very
75	PICKERING.	I've been away in India for several years; and manners have changed so much that I sometimes don't know	so
75	CLARA	And it's so quaint ,	so
75	CLARA	and gives such a smart emphasis to things that are not in themselves very witty . I find the new small talk delightful and quite innocent.	very quite
77	PICKERING.	You'll get on quite well without it.	quite
77	MRS. EYNSFORD HILL	We're so poor! and she gets so few parties, poor child! She doesn't quite know. But the boy is nice. Don't you think so?	So So quite so?
77	MRS HIGGINS	Oh, quite nice. I shall always be delighted to see him.	quite
78	MRS.HIGGINS	No, dearest : it would be quite proper--say on a canal barge .	quite
78	HIGGINS	Oh, well, if you say so, I suppose I don't always talk like a bishop.	so,
79	MRS.HIGGINS	Quite so. I know all about	Quite

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		that:	so
79	HIGGINS	my appointments and so forth.	so
79	HIGGINS	Oh, she's jolly glad to get so much taken off her hands	so
80	HIGGINS	and change her into a quite different human being by creating a new speech for her.	quite
80	PICKERING	we take Eliza very seriously	very
81	PICKERING	She can play the piano quite beautifully	quite
81	PICKERING	she plays very thing	very
82	MRS.HIGGINS	Be quiet, Henry.	quiet,
88	PICKERING	I was quite frightened once or twice because Eliza was doing it so well.	quite so
88	PICKERING	and so they never learn.	so
90	LIZA	I'm nothing to you--not so much as them slippers.%	so
92	HIGGINS	I hadn't quite realized that you were going away.	quite
92	HIGGINS	it's quite a pleasure to look at you sometimes--not now	quite
92	HIGGINS	but when you're all right and quite yourself	quite
92	HIGGINS	and you won't feel so cheap.	so
92	HIGGINS	my mother could find some chap or other who would do very well--	very
100	THE PARLOR-MAID.	Mr. Henry: a gentleman wants to see you very particular.	very
104	PICKERING	I believe so.	so.
104	MRS.HIGGINS	Well, I'm very glad you're not going to do anything foolish,	very

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105	HIGGINS	Oh very well, very well, very well..	very well, very well, very
106	DOOLITTLE	Very tender -hearted, ma'am. Takes after me.	Very
106	MRS.HIGGINS	Just so. She had become attached to you both. She worked very hard for you, Henry! I don't think you quite realize what anything in the nature of brain work	so very quite
107	MRS.HIGGINS	Quite sure?	Quite
107	PICKERING	Perhaps we were a little inconsiderate . Is she very angry?	very
107	MRS.HIGGINS	but she says she is quite willing to meet you on friendly terms	quite
107	MRS.HIGGINS	If not, go home; for you have taken up quite enough of my time.	quite
108	HIGGINS	Oh, all right. Very well. Pick: you behave yourself.	Very
108	MRS.HIGGINS	will you be so good as to step out on the balcony for a moment.	so
109	LIZA	Are you quite well?	quite
109	LIZA	So glad to see you again, Colonel Pickering. Quite chilly this morning, isn't it?	So Quite
110	MRS.HIGGINS	Very nicely put, indeed, Henry.	Very
110	LIZA	I should be very unhappy	very

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		if you forgot me.	
110	PICKERING	It's very kind of you to say so, Miss Doolittle.	very so,
111	LIZA	You see it was so very difficult for me	so
112	PICKERING	Well, this is really very nice of you, Miss Doolittle.	very
115	PICKERING	Quite right. We'll leave it so, if you don't mind.	Quite so,
115	MRS.HIGGINS	I should be very sorry to miss your wedding.	very
116	DOOLITTLE	She's been very low, thinking of the happy days that are no more.%	very
116	DOOLITTLE	They played you off very cunning, Eliza,	very
116	DOOLITTLE	So long, Henry. See you in St. George's, Eliza.	So
117	HIGGINS	Just so.	so.
118	HIGGINS	, Eliza, it's quite true that your father is not a snob , and that he will be quite at home in any station of life	quite quite
124	HIGGINS	Very well: be off with you to the sort of people you like.	Very
124	LIZA	But you know very well all the time that you're nothing but a bully.	very
126	LIZA	Quite. Is the Professor coming?	Quite.

Appendix 21 :

The Use of Polite Forms in Pygmalion

Pages	Characters	Phrases	Politeness Strategies
14	THE BYSTANDER	Whatelse would you call it? A sort of informer.	would you call it?
15	THE NOTE TAKER	Never you mind. They did. How do you come to be up so far east?	Never you mind
15	A ASARCASTIC BYSTANDER	I'd like to go into the Housing Question with you, I would.	I'd like to go
17	THE DAUGHTER	Will you please keep your impertinent remarks to yourself?	Will you please
17	THE MOTHER	Oh, please, please Clara. We should be so grateful to you, sir, if you found us acab.	Oh, please, please
24	HIGGINS	Would you like to go over any of it again?	Would you like to go
39	HIGGINS	What we are doing? If we did, wouldwe ever do it?	would we ever do it?
42	MRS. PEARCE	will you please be very particular what you saybefore the girl?	will you please

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42	MRS. PEARCE	Then might I ask you not to come down to breakfast And if you would be so good as not to eat everything off the same plate it would be a better example to the girl.	might I ask you would be it would be
45	MRS. PEARCE	Might she use some of those Japanese dresses you brought from abroad?	Might she
48	DOOLITTLE	Have I asked you for a brass farthing ? I leave it to the gentleman here: have I said a word about money?	Have I asked have I said
48	DOOLITTLE	Well, what would a man come for? Be human, governor.	what would a man
50	DOOLITTLE	Have I said a word about taking her away? Have I now?	Have I said Have I now?
51	HIGGINS	Oh! Men of the world, are we? You'd better go, Mrs. Pearce.	You'd better go
52	DOOLITTLE	but to oblige a gentleman like you I'd do a good deal, I do assure you.	I'd do a good deal,
58	DOOLITTLE	Well, what else would I want money for?	would I want
62	MRS. HIGGINS	What about your large	Really, dear

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		talk? Really, dear, you mustn't stay.	
63	MRS. HIGGINS	No use, dear. I'm sorry; but I can't get round your vowels	dear. I'm sorry
64	MRS. HIGGINS	Do you know what you would do if you really loved me, Henry?	what you would do
69	HIGGINS	Do you suppose it would be really agreeable if I were to come out now	it would be really
76	MRS. HIGGINS	Would you like to meet Miss Doolittle again?	Would you like to meet
89	HIGGINS	Ah! would you? Claws in, you cat.	would you?
94	LIZA	Stop, please. Will you take these to your room and keep them safe?	please. Will you take
109	MRS. HIGGINS	Henry, dearest, you don't look at all nice in that attitude	Henry, dearest,
110	MRS. HIGGINS	Yes, dear; but you'll sit down, won't you?	Yes, dear;
116	LIZA	I don't think papa would allow me. Would you, dad?	Would you, dad?
122	HIGGINS	would you rather marry Pickering?	would you rather marry Pickering?

Appendix 22 :

Swear and Insult Words used in Pygmalion

Pages	Characters	Phrases	Swear and insult words
21	HIGGINS	Liar. You said you could change half-a-crown	Liar
32	HIGGINS	It's almost irresistible . She's so deliciously low—so horribly dirty--	horribly dirty--
32	LIZA	Ah--ah--ah--ah--ow--ow--oooo!!! I ain't dirty	I ain't dirty
32	HIGGINS	Take her away and clean her, Mrs. Pearce. Monkey Brand, if it won't come off any other way.	Monkey
33	HIGGINS	Put her in the dustbin .	dustbin.
35	HIGGINS	the streets will be strewn with the bodies of men shooting themselves for your sake before I've done with	the bodies of men shooting themselves for your sake
35	HIGGINS	Oh, indeed! I'm mad, am I?	mad,
35	LIZA	Nah--ow. You got no right to touch me	right to touch me
35	HIGGINS	You're an ungrateful wicked girl.	wicked girl
36	MRS. PEARCE	I won't allow it. It's you that are wicked.	that are wicked.
37	MRS. PEARCE	That's her own business, not yours, Mr. Higgins.	her own business, not yours, Mr. Higgins
43	MRS. PEARCE	But you really must not swear before the girl.%	Swear before the girl.
43	HIGGINS	I swear! I never swear. I detest	I swear! I never swear.

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		the habit. What the devil do you mean?	the devil do you mean?
43	MRS. PEARCE	You swear a great deal too much. I don't mind your damning and blasting , and what the devil and where the devil and who the devil—	You swear your damning and blasting devil
45	MRS. PEARCE.	There's a dustman downstairs	a dustman
51	DOOLITTLE.	I can't carry the girl through the streets like a blooming monkey	a blooming monkey
54	DOOLITTLE	it's a dog's life anyway you look at it.	it's a dog's life
56	LIZA	Don't I look silly?	silly?
56	HIGGINS	Yes: dame silly.	silly.
59	LIZA	Don't you believe the old liar . He'd as soon you set a bull-dog on him as a clergyman.	old liar. a bull-dog
63	HIGGINS	Besides, they're all idiots	all idiots
64	MRS. HIGGINS	How could you be so silly, Henry?	silly
87	HIGGINS	Oh Lord! What an evening! What a crew! What a silly tomfoollery!	a silly tomfoollery!
93	HIGGINS	Tosh, Eliza. Don't you insult human relations by dragging all this cant about buying and selling into it.	Tosh,
100	THE PARLOR-MAID	Dustman! Oh no, sir: a gentleman.	Dustman!