THE MEANINGS OF PROFESSOR HIGGINS’ DECISION TO CHANGE ELIZA’S SPEAKING STYLE AS SEEN IN BERNARD SHAW’S *PYGMALION* PLAY SCRIPT

*A SARJANA PENDIDIKAN THESIS*

Presented as Partial Fulfillment of the Requirements To Obtain the *Sarjana Pendidikan* Degree In English Language Education

By
Albertus Yordhana Arsanto
Student Number: 121214017

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
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FACULTY OF TEACHERS TRAINING AND EDUCATION
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Approved by
Advisor
Dr. Antonius Heruiyanto, M.A.
15 July 2016
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By

ALBERTUS YORDHANA ARSANTO
Student Number: 121214017

Defended before the Board of Examiners on 4 August 2016 and Declared Acceptable

Board of Examiners

Chairperson: Yohana Veniranda, M.Hum., M.A., Ph.D.
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Yogyakarta, 4 August 2016
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,
Rohandi, Ph. D.
STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 4 August 2016

The Writer

Albertus Yordhana Arsanto

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ABSTRACT

Arsanto, Albertus Yordhana. (2016). The Meanings of Professor Higgins’ Decision to Change Eliza’s Speaking Style as Seen in Bernard Shaw’s Pygmalion Play Script. Yogyakarta: English Language Education, Department of Language and Arts Education, Faculty of Teachers Training and Education, Sanata Dharma University.

This study analyzes Pygmalion play script written by George Bernard Shaw in 1912. The play script tells about a professor of phonetics, Professor Higgins, who wants to change Eliza’s speaking style. The focuses of the study are the description of Professor Higgins’ characteristics and the meanings of Professor Higgins’ decision to change Eliza’s speaking style.

There are two formulated problems namely (a) ”How is Professor Higgins described in the Pygmalion play script?” and (b) “What are the meanings of Professor Higgins’ decision to change Eliza’s speaking style?” The Pygmalion play script is analyzed to find the answers to the formulated problems. The purpose of the study is to find the meanings of Professor Higgins’ decision to change Eliza’s speaking style.

This study uses library research. The primary source is Pygmalion play script. Meanwhile, the secondary sources are taken from books and electronic sources which are used to find the theories for this study. There are five theories and one approach used in this study to answer the formulated problems. Those theories are theory of character, theory of characterization, theory of motivation, theory of love, and theory of jealousy. There is an approach used in this study, namely psychoanalysis approach.

The researcher finds two findings in this study. First, it is about Professor Higgins’ descriptions. Professor Higgins is an overconfident, smart, arrogant, and careless person. The second one is about the meanings of Professor Higgins’ decision. There are two meanings, namely literal meaning and deeper meaning. The literal meaning of Professor Higgins’ decision is to win the bet, to make Eliza a lady, and to be admired by other people. The deeper meaning of Professor Higgins’ decision is about his falling in love with Eliza.

It is recommended that the future researchers investigate Eliza’s language before and after she meets Professor Higgins. It is also suggested that the play script be used as the material to teach Sociolinguistics, Drama, Prose, or Play Performance at English Language Education Study Program.

Keywords: Pygmalion, character, meaning
ABSTRAK


Penelitian ini menganalisa naskah drama Pygmalion yang ditulis oleh George Bernard Shaw pada tahun 1912. Naskah ini bercerita tentang seorang professor fonetik, Professor Higgins, ingin mengubah cara berbicara Eliza. Fokus pada penelitian ini adalah deskripsi Professor Higgins dan makna dari keputusan yang dibuat Professor Higgins dalam merubah cara berbicara Eliza.

Penelitian ini memiliki dua rumusan masalah, yaitu: (a) “Bagaimana Professor Higgins dideskripsikan pada naskah?” dan (b) “Apa makna dari keputusan yang dibuat oleh Professor Higgins dalam merubah cara berbicara Eliza. Dua rumusan masalah ini dianalisis untuk menemukan makna yang sesungguhnya dari keputusan yang dibuat oleh Professor Higgins dalam merubah cara berbicara Eliza.


Peneliti menemukan dua hasil pada penelitian ini. Hasil yang pertama adalah deskripsi tentang Professor Higgins. Professor Higgins adalah orang yang terlalu percaya diri, pintar, angkuh, and tidak peduli pada orang lain. Hasil yang kedua adalah makna dari keputusan Professor Higgins. Ada dua makna yaitu makna yang tertulis dan makna sesungguhnya. Makna yang tertulis dari keputusan Professor Higgins yaitu dia ingin memenangkan taruhan, menjadikan Eliza seorang putri, and ingin dikagumi oleh orang lain. Makna sesungguhnya dari keputusan Professor Higgins dalam merubah cara berbicara Eliza adalah perasaan cintanya terhadap Eliza.

Sangat direkomendasikan untuk peneliti selanjutnya untuk menganalisa bahasa Eliza sebelum dan sesudah bertemu Professor Higgins. Disarankan juga bahwa naskah ini dapat digunakan sebagai materi untuk mengajar mata kuliah Sociolinguistik, Drama, Prose, atau Play Performance di Program Studi Bahasa Inggris.

Kata kunci: Pygmalion, karakter, makna
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>STATEMENTS OF WORK’S ORIGINALITY</td>
<td>iv</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>viii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>viii</td>
</tr>
<tr>
<td>LIST OF APPENDICES</td>
<td>x</td>
</tr>
<tr>
<td>CHAPTER I  INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Background of Study</td>
<td>1</td>
</tr>
<tr>
<td>B. Objective of Study</td>
<td>3</td>
</tr>
<tr>
<td>C. Formulated Problems</td>
<td>3</td>
</tr>
<tr>
<td>D. Benefits of Study</td>
<td>4</td>
</tr>
<tr>
<td>E. Definition of Terms</td>
<td>4</td>
</tr>
<tr>
<td>CHAPTER II  REVIEW OF RELATED LITERATURE</td>
<td>6</td>
</tr>
<tr>
<td>A. Review of Related Studies</td>
<td>6</td>
</tr>
<tr>
<td>B. Review of Related Theories</td>
<td>7</td>
</tr>
<tr>
<td>1. Theory of Character</td>
<td>7</td>
</tr>
<tr>
<td>2. Theory of Characterization</td>
<td>8</td>
</tr>
<tr>
<td>3. Psychoanalysis Approach</td>
<td>11</td>
</tr>
<tr>
<td>4. Theory of Motivation</td>
<td>12</td>
</tr>
<tr>
<td>5. Theory of Love</td>
<td>16</td>
</tr>
<tr>
<td>6. Theory of Jealousy</td>
<td>17</td>
</tr>
<tr>
<td>C. Theoretical Framework</td>
<td>17</td>
</tr>
<tr>
<td>D. Criticism</td>
<td>18</td>
</tr>
<tr>
<td>E. Context of the Pygmalion Script</td>
<td>19</td>
</tr>
</tbody>
</table>
CHAPTER III METHODOLOGY ................................................................. 21
A. Object of the Study ........................................................................ 21
B. Approach of the Study .................................................................. 22
C. Method of the Study ....................................................................... 23
CHAPTER IV ANALYSIS ........................................................................ 25
A. Professor Higgins’ character .......................................................... 25
  1. Overconfident ............................................................................. 27
  2. Smart ......................................................................................... 29
  3. Arrogant ..................................................................................... 30
  4. Careless about other people’s feeling .......................................... 31
B. The Meanings of Professor Higgins’ Decisions ............................... 33
   1. Literal Meaning ......................................................................... 33
   2. Deeper Meaning ....................................................................... 38
CHAPTER V CONCLUSIONS AND SUGGESTIONS ............................... 44
A. Conclusions .................................................................................... 44
B. Suggestions ..................................................................................... 46
   1. Suggestion for Future Researchers ............................................. 46
   2. Suggestion for English Lecturers ................................................. 47
REFERENCES ....................................................................................... 48
APPENDICES ......................................................................................... 50
LIST OF APPENDICES

Appendix 1 : Biography of Bernard Shaw ...........................................51

Appendix 2 : Summary of Pygmalion ..................................................53

Appendix 3 : Reflection .......................................................................57
CHAPTER I

INTRODUCTION

There are five aspects in this chapter. Those are the background of the study, objectives of the study, formulated problems, benefits of the study, and definition of terms. The background of the study explains the reasons why the researcher discusses the decision that Professor Higgins does in *Pygmalion* play script. Second, the objective of the study discusses the aims of the study. Third, the formulated problems deal with the questions based on the study. Fourth, the benefits of the study explain the benefits that are given by analyzing the *Pygmalion* play script. The last aspect is the definition of terms which explains about some points of the study in order to make the readers understand about the study.

A. Background of Study

Literature is written artistic works, especially those with a high and lasting value. According to Barnet and Berman (1963), literature is sometimes defined as anything written, this definition is both too board and too narrow (p.1). An author makes artistic works based on the reality or just her/his imagination. Besides, people can learn many things through literature, such as conflicts or ideas that may be appeared in the literature. There are many literary works, such as a novel, poetry, drama, short story, or fiction. In this study, the researcher uses a drama or play as
the main data. The researcher uses the play script of *Pygmalion* which was written in 1912 by Bernard Shaw.

In the *Pygmalion* play script by Bernard Shaw, there are two major characters, Professor Higgins and Eliza. Eliza is presented as a flower girl who comes from the lower class and Professor Higgins is a phonetician who lives in the upper class. The script tells about Professor Higgins who is interested in analyzing phonetics.

In the beginning of the story, Professor Higgins meets Eliza at St. Paul’s church. In the next day, Eliza comes to Professor Higgins’ house. She wants Professor Higgins to teach her about phonetics and how to speak properly. She has a dream to be a lady in the flower shop, but Professor Higgins does not want to be her teacher. Besides, there is Colonel Pickering who is Professor Higgins’ friend. Colonel Pickering is interested in teaching Eliza to be a lady. He, Colonel Pickering, offers a bet for him. Professor Higgins accepts a bet from Colonel Pickering which is teaching and changing Eliza to be a lady. Colonel Pickering asks Professor Higgins to make the woman’s dialect change from the poor woman who comes from the street into an elegant woman who has a good manner and attitude.

For a few months, Professor Higgins teaches Eliza to speak well and properly. He focuses on the pronunciation and articulation. After that, Professor Higgins gives two trials for Eliza. The first trial is a meeting with Professor Higgins’ mother, Mrs. Higgins. In this trial, Eliza fails and it makes Professor Higgins angry with her. Then, Professor Higgins gives her practices again. He always forces Eliza
to speak well and clearly. Every night, they spend the night to practice pronunciation and also attitude. After a few months later, Professor Higgins gives the second trial. The second trial takes place in the Ambassador’s garden party. The second trial is pretty good. Eliza successfully does it and it makes Professor Higgins win the bet.

Having known the story of the *Pygmalion* play script, the researcher has a specific reason in analyzing the play script. The researcher is interested in one of the characters in the *Pygmalion* play script namely Professor Higgins. The researcher is curious about the decision made by Professor Higgins because he comes from the upper class and teaches a girl who comes from the lower class named Eliza.

**B. Objective of Study**

The objective of this study is to find the meanings of Professor Higgins’ decision to change Eliza’s speaking style in Bernard Shaw’s *Pygmalion* play script.

**C. Formulated Problems**

There are two formulated problems which are going to be analyzed in this study:

a. How is Professor Higgins described in *Pygmalion* play script?

b. What are the meanings of Professor Higgins’ decision in changing Eliza’s speaking style?
D. Benefits of Study

There are some benefits which are useful for the readers, students, and teachers. First, the readers will understand the meanings of Professor Higgins’ decision to change Eliza’s speaking style. By knowing the motivation, the readers can understand that motivation is an important factor in reaching a dream. Second, the students can use the play script as the references for their literary works. Third, play script can be the media of teaching the students, especially in teaching drama class or play performance class at English Language Education Study Program, Sanata Dharma University.

E. Definition of Terms

In order to understand the main words which are used in this study, the researcher provides four definitions related to the study.

a. Pygmalion

Bernard Shaw wrote the play script based on Pygmalion myth. In the myth, Pygmalion is a sculptor. He makes the beautiful statue of himself. He falls in love with his own creation and prays that life may be granted to it. The gods give him his wish. The statue becomes a living girl named Galatea, and Pygmalion marries her. In the play, Professor Higgins is Pygmalion. Eliza Doolittle is the woman he creates and gives life to. As in the myth, Higgins creates a beautiful object out of
crude raw materials, but the last great gift of a living soul more than he has the power to give by himself. Eliza herself is concerned his creation.

b. Character

According to Barnet, Ferris, Burto, and Rabkin (2001), character has two meanings: someone who appears in a play, and second is the intellectual, emotional, and moral qualities that add up to a personality (pp. 4-5). A character is the main point that is used in order to tell the story about. There are two definitions of character which are a major character and minor character.

c. Meanings

Meanings are divided into two parts which are literal meaning and deeper meaning. The literal meaning can be found clearly in the play script. The author wrote in the script and could be clearly understood by reading the play script. According to Frederick (1964), the deeper meaning is a meaning which has value for every reader (p.75). The deeper meaning can be found implicitly by the researcher. The researcher has to interpret the meaning by him/herself.
CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter deals with theories, theoretical framework, criticism and context of the script. The first one is about the review of the related theories which explains about the theories which are used in this study. The second is the theoretical framework explains the use of theories used in discussing the formulated problems. Then, the criticism explains about people’s opinion about *Pygmalion* play script. The last is the context of the play script that discusses the setting of the play.

A. Review of Related Studies

This part contains a research from an undergraduate thesis which is related to this study. The research was written by Felicia Williana Asali (2002). The title of her research is “Shaw’s Possible Reason in Using *Pygmalion* as the Title of His Play *Pygmalion*”. Before she analyzed the reason of using the title of *Pygmalion*, she firstly analyzed the main character of the play script who are Professor Higgins and Eliza Doolittle.

There are three formulated problems which have been discussed by Asali. First, she analyzed the main characters, plot, and theme described in the play.
Second, she analyzed how the myth is reflected in the play. Third, she discussed the possible reason of Shaw’s use of *Pygmalion* as the title of his play.

In analyzing the formulated problems, Asali used library research as the method to collect the data. She also used two approaches which were structuralism and expressive approaches. There were four theories to support the analysis of the study. The theories were theory of character, theory of plot, theories of theme, and theories of myth.

The result of her study showed that the Pygmalion myth is reflected in *Pygmalion* in the play. She analyzed from the similarities and the differences between play and myth, especially in the main characters, the plot, and the theme. Some differences appeared in the play because George Bernard Shaw made the myth as the basis of his story.

### B. Review of Related Theories

There are five theories that the researcher uses in this study. The theories are theory of character, theory of characterization, psychoanalysis approach, theory of motivation, theory of love, and theory of jealousy.

1. **Theory of Character**

   The play is unique among the representational arts in that it represents “reality” by using real human beings as the character to create its fictional universe. According to Barnet, Ferris, Burto, and Rabkin (2001), character has two meanings: someone who appears in a play, and second is the intellectual, emotional, and moral
qualities that add up to a personality (pp. 4-5). A character is the main point that is used in order to tell the story about.

Webber’s theory (2006) states that an individual’s character is person’s collection of character traits, and these can be defined as relatively stable dispositions to think, feel, and behave in certain ways in certain situations. Melly (1993) states that characters are traditionally defined by their physical characteristics, speech, and dress. There are four ways to approach understanding drama’s character. First, observing what playwrights say about them. Second, people hear or read the characters say about one another in the dialogue. Third, noting general types – physical and psychological. Fourth, construing the moral or ethical choices that determine their destinies (pp. 339-340).

According to Nurgiyantoro (1995), the character can be divided into two categories; major character and minor character. A major character is an actor who appears the most in the story and always have connections with other actors. The major character really determines the development of the plot. A minor character is an actor who has a part to support the story.

2. **Theory of Characterization**

Characterization is the way in which the author makes characters in a book or play seems real. Based on Goldstone (1980), there are four methods in the way of setting up the character (p. 6):

a. Dialogue spoken by the character

b. Dialogue spoken about the character
c. Action which has taken by the character

d. The personality interpretation of the actor playing the role.

   According to the theory, the character can be described while he/she is acting in the script. The actions which have taken by him/her are clear enough to be understood. There are some actions that will explain why he does the actions.

   According to Murphy (1972), there are nine aspects of the characterization. In this point, the researcher will give nine aspects which are related to the play script (pp. 161-173):

   a) Personal description

      The author can describe a person’s appearance and clothes by giving the details: the face, skin eyes, and the clothing to the reader. By giving the description to the reader, the author wants to help the reader to understand the character deeper.

   b) Character as seen by other characters

      The author can describe a character from the other character’s opinions. Other characters will explain or give an opinion about the character.

   c) Speech

      When talking to other characters, a character can be described his/her character. The audience can see and listen to how the characters talk especially in intonation when talking. In this point, a character can be understood more clearly because when a character is talking to a person, the audience can guess how a character is described.
d) Past life

By telling a person’s past life, the author can also give the reader a clue to events that have helped to shape a person’s character. The method can be done by the author’s direct comment, through the person’s thoughts or the conversation.

e) Conversation of Other

The author describes a character through the conversation among the characters. The information can be clearly understood by paying attention to the conversation among the characters.

f) Reaction

At this point, the author describes the character based on how a character reacts to the situation, problems, and something unpredictable or predictable which a character faces, etc. There are many reactions that can be seen in the script. The audience can describe a character through the reactions that a character does.

g) Direct Comment

In this point, the author gives a description of the characteristic of the character in the story. The description given by the author will be easily understood by the reader.

h) Thoughts

The readers can understand a character based on how the character thinks. The readers can analyze the character through the character’s thought.

i) Mannerism

The characteristic of person can be analyzed by his mannerism and habit which tells the reader about the person.
Through this theory, the researcher can analyze the characteristic or personality of the character by seeing the nine aspects of the theory about analyzing a character in the story.

3. **Psychoanalysis Approach**

Psychoanalysis approach is used to explain the human’s motivation itself. In this study, the researcher analyzes Professor Higgins’ motivation to change Eliza’s speaking. Professor Higgins’ motivation can be analyzed by seeing his actions. Psychoanalysis theory is stated by Sigmund Freud. Freud (1962) defines three major systems, the id, the ego, and the superego.

a) **Id**

The *id* is the primary source of all psychic energy. It functions to fulfill the life principle, which Freud considers to be the *pleasure principle*. Without consciousness or semblance of rational order, the id is characterized by a tremendous and amorphous vitality. The id is, in short, the source of all our aggressions and desires. It is lawless, asocial, and amoral. Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint. The id is concerned about desire and pleasure.

b) **Ego**

The first of these regulating agencies, which protects an individual, is the *ego*. This is the rational governing agent of the psyche. Though the ego lacks the strong vitality of the id, it regulates the instinctual drives of the id so that they may be released in nondestructive behavioral patterns. A large portion of the ego is
unconscious; the ego nevertheless comprises what people ordinarily think of as the conscious mind. Freud points out that in popular language, people may say that the ego stands for reason and circumspection, while the id stands for the untamed passions. Whereas the id is governed solely by the pleasure principle, the ego is governed by the reality principle. Consequently, the ego serves as an intermediary between the world within and the world without. The ego is concerned about conscious, the rational, moral, and self-awareness.

c) Superego

The other regulating agent, that which primarily functions to protect society, is the superego. Largely unconscious, the superego is the moral censoring agency, the repository of conscience and pride. Freud attributes the development of the superego to the parental influence that manifests itself in terms of punishment for what society considers to be bad behavior and reward for what society considers good behavior. The id is dominated by the pleasure principle and the ego by the reality principle, and the superego is dominated by the morality principle. In short, the id would make us devils, that the superego would have us behave as angels (or, worse, as creatures of absolute social conformity), and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces.

4. Theory of Motivation

This study uses the theory of motivation. In analyzing the data, the theory of motivation is used to find the meanings of the decision made by Professor
Higgins to change Eliza’s speaking style. These theories are used to analyze the literary meanings of Professor Higgins’ decision.

Huffman (1997) states that achievement of the motivation is the need for success, for doing better than others, and for mastering challenging tasks (p. 375). Motivation has two forms which are extrinsic and intrinsic. Huffman (1997) states that two forms of motivation have a good effect on achievement. Intrinsic motivation appears because of the interest. Extrinsic motivation appears because of the rewards and the motivation does not come from your heart itself (p. 377). Besides, Jung (1978) states that some of the incentive for the dedicated pursuit of achievement comes from social factors such as prestige, and the recognition and admiration of other people (p. 135).

Maslow (1970) depicted human beings as a “wanting animal” who rarely reaches a state of complete satisfaction. When a person satisfies this one, still another clamors for satisfaction. It is the characteristic of human life that people are almost always desiring something. Maslow (1970) states that there are five stages, such as basic psychological needs; safety needs; belongingness and love needs; self-esteem needs; and self-actualization needs, or the need for personal fulfillment.

a) Physiological Needs

The most basic, powerful, and obvious of all human needs is the need for physical survival. Included in this group are the needs for food, drink, oxygen, activity and sleep, sex, protection from extreme temperatures, and sensory stimulation. These physiological drives are directly concerned with the biological maintenance of the organism and must be gratified at some minimal level before
the individual is motivated by higher-order needs. In another way, a person who fails to satisfy this basic level of needs will not be around long enough to attempt to satisfy higher-level needs.

b) Safety Needs

Once the physiological needs have been satisfied, an individual becomes concerned with a new set, often called the safety of security needs. The primary motivating force here is to ensure a reasonable degree of certainty, order, structure, and predictability in one’s environment. Maslow suggested that the safety needs are most readily observed in infants and young children because of their relative helplessness and dependence on adults.

c) Belongingness and Love Needs

The belongingness and love needs constitute the third hierarchical level. These needs emerge primarily when the physiological and safety needs had been met. An individual motivated on this level longs for affectionate relationships with others. Accordingly, a person will feel keenly the pangs of loneliness, social ostracism, friendlessness, a rejection, especially when induced by the absence of friends, relatives, a spouse, or children. Maslow contends that mature love involves a healthy, loving relationship between two people, which includes mutual respect, admiration, and trust. Maslow also stresses that a person’s needs for love involve both giving and receiving love. Being loved and accepted lead to healthy feelings of worth. Not being loved generates futility, emptiness, and hostility.
d) Self-Esteem Needs

When one’s needs for being loved and for loving others have been reasonably gratified, their motivating force diminishes, paving the way for self-esteem needs. Maslow divides these into two subsidiary sets: self-respect and esteem for others. The former includes such things as the desire for competence, confidence, personal strength, adequacy, achievement, independence, and freedom.

The esteem from others includes prestige, recognition, acceptance, attention, status, fame, reputation, and appreciation. In this case, people need to be appreciated for what they can do, i.e. they have to experience feelings of worth because their competences are recognized and valued by significant others.

e) Self-Actualization Needs

If all the foregoing needs are sufficiently satisfied, the need for self-actualization comes to the fore. Maslow characterizes self-actualization as the desire to become everything that one is capable of becoming. The person who has achieved this highest level presses toward the full use and exploitation of his or her talents, capacities, and potentialities. Self-actualization is a person’s desire for self-improvement, his or her drive to make actual what he or she is potential. In short, to self-actualize is to become the kind of person one wants to become – to reach the peak of one’s potential.” A musician must make music, an artist must paint, a poet must write, if he is to be at peace with himself. What a man can be, he must be. He must be true to his own nature”. (pp. 369-374)
5. **Theory of Love**

Sprecher and Fehr (2005) state that love is defined as an attitude toward other(s), either close others or strangers of all of humanity; containing feelings, conditions, and behaviors that are focused on caring, concern, tenderness, and an orientation toward supporting, helping, and understanding the other(s), particularly when the other(s) is (are) perceived to be suffering or in need (as cited in Felix Note, 2012, p.1). Sternberg (1986) states that love has three components such as:

a) **Intimacy**

Intimacy refers to feelings of closeness, connectedness, and bondedness in loving relationships, as well as admiring and wanting to take care of the loved one, and it can bring up warm feelings.

b) **Passion**

It refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in a loving relationship.

c) **Decision/ commitment**

It refers to, in the short term, the decision that one loves someone else, and in the long term, the commitment to maintain that love (as cited in Yale University, 1986, p. 119).

Sternberg (1986) states that companionate love is that the passion has gone out of the relationship, but a deep affection and commitment remain. Companionate love is generally a personal relation. It is stronger than friendship because of the extra element of commitment. The love ideally shared for those who spend a lot of time together in any asexual but friendly relationship (as cited in Yale University,
Companionate love follows passionate love which cares about each other. Caring about somebody can be an act of love when responding to another without wanting anything in return.

6. **Theory of Jealousy**

Jealousy is often described as an emotion or blend of emotions. White and Mullen (1989) include anger, aggression, hatred, rage, envy, revenge, fear, apprehension, anxiety, panic, suspicion, mistrust, expectancy, distress, depression, self-pity, guilt, love, and sexual arousal (as cited in Sabrina Adams, 2012, p. 13). Besides, Johnson (2010) also identifies intense negative feelings involved in love “such as jealousy and possessiveness, greed, rage, sadism and masochism, rivalry and competition, and extremes of idealization and denigration” (as cited in Sabrina Adams, 2012, p. 26).

Another definition of jealousy is stated by White and Mullen (1989). They state that jealousy has often been referred to “the green-eyed-monster” or “the shadow of the love”. Several emotions like anger, fear, and envy are connected to jealousy (as cited in H. Andac Demirtas, 2012, p. 154).

C. **Theoretical Framework**

The theoretical framework is the guidance to analyze the script used in this study. In this aspect, the researcher explains the used theories to answer the formulated problems of this study. The theories are the theory of character, characterization, the theory of motivation, the theory of love, and theory of jealousy.
The researcher also uses psychoanalysis approach to analyze the second formulated problems.

First, the researcher uses the theory of character and characterization to describe Profession Higgins’ character. The theories used in answering the questions are the theory that is in the book of *Types of Drama: Plays and Contents Eight Edition*, Sartre’s theory, Melly’s theory, and Nurgiyantoro’s theory. To support the analysis of character, the researcher will use the theory of characterization, such as Goldstone’s theory and Murphy’s theory.

Second, the researcher uses the theory of motivation, psychological approach, the theory of love and theory of jealousy to answer the second formulated problem. The researcher uses the theory to find the literary and deeper meanings of the decision made by Professor Higgins as seen in Bernard Shaw’s *Pygmalion* play script.

D. Criticism

St. John Ervine, the Irish playwright, a friend and biographer of Shaw, judges that Pygmalion is not one of Shaw’s major plays. He feels that its subject does not excite deep interest. Most audience are not greatly impressed by the need for an improved alphabet. Yet Ervine gives credit to the play for its entertainment value. In other words, Ervine is one representative of those critics who find Pygmalion an amusing play but not important one.

Archibald Anderson, who is considered to be the authoritative biographer of Shaw as well as an important critic of his work, also believes that Pygmalion is
a statement of the idea that class barriers are artificial and must be broken down. Besides, Eric Bentley accepts Eliza’s marriage to Freddy. But to him her married is unimportant. The important thing is that she fights free of Higgins and becomes independent.

Martin Meisel is conscious of the difference between the ending of the play itself and the events described in Shaw’s essay. Meisel points out that the play ends in a purposely ambiguous way. Shaw’s flat statement that Freddy married Eliza came later and was provoked by the behavior of Sir Herbert Beerbohm Tree, who acted Higgins as a lovesick suitor in act V. Meisel feels the ambiguity of the play is preferable to the definiteness of the essay. The point is that Eliza is now free to choose; whom she chooses is less important. (as cited in Shaw’s Pygmalion, 1945, pp. 80-82)

E. Context of the Pygmalion Script

1. *Pygmalion* as a Myth

*Pygmalion* play script was adopted from a myth named *Pygmalion*. Pygmalion was a sculptor. He made the beautiful statue of himself. He fell in love with his own creation and prays that life may be granted to it. The gods gave him his wish. The statue became a living girl named Galatea, and Pygmalion married her. In the play, Pygmalion was Professor Higgins, he made a creation by his own way. In the *Pygmalion* play script, Professor Higgins made Eliza be a better girl who had a good attitude and pronunciation. (Shaw’s *Pygmalion*, Schwortz and Horowitz)
2. *Pygmalion* Setting

The *Pygmalion* play script happened in the 20th Century especially in Britain because the play itself is a description of British society in the 20th Century, based on the similarities on several aspects of economic life, social life, and social manner. Class division was extremely apparent in the English society.

The setting in which the story of *Pygmalion* takes place includes various locations within London, England. Some of these locations include Covent Garden, Henry Higgins' home, Mrs. Higgins' home, and the poorer area of London. In the early 20th century there was a huge wealth disparity. While this time period still consisted of the upper-class, middle-class, and people below the poverty level, it seemed more like there were just two classes. The people that were dirt poor and everyone else (as cited in Prasad, 2013, p. 1 & Shmoop Editorial Team, 2008)
CHAPTER III

METHODOLOGY

The chapter consists of three parts. The first is the object of the study which explains the script. It consists of the year, the author, and total minutes. The second is the approach that is used in this study. In this part, the researcher discuss the approaches that are used in this study. The last is the method of the study.

A. Object of the Study

The object of the study is an old play script by George Bernard Shaw. The Pygmalion play script was written in 1912. The Pygmalion play script was firstly published by Penguin Book Ltd. in 1916. It consists of 155 pages, which is divided into five acts. The Pygmalion play was showed firstly in Vienna in October, 1913. There was another opening in Berlin in November. Then, the play was produced in Stockholm, Prague, Warsaw, Budapest, and New York. At last the play had its first English language production in London, in 1914.

The Pygmalion play script tells about the two main characters, Professor Higgins and Eliza. Professor Higgins is a professor of phonetics. First, Eliza comes to Professor Higgins’ house, she wants Professor Higgins to teach her about speaking. In that time, Professor Higgins does not want to be her teacher because she does not have enough money to pay him. In that time, there is Colonel Pickering who is Professor Higgins’ friend. Colonel Pickering is interested in teaching Eliza,
he will pay all the expenses if Professor Higgins makes Eliza speak beautifully and properly. Professor Higgins accepts the bet given by Colonel Pickering.

Professor Higgins has two trials for Eliza, the first trial is on Mrs. Higgins house. In the first trial, Eliza fails and it makes Professor Higgins angry with her. The second trial is on the Ambassador garden party. In this trial, Eliza is successful in speaking properly and correctly. It makes Professor Higgins win the bet.

In the last act, Professor Higgins shows his feeling to Eliza. He shows it by his feeling of jealousy. He mocks Freddy who is the one, Eliza chooses to marry. Eliza chooses Freddy because she loves him.

B. Approach of the Study

In this study, the researcher uses psychoanalysis approach to analyze the study which has the relation between motivation and psychology. In this study, the researcher uses a psychoanalysis approach to find out Professor Higgins’ decision.

The researcher uses psychoanalysis by Freud (1958) to analyze the meanings of Professor Higgins’ decision. Besides, the character’s thought and the decision can be analyzed by using this approach.

By using psychoanalysis approach, the researcher can analyze the deeper meaning and understanding of Professor Higgins’ decision to change the Eliza’s speaking style. This approach also has purpose to answer the formulated problems.
C. Method of the Study

The method used is library study. Library study is needed to successfully gather the sources for the study such as books in the library and journal on the internet which are related to the study. This study used the *Pygmalion* script by George Bernard Shaw as the main data. The minor data were from the journal and books on the internet to support this study. The study has two data to answer and analyze the formulated problems.

There were some steps that the researcher uses to gather and collect the data. The first step, the researcher read the script for several times in order to understand the script chosen by the researcher. The researcher tried to understand the story of the play script.

The second step was deciding the title and formulated problems. In this step, the title had been consulted by the researcher to the lecturer. After consulting the title, the researcher also consulted the formulated problems based on the researcher’s interest in Professor Higgins’ decision to change Eliza’s speaking style.

Third, the researcher collected the data references. The researcher found the theories from the library and the internet to answer the formulated problems in the study. The theories were the theory of character, the theory of characterization, the theory of psychology, the theory of motivation, the theory of love, and theory of jealousy.

The fourth step was reading the script and made a short summary based on the script in order to make the researcher remember the plot of the story. The story
had some important actions that were used to support the study and answer the formulated problems. The researcher also wrote the findings which were important to be analyzed.

The next step was analyzing the data. The researcher analyzed the data to answer the formulated problems. The analysis was supported by the provided theories that the researcher found. After analyzing the data, the researcher wrote the conclusion of this study.
CHAPTER IV

ANALYSIS

This chapter is divided into two parts. First, it analyzes the characterization of Professor Higgins. This part answers the first formulated problems about how Professor Higgins is described in the play script. Second, it is about the second formulated problems. It analyzes the literary and deeper meanings of the decision made by Professor Higgins to change Eliza’s speaking style.

A. Professor Higgins’ characters

In this part, the researcher analyzes the Professor Higgins’ character. Some theories are mentioned again in this chapter, such as Sartre’s theories (2006) states that an individual’s character is person’s collection of character traits, and these can be defined as relatively stable dispositions to think, feel, and behave in certain ways in certain situations. Based on the book by Barnet, Ferris, Burto and Rabkin, the character has two meanings: someone who appears in the play, and second is the intellectual, emotional, and moral qualities that add up to a personality (pp. 4-5).

According to Melly (1993), she states that characters are traditionally defined by their physical characteristics, speech, and dress (p. 339-340). Based on Nurgiyantoro (1995), the character can be divided into two categories; major character and minor character.
Professor Higgins is one of the characters in *Pygmalion* play. Based on the theories, Professor Higgins’ character can be shown based on his act in this play. He behaves as a professor of phonetics and upper-class person (Act II, pp. 20-21). He also acts differently in the certain situation. When he talks to Eliza, he often talks without noticing Eliza’s heart (Act II, p. 23). It is different when he talks to Colonel Pickering and he respects Colonel Pickering as his mate. It is clearly shown that Professor Higgins has a bad character because he humiliates Eliza Doolittle. It is also shown that he is a careless person, he does not care about other people’s feeling (Act II, p. 21). In the *Pygmalion* play script, the character of Professor Higgins can be shown by his physical characteristic, speech, and dress. Professor Higgins is a professor of phonetics which is clearly explained by the author. Based on the Nurgiyantoro’s theory, Professor Higgins is a major character in the *Pygmalion* play script. He always appears in every event of the play. He has an important role in the play. The development of the plot is based on Professor Higgins who brings the story from the beginning until the end of the story.

In analyzing how Professor Higgins is described in the *Pygmalion* play script, the researcher applies theories of characterization such as Goldstone’s theory and Murphy’s theory. Goldstone (1980) has four methods to analyze the character of the play; dialogue spoken about the character, dialogue spoken by the character, action which is taken by the character, and the personality interpretation (p. 6). Murphy (1972) states that there are nine methods used to analyze the character. Those methods are a personal description, character as seen as by another, speech, past life, a conversation between other characters, reaction, direct comment,
thought, and mannerism. In this part, the researcher only uses five methods which are a personal description, character as seen as by another, speech, a conversation between other characters, and direct comment (pp. 161-173). By using these methods, Professor Higgins is portrayed as:

1. **Overconfident**

In the *Pygmalion* play script, Professor Higgins is described as an overconfident person. With the talent that he has, he can do his own work by himself. In this play script, Professor Higgins believes that he can make Eliza be a duchess in three months. Higgins wants to show that Eliza who is from the street can be a duchess at an Ambassador’s garden party. He also believes that Eliza can speak better English than before. The conversation below shows Professor Higgins as an overconfident person.

**The Note Taker.** [whipping out his book] Heavens! What a sound! [He writes; then holds out the book and reads, reproducing her vowels exactly] Ah-ah-ow-ow-ow-oo!

**The Flower Girl** [tickled by the performance, and laughing in spite of herself] Garn!

**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. (Act I, p. 16)

The dialogues appear at the St. Paul’s church when the note taker, who is Professor Higgins, talks with the flower girl named Eliza. In this moment, Professor Higgins is shocked by Eliza’s speaking style. Then, Professor Higgins directly speaks that he can pass Eliza off as a duchess at the Ambassador garden party (Act I, p. 16). According to Murphy (1972), Professor Higgins can be described by the way he speaks. In this point, Professor Higgins can be understood because when he
is talking to a person, the researcher can guess how a character is described. In applying Murphy’s theory (1972), a character can be seen by thought. Professor Higgins thinks that he can change Eliza’s speaking style without predicting the problems may occur in the process of changing Eliza’s speaking.

The second conversation below also shows Professor Higgins’ character. In this conversation, he is so confident because he believes that Eliza will have a good ear and quick tongue in just six months. He shall make a duchess from the street girl who sells flowers. As a phonetic master, he will show everyone that he can change Eliza to be a better girl.

HIGGINS. [becoming excited as the idea grows on him] What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesn’t come every day. I shall make a duchess of this draggletailed guttersnipe.
LIZA. [strongly deprecating this view of her] Ah-ah-ah-ow-ow-oo!
HIGGINS. [carried away] Yes: in six months – in three if she has a good ear and a quick tongue – I’ll take her anywhere and pass her off anything. We’ll start today: now! This moment! Take her away and clean her, Mrs. Pearce. Monkey Brand, if it won’t come off any other way. Is there any good fire in the kitchen? (Act II, pp. 26-27)

The conversation happens when Professor Higgins accepts Colonel Pickering’s bet. He makes Colonel Pickering sure that Eliza will have a good ear and a quick tongue in just three months. In this point, Professor Higgins does not notice the problems that occur in the process, again. Goldstones (1980) also states the character can be seen by the dialogue spoken by the character (p. 6). Professor Higgins always believes that he can change Eliza’s speaking and makes Eliza a duchess at ambassador’s garden party.
2. **Smart**

Professor Higgins is clearly explained that he is a smart person. He can write the words spoken by Eliza.

THE FLOWER GIRL. [far from reassured] Then what did you take down my words for? How do I know whether you took me down right? You just shew me what you've wrote about me. [The note taker opens his book and holds it steadily under her nose, though the pressure of the mob trying to read it over his shoulders would upset a weaker man]. That aint proper writing. I can't read that.

THE NOTE TAKER. I can. [Reads, reproducing her pronunciation exacly] “Cheer ap, Kepting; n baw ya flahr orf a pore gel.” (Act I, pp. 11-12)

It happens when the note taker, Professor Higgins, writes the phonetic of Eliza’s speaking. Eliza asks him to show the note but she cannot read the improper words written by Professor Higgins. In applying Murphy’s theory about characterization, the researcher found out that the character of Professor Higgins can be seen by another character, Eliza. Not all the people can do this, but Professor Higgins can write the phonetic of the words. Eliza also says that Professor Higgins’ writing is not a proper word which is a phonetic alphabet.

The next conversation shows that Professor Higgins is a smart person. It is shown by other characters who is Colonel Pickering, who is also the author of Spoken Sanscrit.

PICKERING. Yes. It’s a fearful strain. I rather fancied myself because pronounce twenty-four distinct vowel sounds; but your hundred and thirty beat me. I can’t hear a bit of difference between most of them. (Act II, p. 21)

In applying Goldstone’s Theory (1980), Professor Higgins can be described by the dialogue spoken by the character (p. 6). In this conversation, Colonel Pickering is amazed that Professor Higgins can pronounce a hundred and thirty
sounds which can beat Colonel Pickering who just pronounces twenty-four distinct sounds.

3. Arrogant

Professor Higgins is an arrogant person. Arrogant is behaving in a proud, unpleasant way, showing little thought for other people. There are several times that show Professor Higgins is an arrogant person in the play script.

Professor Higgins treats Eliza by little thought. He also treats Eliza in an unpleasant way. He wants to put Eliza in the dustbin which is used to throw garbage. Colonel Pickering says that Higgins is not reasonable because of his speech. Mrs. Pearce also says that Professor Higgins must be reasonable.

According to Murphy (1972), the author describes the character based on how a character reacts to the situation, problems, and something unpredictable or predictable which a character faces, etc. Professor Higgins reacts to the situation arrogantly. Murphy (1972) also states that a character can be described his/her speaking. The audience can see and listen how the character talks. Professor Higgins talks arrogantly when he talks to other characters. The characteristic also can be analyzed by Professor Higgins’ thought. He thinks that Eliza must be put in the dustbin. Based on Murphy (1972), the character can be analyzed through the character’s thought.
It is also shown by the author when the character acts. The author describes the character by writing the action or the description. The author writes that Professor Higgins acts arrogantly, Professor Higgins straddles arrogantly when he throws himself on the divan.


According to Goldstone (1980), the character can be analyzed by the action which has taken by the character. The action that Professor Higgins does is straddling arrogantly.

4. Careless about other people’s feeling

Professor Higgins is careless about other people’s feeling. Careless is no attention, not taking or showing enough care and attention (“Careless”). Professor Higgins is described by the author in the description as follows:

He is of the energetic, scientific type, heartily, even violently interested in everything that can be studied as a scientific subject, and careless about himself and other people, including their feeling. (Act II, p. 21)

The author, Bernard Shaw, writes that Professor Higgins is a person who is careless about himself and other people. Another worst thing is that Professor Higgins does not care about the other’s feeling. The author writes the description on the beginning at Act II. Thus, according to Murphy (1972), the character can be described by the direct comment of the author.

To strengthen the characteristic of Professor Higgins, the researcher gave another data from the Pygmalion play script. When Professor Higgins talks to Eliza,
Higgins says that he has done with Eliza and he can throw her into the gutter. Based on *Oxford Dictionary*, the gutter is the bad social condition or low moral standards sometimes connected with the lowest level of society. It is clearly explained that Professor Higgins is a careless person. After doing his experiment on Eliza, he wants to throw Eliza into the gutter. Eliza has helped Professor Higgins in winning the bet especially she has helped in the Professor Higgins’ experiment (pp. 73-74). Professor Higgins does not notice that Eliza has an important role in the experiment but he does not care about it.

Professor Higgins does not think twice before he talks to other people and it makes other people hurt. Besides, Eliza also says that Professor Higgins does not have a feeling of heart. Eliza feels humiliated because of Professor Higgins speech. Eliza says that he ought to be ashamed because of what his doing. The author shows the conversation as follows:

HIGGINS. Well, when I’ve done with her, we can throw her into the gutter; and then it will be her own business again; so that’s all right.

LIZA. Oh, you’ve no feeling heart in you: you don’t care for nothing but yourself. [She rises and takes floor resolutely]. Here! I’ve had enough of this. I’m going [making for the door]. You ought to be ashamed of yourself, you ought. (Act II, p 30)

According to Murphy (1972), Professor Higgins can be analyzed by other characters. In this case, Eliza as another character who says that Professor Higgins has no feeling of heart when talking to Eliza. Besides, Murphy (1972) also states that character can be described by his/her speech. Professor Higgins is careless shown by his speech when talking to Eliza. He wants to throw Eliza in the gutter which is the lowest social class in the society. Then, the researcher also knows the characteristic of Professor Higgins by his spoken.
HIGGINS. You won my bet! You! Presumptuous insect! I won it. What did you throw those slippers at me for? (Act IV, p. 75)

Professor Higgins says that Eliza is like a presumptuous insect. It really hurts Eliza as a girl because Professor Higgins considers her as an animal.

B. The Meanings of Professor Higgins’ Decision

In this study, the meanings of Professor Higgins’ decision are divided into two parts. The first is the literal meanings of Professor Higgins’ decision. It means that the decision to change Eliza’s speaking style can be found clearly in the play script. The author wrote the meaning of Professor Higgins’ decision in the play script explicitly. In analyzing the literal meanings of Professor Higgins’ decision, the researcher uses the theories by Huffman (1997), Smith (1969), John Jung (1978), Maslow (1970) and psychoanalysis theory by Freud (1962).

The second is a deeper meaning, it means that the researcher could find the meanings of the decision after reading the play script. The researcher could interpret the meaning by themselves. The researcher applied the theory of love by Sprecher and Fehr (2005) and Sternberg (1986), the theory of jealousy by White and Mullen (1989) and Johnson (2010), and psychoanalysis theory by Freud (1962).

1. Literal Meaning

The literal meanings of the decision in changing Eliza’s speaking style can be observed by reading the *Pygmalion* play script. The author, Bernard Shaw, wrote
in the play script. In order to support the analyses, the researcher also used psychological approach by Freud to find out the literal meaning. Freud (1962) divides three major systems, such as id, ego, and superego. The researcher used the ego system to analyze Professor Higgins’ decision.

After Eliza meets Professor Higgins at the St. Paul Church and she knows about Professor Higgins’ wit. Then, she comes to Professor Higgins’ house. She comes to have a lesson and wants Professor Higgins to become her teacher. She says that she wants to be a lady in a flower shop (p. 23). First, Professor Higgins refuses to be her teacher because she does not have enough money to pay the lesson. In that time, there is also Colonel Pickering who is Professor Higgins’ friends. He is interested in teaching Eliza and he will pay all the expenses for the lesson that Eliza needs. Besides, he offers Professor Higgins a bet about teaching Eliza. The researcher found that the decision of Professor Higgins in changing Eliza’s speaking style is to accept Colonel Pickering’s bet.

PICKERING Higgins: I’m interested. What about ambassador’s garden party? I’ll say you’re the greatest teacher alive if you make that good. I’ll bet you all the expenses of the experiment you can’t do it. And I’ll pay for the lesson. (Act II, p. 26)

Based on the explanation, the first motivation is about a bet offered by Colonel Pickering to Professor Higgins. Huffman (1997) states that achievement of the motivation is the need for success, for doing better than others, and for challenging tasks (p. 375). Colonel Pickering offers Professor Higgins in doing the experiment. If Professor Higgins can change Eliza’s speaking style, he will pay the
lesson for Eliza. In this conversation, Colonel Pickering wants Eliza to be a lady in Ambassador garden party. It means that Eliza must be a duchess at the party.

Another action that Professor Higgins’ decision is shown by Professor Higgins’ speech. He wants to win the bet offered by Colonel Pickering.

HIGGINS [impatiently] Well, she must talk about something. [He controls himself and sits down again]. 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 getting on like a house on fire. I shall win my bet. She has a quick ear.... (Act III, p. 53)

In his speech, Professor Higgins has to teach Eliza in six months before he brings Eliza to the Ambassador’s garden party as a duchess. He has a strong desire to win the bet. In this case, Professor Higgins has extrinsic motivation in changing Eliza’s speaking style. According to Huffman (1997), he states that extrinsic motivation appears because of the rewards and the motivation does not come from your heart itself (p. 377). The reward that Professor Higgins is that Colonel Pickering will pay all the expenses to do the lesson (Act II, p. 26). Professor Higgins accepts the bet because of the extrinsic motivation given by Colonel Pickering.

The second motivation is about admiration of other people. Based on Maslow (1970), an individual needs to know that he or she is worthwhile – capable of mastering tasks and challenges in life. The esteem from others includes prestige, recognition, acceptance, status, fame, attention, reputation, and appreciation. People need to be appreciated for what they do. John Jung (1978) also states that some of the incentive for the dedicated pursuit of achievement comes from social factors such as prestige, and the recognition and admiration of other people (p. 135). In this case, professor Higgins wants to be appreciated by Colonel Pickering in
being the greatest teacher alive and he accepts the challenge given by Colonel Pickering in changing Eliza’s speaking style (Act II, p. 26). He will get admiration from other people when he could make Eliza be a duchess in Ambassador’s garden party.

Professor Higgins also makes Colonel Pickering sure that he accepts a bet from Colonel Pickering. He says that he has experienced about teaching American millionaires. It also motivates Professor Higgins in changing Eliza’s speaking style. Professor Higgins has experienced about teaching people. He wants to show Colonel Pickering; he uses Eliza as an illustration of what he is talking about. He is able to change Eliza’s speaking style that she could be a duchess in Ambassador’s garden party.

HIGGINS. What! That thing! Sacred, I assured you. [Rising to explain] You see, she’ll be a pupil; and teaching would be impossible unless pupil were sacred. I’ve taught scores of American millionaires how to speak English: the best looking women in the world. I’m seasoned. They might as well be blocks of wood. (Act II, p. 36)

The third motivation is that Professor Higgins wants to make Eliza be a lady. His motivation is clearly explained by Professor Higgins as follows:

HIGGINS [deftly retrieving the handkerchief and intercepting her on her reluctant way to the door] You’re an ungrateful wicked girl. This is my return for offering you to take you out of the gutter and dress you beautifully and make a lady of you. (Act II, p. 28)

As a lady at Ambassador’s garden party, Eliza has to have a good appearance and good speaking style. Professor Higgins also has to make her have a good tongue and appearance. Maslow (1970) states that motivation includes such things as the desire for competence, confidence, personal strength, adequacy,
achievement, independence, and freedom. In this case, Professor Higgins wants to make Eliza a lady in order to bring her to Ambassador’s garden party.

In applying Maslow’s theory, Professor Higgins also has an achievement that has to be reached. He wants to change Eliza in the six months. He has a strong desire in changing Eliza’s speaking style.

HIGGINS. [carried away] Yes: in six months – in three if she has a good ear and a quick tongue – I’ll take her anywhere and pass her off anything. We’ll start today: now! This moment! Take her away and clean her, Mrs. Pearce. Monkey Brand, if it won’t come off any other way. Is there any good fire in the kitchen? (Act II, pp. 26-27)

The fourth motivation is about an interest in phonetic. As a phonetician, Professor Higgins has interest about how people speak. He always pays attention to the spoken language (Act I, p. 11). In the Pygmalion play script, Professor Higgins has an interest in Eliza’s speaking style (Act II, p. 22), Eliza has an interesting accent and Professor Higgins wants to change into the higher-level of speaking style.

HIGGINS. Playing! The hardest job I ever tackled: make no mistake about that, mother. But 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 to soul. (Act III, pp. 63-64)

Huffman (1997) states that intrinsic motivation appears because of the interest (p. 377). Professor Higgins’s interest comes from her hobby in phonetics. It is the reason why Professor Higgins’ wants to change Eliza’s speaking style.

In supporting the analysis of the literal meaning, the researcher applied psychoanalysis by Freud (1962). Based on Freud, there are three major systems, the id, the ego, and the superego. The researcher used one of the major systems which
is the ego. Freud (1962) states that the ego is governed by the *reality principle*. Consequently, the ego serves as intermediary between the world within and the world without and it works by the reason. The ego is concerned about conscious, the rational, moral, and self-awareness. Professor Higgins’ ego works by the reasons and he has the four reasons to get motivated to change Eliza’s speaking style.

In summary, Professor Higgins has four motivations in changing Eliza’s speaking style. First, it is about a bet with Colonel Pickering. Second, Professor Higgins wants to get admiration from other people, especially from Colonel Pickering. Third, he wants to make Eliza be a lady in Ambassador’s garden party. Last, he has interested in Eliza’s speaking style that makes him want to change Eliza’s speaking style.

2. **Deeper Meaning**

In analyzing the deeper meaning of Professor Higgins’ motivation, the researcher used psychoanalysis theory by Freud which is id. Freud (1962) states that id is the source of all aggression and desires. To support the analysis, the researcher also used the theory of love by Sprecher, Fehr, and Sternberg and the theory of jealousy by White, Mullen, and Johnson.

In the beginning of the play, Professor Higgins shows his caring to Eliza in the first time Eliza comes to Professor Higgins’ house. It is because Eliza has not taken a bath, she just washed her face and hands before she comes (p. 26). It makes
her face be moist. After that, Professor Higgins gives Eliza a handkerchief to wipe her face.

LIZA. What’s this for?
HIGGINS. To wipe your eyes. To wipe any part of your face that feels moist. Remember: That’s your handkerchief; and that’s your sleeve…… (Act II, pp. 25-26)

In applying the theory of love, Sprecher and Fehr (2005) states that love is the attitude towards others, one of the attitudes is caring about others. The researcher found that Professor Higgins cares about Eliza, he gives Eliza a handkerchief to wipe Eliza’s face that is moist. The last action that Professor Higgins cares about Eliza is clearly shown when Eliza goes out from Professor Higgins’ house. After the experiment is done, Eliza feels that Professor Higgins and Colonel Pickering do not care about her anymore (Act IV, p.76). After that, Eliza goes out from Professor Higgins’ house and she thinks that she is ignored by them.

HIGGINS. Eliza’s bolted.
MRS. HIGGINS [calmly continuing her writing] You must have frightened her.
HIGGINS. Frightened her! Nonsense! She was left last night, as usual, to turn out the light and all that……. (Act V, p. 83)

Professor Higgins tries to search Eliza. He searches Eliza to his mother’s house, Mrs. Higgins. In Mrs. Higgins’ house, Professor Higgins seems like panic and he does not know what to do to find Eliza (Act V, pp. 83-84). Based on Sternberg (1986), love based on intimacy refers to want to take care of somebody he loves. Professor Higgins’ caring is shown when he searches on Eliza until he calls the police to find Eliza (p. 83).
In the process of teaching Eliza about speaking, Professor Higgins sees Eliza as a good looking girl. Sometimes, he feels enjoyment or pleasure when he looks at Eliza.

HIGGINS…...; and you are not bad-looking: it’s quite pleasure to look at you sometimes – not now, of course, because you’re crying and looking as ugly as the very devil; but when you’re all right and quite yourself, you’re what I should call attractive……. (Act IV, p. 77)

This happens when Eliza feels ignored by professor Higgins and Colonel Pickering (Act IV, p. 76). Professor Higgins tries to make Eliza calm and steady and he also gives Eliza some advice (Act IV, p. 77). According to Sternberg’s theory (1986), love based on intimacy refers to admire of the loved one. Professor Higgins admires Eliza as a good looking girl and he feels such a pleasure when he looks at Eliza. It is clearly shown that that is a kind of love that comes from Professor Higgins to Eliza.

In Professor Higgins’ life, he never loves a girl who is above forty. It is shown by his mothers’ speech that he never falls in love with a girl above forty (Act III, p. 52) but at the end of the play, Professor Higgins clearly shows that he loves Eliza as her pupil and his love can be seen by his attitude because he feels jealous with Freddy.

Jealousy is often described as an emotion or blend of emotions. White and Mullen (1989) have included anger, aggression, hatred, rage, envy, revenge, fear, apprehension, anxiety, panic, suspicion, mistrust, expectancy, distress, depression, self-pity, guilt, love, and sexual arousal. Besides, they also state that jealousy has often been referred to as “the green-eyed-monster” or “the shadow of the love”.
Professor Higgins shows his jealousy when he is talking to Eliza. The conversation appears in front of Mrs. Higgins’ house.

LIZA. That’s not what I want; and don’t you think it. I’ve always had caps enough wanting me that way, Freddy Hill writes to me twice and three times a day, sheets and sheets.
HIGGINS [disagreeably surprised] Damn his impudence! [He recoils and finds himself sitting on his heels]
LIZA. He has a right if he likes, poor lad. And he does love me.
HIGGINS [getting off the ottoman] You have no right to encourage him.
LIZA. Every girl has a right to be loved.
HIGGINS. What! By fools like that?
LIZA. Freddy’s not a fool. And if he’s weak and poor and wants me, may be he’d make me happier than my betters that bully me and don’t want me.
HIGGINS. Can he make anything of you? That’s the point.
LIZA. Perhaps I could make something of him. But I never thought of us making anything of one another; and you never think of anything else. I only want to be natural. (Act V, p. 101)

The researcher analyzed that Professor Higgins is jealous. He is jealous with Freddy because Eliza chooses Freddy to marry. Professor Higgins shows his jealousy by his anger and mocking Freddy. He does not want Eliza to marry Freddy.

It looks like that Professor Higgins wants Eliza to stay with him and leave Freddy.

The last action that shows Professor Higgins’ anger is shown by his mocking to Freddy.

LIZA……… I’ll marry Freddy, I will, as soon as I’m able to support him.
HIGGINS [thunderstruck] Freddy!!! That young fool!! That poor devil who couldn’t get a job as an errand boy even if he had the guts to try for it!
Woman: do you not understand that I have made you a consort for a king?
LIZA. Freddy loves me: that makes him king enough for me. I don’t want him to work: he wasn’t brought up to it as I was. I’ll go and be a teacher.
(Act V, p. 103)

The conversation also shows that Professor Higgins has given everything to her. He has given clothes for her (Act II, p. 27), he has taught Eliza to speak properly and correctly and he also has made Eliza be a lady at Ambassador garden party (Act
According to Stenberg (1986), he states loved based on intimacy refers to wants to take care of someone. Professor Higgins exactly takes care about Eliza by giving her new clothes, teaching her to speak properly, and making her a consort for a king.

The deeper meaning of Professor Higgins’ decision in changing Eliza speaking style is about love. Professor Higgins shows that he loves Eliza from the beginning of the play. The researcher analyzes Professor Higgins has fallen in love with Eliza when she is chosen by Professor Higgins as the subject experiment. It is also shown when Professor Higgins gives a handkerchief to Eliza to wipe Eliza’s face. Professor Higgins also shows his caring by being patient. Professor Higgins does two experiments to Eliza. In the first experiment, Eliza fails but Professor Higgins is patient to teach her again about speaking style. He also does the second experiment and the experiment is successfully done.

Professor Higgins is a phonetician who never falls in love with a girl who is above forty. In reality, Professor Higgins shows his feeling to Eliza by admiring her. He admires Eliza that she is a good looking woman and he feels such a pleasure when he looks at her. It is one action of love that Professor Higgins does.

In the end of Act V, Professor Higgins shows that he admires and loves Eliza. Professor Higgins is jealous of Freddy because Eliza wants to get married with Freddy. Professor Higgins expresses his jealousy by being angry. He cannot accept the reality that Eliza will marry Freddy.

Professor Higgins has the desire to be loved by Eliza. Professor Higgins does it because of his id. Freud (1962) states that the id is the source of all
aggression and desire. In this point, desire is a strong wish to have something. If his desire and pleasure are not met, he will become tense and anxious. In the Pygmalion play script, Professor Higgins loves Eliza and he wants to be with Eliza. In this analysis, Professor Higgins does not fulfill his id. The researcher found that Professor Higgins becomes tense, it can be seen by his speech to Eliza and he also becomes anxious because Eliza chooses to be with Freddy than him.
CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consists of two parts, namely conclusions and suggestions. The conclusions focus on the analysis of Professor Higgins’ character and the meanings of Professor Higgins’ decision in changing low-class into the upper-class speaking style of Eliza in *Pygmalion* play script. The suggestions are for the future researchers.

A. Conclusions

There are two formulated problems discussed in the study. First, it is about Professor Higgins’ character described in the *Pygmalion* play script. Second, it deals with the meaning of Professor Higgins’ decision in changing Eliza’s speaking style. The researcher used the theory of character and characterization to answer the first question and theory of motivation to answer the second question.

First, it is the analysis of Professor Higgins’ character in the *Pygmalion* play script. Professor Higgins is a phonetician and he is the major character in the play script. He has an important role in bringing the story from the beginning until the end.

The character of Professor Higgins in the *Pygmalion* play script is described as a smart phonetician who is interested in a new speech of human being. There are five characteristics of Professor Higgins such as a phonetician, smart, arrogant,
overconfident, and careless person. The researcher uses the theory of character and characterization by Maslow (1972) and Goldstone (1980).

A phonetician is shown by his speech that he is interested in phonetics. His hobby is also his profession. Besides, he can also analyze the speech of others and writes the phonetics of the sound.

Professor Higgins is a smart person. It is shown by his writing about Eliza’s spoken language. Colonel Pickering also says that Professor Higgins is a smart person. He says that Professor Higgins can pronounce a hundred and thirty sounds which can beat Colonel Pickering who just pronounces twenty-four distinct sounds.

The next character of Professor Higgins is an overconfident person. He thinks that he is smart so he can do everything that he wants to do. Professor Higgins wants to change Eliza’s speaking style in six months, he does not think the problem may occur in the process of changing Eliza’s speaking style.

The fourth character is that Professor Higgins is an arrogant person. He is behaving in an unpleasant way especially when he treats Eliza. The author also describes Professor Higgins as an arrogant person by his acts in the play. The last character is careless about other people’s feeling. Professor Higgins does not think twice before he talks to other people and it makes other people hurt. Besides, Eliza also says that Professor Higgins is a careless person. Eliza feels humiliated because of Professor Higgins’ speech.

The second formulated problem deals with the meanings of Professor Higgins’ decision to change Eliza’s speaking style. The researcher divided the meaning into two meanings which are the literary meaning and the deeper meaning. The first
literary meaning of changing Eliza’s speaking style is that he wants to win the bet with Colonel Pickering. Professor Higgins has a strong desire in changing Eliza’s speaking style. As a phonetician, he is also interested in human speech. Professor Higgins wants to change Eliza’s speaking style into higher-level speaking style. This is why Professor Higgins wants to change Eliza’s speaking style. Besides, the deeper meaning of Professor Higgins’ decision in changing Eliza’s speaking style is that Professor Higgins falls in love with Eliza. From the beginning of the story, Professor Higgins cares about Eliza, he also admires Eliza as a good looking girl. In the end of the story, the researcher found that Professor Higgins feels jealous with Freddy. Based on the theory of jealousy by White and Mullen, the researcher analyzed that Professor Higgins falls in love with Eliza.

B. Suggestions

This part consists of two suggestions, namely suggestion for future researchers and suggestion for English teachers or lecturers.

1. Suggestion for Future Researchers

This study analyzes only Professor Higgins’s character and the meanings of Professor Higgins’ decision to change Eliza’s speaking style. The researcher felt that it was limited because there are many aspects that can be analyzed in *Pygmalion* play script. For example, the analysis of Eliza’s speaking style before and after she meets Professor Higgins.
2. **Suggestion for English Lecturers**

Drama is one of the literary works. English lecturers can use the *Pygmalion* play script in Play performance class and it will be a good and big play. Besides, Drama lecturers can use *Pygmalion* play script as the material of drama class. The students can analyze the character or the plot of the script. The script also can be the material of Sociolinguistics class; the students can analyze the differences between the lower class’ speaking style and the higher class’ speaking style. Besides, the students can analyze the H-dropping which is done by Eliza’s father named Mr. Alfred Doolittle.
REFERENCES


APPENDICIES
George Bernard Shaw (1856-1950) was born in Dublin, the son of a civil servant. His education was irregular, due to his dislike of any organized training. After working in an estate agent's office for a while he moved to London as a young man (1876), where he established himself as a leading music and theater critic in the eighties and nineties and became a prominent member of the Fabian Society, for which he composed many pamphlets. He began his literary career as a novelist; as a fervent advocate of the new theater of Ibsen (*The Quintessence of Ibsenism*, 1891) he decided to write plays in order to illustrate his criticism of the English stage. His earliest dramas were called appropriately *Plays Pleasant and Unpleasant* (1898). Among these, *Widower's Houses* and *Mrs. Warren's Profession* savagely attack social hypocrisy, while in plays such as *Arms and the Man* and *The Man of Destiny* the criticism is less fierce. Shaw's radical rationalism, his utter disregard of conventions, his keen dialectic interest, and verbal wit often turn the stage into a forum of ideas, and nowhere more openly than in the famous discourses on the Life

Other important plays by Shaw are *Caesar and Cleopatra* (1901), a historical play filled with allusions to modern times, and *Androcles and the Lion* (1912), in which he exercised a kind of retrospective history and from modern movements drew deductions for the Christian era. In *Major Barbara* (1905), one of Shaw's most successful «discussion» plays, the audience's attention is held by the power of the witty argumentation that man can achieve aesthetic salvation only through political activity, not as an individual. *Pygmalion* (1912), a witty study of phonetics as well as a clever treatment of middle-class morality and class distinction, proved some of Shaw's greatest successes on the stage. It is a combination of the dramatic, the comic, and the social corrective that gives Shaw's comedies their special flavor.

Shaw's complete works appeared in thirty-six volumes between 1930 and 1950, the year of his death.

Source:
Appendix 2

SUMMARY OF *PYGMALION* PLAY SCRIPT

London's Covent Garden at 11.15 a.m., a group of assorted people are gathered together under the portico of St. Paul's Church for protection from the rain. Among the group are Mrs. Eynsford-Hill and her daughter, Clara, who are waiting for the son, Freddy, to return with a cab. When he returns in failure, he is again sent in search of a cab. As he leaves, he collides with a young flower girl with a thick Cockney accent, and he ruins many of her flowers. After he is gone, the mother is interested in how such a "low" creature could know her son's name; she discovers that the flower girl calls everyone either "Freddy" or "Charlie." There is a gentleman, Colonel Pickering, refuses to buy the flowers, but he gives the girl some money. Members of the crowd warn the girl against taking the money because there is a man behind her taking notes of everything she says. When the flower girl (Eliza) loudly proclaims that "I am a good girl, I am," the bystanders begin to protest. The note taker, it turns out, is Professor Henry Higgins, an expert in phonetics. His hobby is identifying everyone's accent and place of birth. At this time, the elder gentleman identifies himself as Colonel Pickering, the author of a book on Sanskrit, who has come to meet the famous Henry Higgins, to whom he is now talking. The two go off to discuss their mutual interest in phonetics.

The next morning at Professor Higgins' house, the two men are discussing Higgins' experiments when the flower girl is announced by Mrs. Pearce, Higgins' housekeeper. The girl, Eliza Doolittle, remembers that Professor Higgins bragged
about being able to teach her to speak like a duchess, and she has come to take lessons so that she can get a position in a flower shop. Pickering makes a wager with Professor Higgins, who, in the spirit of good sport, decides to take the bet: he orders Mrs. Pearce to take the girl away, scrub her, and burn her clothes. He overcomes all of Eliza's objections, and Eliza is taken away. At this time, Eliza's father appears with the intention of blackmailing Professor Higgins, but he is so intimidated by Professor Higgins that he ends up asking for five pounds because he is one of the "undeserving poor." Professor Higgins is so pleased with the old fellow's audacity and his unique view of morality that he gives him the five pounds and is immediately rid of him.

Sometime later, Professor Higgins brings Eliza to his mother's house during her "receiving day." Freddy Eynsford-Hill and his mother and sister Clara are also present. These turn out to be the same people whom we saw under the portico in the first act. Now, however, none of the guests recognize that Eliza is the "ragamuffin" flower girl of that night. Everyone is amused with the pedantic correctness of her speech and are even more impressed with Eliza's narration of her aunt's death, told in perfect English, but told with lurid and shocking details. After Eliza's departure, Mrs. Higgins points out that the girl is far from being ready to be presented in public.

Sometime later, Professor Higgins, Pickering, and Eliza return late in the evening. The men are delighted with the great success they have had that day in passing off Eliza as a great duchess at an ambassador's garden party. They are so
extremely proud that they totally ignore Eliza and her contribution to the success of the "experiment." Infuriated, Eliza finally throws a slipper at Professor Higgins, only to be informed that she is being unreasonable. Eliza is concerned with what will happen to her now that the experiment is over: Is she to be tossed back into the gutter; what is her future place? Professor Higgins cannot see that this is a problem, and after telling her that all of the clothes that she has been wearing belong to her, he retires for the evening.

The next day, Professor Higgins arrives at his mother's house completely baffled that Eliza has disappeared. He has telephoned the police and is then surprised to learn that Eliza is upstairs. While waiting for Eliza, Mr. Doolittle enters and he accuses Professor Higgins of ruining him because Professor Higgins told a wealthy man that Doolittle was England's most original moralist, and, as a result, the man left an enormous sum of money in trust for Doolittle to lecture on moral reforms. He has thus been forced into middle-class morality, and he and his common-law wife are miserable. He has come to invite Eliza to his wedding, another concession to dreadful middle-class morality.

Eliza enters and agrees to come to her father's wedding. As they all prepare to leave, Professor Higgins restrains Eliza and tries to get her to return to his house. He maintains that he treats everyone with complete equality. To him, he makes no social distinction between the way he would treat a flower girl or a duchess. Eliza is determined to have respect and independence, and thus she refuses to return to Professor Higgins' house. In this time, Professor Higgins is shocked by Eliza
because she chooses Freddy to get married with. Professor Higgins then admits that he misses her and also admires her newfound independence. He further maintains that she should return, and the three of them will live equally, as "three bachelors." Eliza, however, feels otherwise, and she leaves with Mrs. Higgins to attend her father's wedding.

Adapted from:

https://www.cliffsnotes.com/literature/p/pygmalion/play-summary
Appendix 3

REFLECTION

*Pygmalion* is a play script written by George Bernard Shaw. The story tells about a professor of phonetics, Professor Higgins, who wants to change a flower girl named Eliza Doolittle. He comes from the upper class and wants to change Eliza’s speaking style who comes from the lower class. Professor Higgins wants to teach Eliza’s speaking because Colonel Pickering offers a bet for him. Besides, he has fallen in love with Eliza as her pupil. In this *Pygmalion* play script, Professor Higgins wins the bet with Colonel Pickering and he could change Eliza’s speaking style. In the of the play, Professor Higgins shows his feeling for Eliza by his feeling of jealousy with Freddy. He is angry and mocks Freddy because he does not want Eliza to marry Freddy.

Having known the story of *Pygmalion*, the researcher could take some good points of the play script to be reflected. First is in the researcher’s life. As a human being, the researcher realizes that the researcher cannot live without others. The researcher must help other people and live with them. As a social creature, the researcher must help others when they have a problem in their lives. In the *Pygmalion* play script, Professor Higgins helps Eliza to speak properly and correctly but he has a purpose of that. He wants to be admired by others. It is not a good purpose but the researcher takes another way of thinking. If we want to help others, we don’t have to think of being admired and appreciated by others. We must be honest when helping others.
As a teacher candidate, the researcher takes a good part from Professor Higgins when teaching Eliza. The researcher learns how to be patient when teaching the students because being patient is one key to success. Then, the researcher also reflects Professor Higgins and PBI lecturers. In this case, the researcher finds that PBI lecturers teach the students patiently. It can be seen by the way they repeat the explanation until the students understand the material. Besides, the researcher also takes one point from Professor Higgins which can be reflected on PBI lecturers. The point is about an interest. In the story Professor Higgins is interested in human speech, but the PBI lecturers are interested in teaching the students.

For the researcher’s future, one thing which is so important in every one’s life. It is about motivation in reaching dreams. The researcher has many dreams which have to be reached. In reaching one of the dreams, the researcher must have good motivations behind. It is because motivations will support all that the researcher does in reaching the dreams. Motivations give spirit and make the researcher not give up in reaching the dream.