

DOC A

THE NOTE TAKER [*explosively*] Woman: cease this detestable boo-hooing instantly; or else seek the shelter of some other place of worship.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

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 crooning like a bilious pigeon.

THE FLOWER GIRL [*quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head*] Ah—ah— ah—ow—ow—oo!

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—ah—ow—ow—ow—oo!

THE FLOWER GIRL [*ticked 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. That's the sort of thing I do for commercial millionaires. And on the profits of it I do genuine scientific work in phonetics, and a little as a poet on Miltonic lines.

THE GENTLEMAN. I am myself a student of Indian dialects; and—

THE NOTE TAKER [*eagerly*] 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.

PICKERING [*with enthusiasm*] I came from India to meet you.

HIGGINS. I was going to India to meet you.

PICKERING. Where do you live?

HIGGINS. 27A Wimpole Street. Come and see me tomorrow.

PICKERING. I'm at the Carlton. Come with me now and let's have a jaw over some supper.

HIGGINS. Right you are.

THE FLOWER GIRL [*to Pickering, as he passes her*] Buy a flower, kind gentleman. I'm short for my lodging.

PICKERING. I really haven't any change. I'm sorry [*he goes away*].

HIGGINS [*shocked at girl's mendacity*] Liar. You said you could change half-a-crown.

THE FLOWER GIRL [*rising in desperation*] You ought to be stuffed with nails, you ought. [*Flinging the basket at his feet*] Take the whole blooming basket for sixpence.

The church clock strikes the second quarter.

HIGGINS [*bearing in it the voice of God, rebuking him for his Pharisaic want of charity to the poor girl*] A reminder. [*He raises his hat solemnly; then throws a handful of money into the basket and follows Pickering*].

THE FLOWER GIRL [*picking up a half-crown*] Ah—ow—ooh! [*Picking up a couple of florins*] Aaah—ow—ooh! [*Picking up several coins*] Aaaaaah —ow—ooh! [*Picking up a half-sovereign*] Aasaaaaaaaaah—ow—ooh!!!

George Bernard Shaw, *Pygmalion* (1912)

DOC B

THE OXFORD VOICE

When you hear it languishing
and hooing and cooing and sidling through the front teeth,
the Oxford voice
or worse still
the would-be Oxford voice
you don't even laugh any more, you can't.

For every blooming bird is an Oxford cuckoo nowadays,
you can't sit on a bus nor in the tube
but it breathes gently and languishingly in the back of your
neck.

And oh, so seductively superior, so seductively
self-effacingly
deprecatingly
superior.—

We wouldn't insist on it for a moment
but we are
we are
you admit we are
superior.—

D. H. Lawrence, « The Oxford Voice », *The Complete Poems* (1964), 433

DOC C

<https://www.youtube.com/watch?app=desktop&v=OT16yUEh7-0>