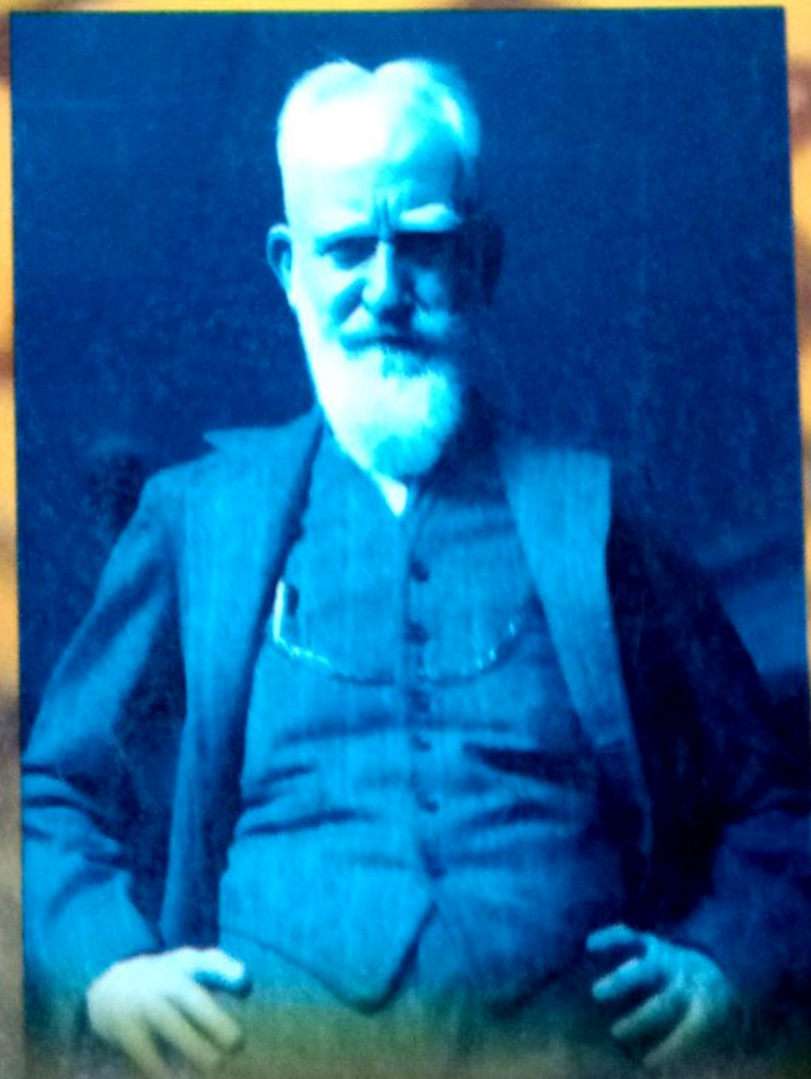


BERNARD SHAW

13788

# PYGMALION



FAMOUS PRODUCTS

## CONTENTS

|  |    |
|--|----|
| 1. Life and Career of Bernard Shaw   | 1  |
| 2. Shaw: Character and Personality   | 6  |
| 3. Shaw's Career as a Dramatist  |    |
| <i>Or</i>  |    |
| Shaw: Evolution of His Dramatic Genius   | 10 |
| 4. Contemporary English Drama: Main Trends:—<br>Shaw's Contribution  | 14 |
| 5. Some Important Plays of Shaw  | 22 |
| 6. Merits and Demerits of Shaw As a Dramatist  |    |
| <i>Or</i>  |    |
| The Art of Bernard Shaw  |    |
| <i>Or</i>  |    |
| A General Estimate of Shaw As a Dramatist  | 29 |
| 7. Shaw's Views: Social, Cultural, Economic,<br>Religious, Moral, Political, etc.  |    |
| <i>Or</i>  |    |
| Some Shavian Themes  | 35 |
| 8. Shaw As a Rationalist   |    |
| <i>Or</i>  |    |
| Shaw As an Anti-Romantic   |    |
| <i>Or</i>  |    |
| As an Iconoclast   | 42 |
| 9. Shaw's Theory of Life Force   |    |
| <i>Or</i>  |    |
| Shaw's Philosophy: Creative Evolution  |    |
| <i>Or</i>  |    |
| "All Ideals Are Invariably Mocked by the Life Force"   | 46 |
| 10. Shaw: Drama of Ideas   |    |
| <i>Or</i>  |    |
| Shaw As a Propagandist and Social Reformer   |    |
| <i>Or</i>  |    |
| "ln Shaw's Hands the Drama Became, not an<br>Artistic Creation for Aesthetic Enjoyment,<br>but a Medium of Social Criticism" | 50 |



|   |         |
|---|---------|
| 11. Shaw: Art of Characterisation—His Heroines  |         |
| Or  |         |
| "In Shaw's Plays Ideas in Dramatised Form Are<br>More Important than Character and Situation" | 54      |
| 12. Shaw: Wit, Humour, Farce, etc.  |         |
| Or  |         |
| Shaw As a Comic Genius: His Distinctive Contribution  | 59      |
| 13. Shaw As a Satirist  | 63      |
| 14. Shaw: Religion and God  | 66      |
| 15. Outline Story of the Play   | 70      |
| 16. <i>Pygmalion</i> : Introduction and Appreciation—<br>Chief Features of the Play           | 74      |
| 17. Act-Wise Summary of the Play with Critical Comments                                       | 79      |
| 18. Character of Professor Henry Higgins  | 99      |
| 19. Character and Role of Colonel Pickering   | 104     |
| 20. Character and Role of Eliza Doolittle   | 108     |
| 21. <b>Minor Characters in the Play</b>   | 113     |
| (a) Alfred Doolittle  | 115     |
| (b) Mrs Higgins, the Mother of Professor Higgins  | 118     |
| (c) Miss Clara Hill   | 119     |
| (d) Mrs Eynsford Hill   | 120     |
| (e) Freddy Hill   | 121     |
| (f) Mrs Pearce, the Housekeeper   | 121     |
| 22. <b>PYGMALION</b>  | 123-293 |
| [Text with Complete Paraphrase]   | 294     |
| 23. Annotations and Explanations  |         |
| 24. <b>Select Textual Problems</b>  |         |
| 1. Suitability of the title <i>Pygmalion</i> .  |         |
| Or  |         |
| <i>Pygmalion</i> : An apt, suggestive and attractive title.                                   |         |
| Or  |         |
| The mingling of Pygmalion legend and Cinderella fairy<br>tale in the play.                    | 326     |

2. The sub-title of the play "a Romance": Its Aptness.  
*Or*  
The elements of romance in the play.  
*Or*  
Eliza-Freddy love-story and its significance. 329
3. Eliza-Higgins relationship: Its unsatisfactory nature.  
*Or*  
The ending of the play, its ambiguity.  
*Or*  
The ending of the play: Defective and unsatisfactory. 331
4. Appendix to the play: Its merits and demerits.  
*Or*  
Shaw's reasons for adding the Appendix: Its necessity.  
*Or*  
Appendix to the play and what it tells us.  
*Or*  
"The Appendix is Shaw's least successful piece of writing." 334
5. The Theme: Education of Eliza.  
*Or*  
The Theme: "Eliza's spiritual voyage from darkness to light".  
*Or*  
The Theme: "Eliza's quest for identity and her ultimate self-realisation".  
*Or*  
The Theme: The transformation of Eliza from a flower girl to a Duchess.  
*Or*  
The Theme: The awakening of the soul of Eliza and her spiritual regeneration.  
*Or*  
Eliza as the modern Cinderella. 338
6. Shaw's didacticism: Exposure of Conventional morality.  
*Or*  
The Theme: Alfred Doolittle: His alienation and search for identity and belongingness.

(x)

Or

The Theme: "Environment as the most important factor in moulding character and behaviour".

Or

The Theme: Hollowness of social distinctions and the importance of individual personality.

7. The Theme: Conflict between the Woman and the Man of Genius.

341

Or

Conflict of Wills in the Play.

344

8. *Pygmalion* as a problem play.

Or

The various problems in the play: Suggestions for their solution.

Or

Eliza's problem after completing her education.

Or

"The problem in *Pygmalion*, therefore, is like the world-problem of education".

Or

Alfred Doolittle's problem after his sudden acquiring of wealth.

Or

*Pygmalion* as "a play of ideas".

347

9. The plot-construction or structure of the play: Shaw's skill.

Or

The structure: "Movement from darkness to light, from ignorance to knowledge".

Or

The various themes and how they have been organised and blended to form a single whole.

Or

The organic wholeness of the Play.

10. *Pygmalion*: Its universality and permanence.

350

Or

*Pygmalion* as Shaw's most enduring and popular work.

Or



“Shaw’s success here in transforming the science of speech into an entertaining drama comes from the human interest of the characters and from Shaw’s sparkling fun.”

*Or*

“*Pygmalion* is a popular entertaining play despite the dull and difficult subject of phonetics which forms its basis.”

*Or*

“Although its background is phonetics, the play’s theme is human relations.”

*Or*

Fun and humour in the play.

353

11. Shaw’s use of paradox in the play.

*Or*

“Shaw was the greatest modern master of paradox. He delighted to take familiar situations and ideas and turn them upside down or back to front.”

*Or*

The behaviour and views of Alfred Doolittle and Henry Higgins as instances of Shaw’s love of paradox.

*Or*

“The Pygmalion-myth and the Cinderella folk-tale: Their paradoxical treatment”.

357

**Chronology**

361

**Select Bibliography**

363