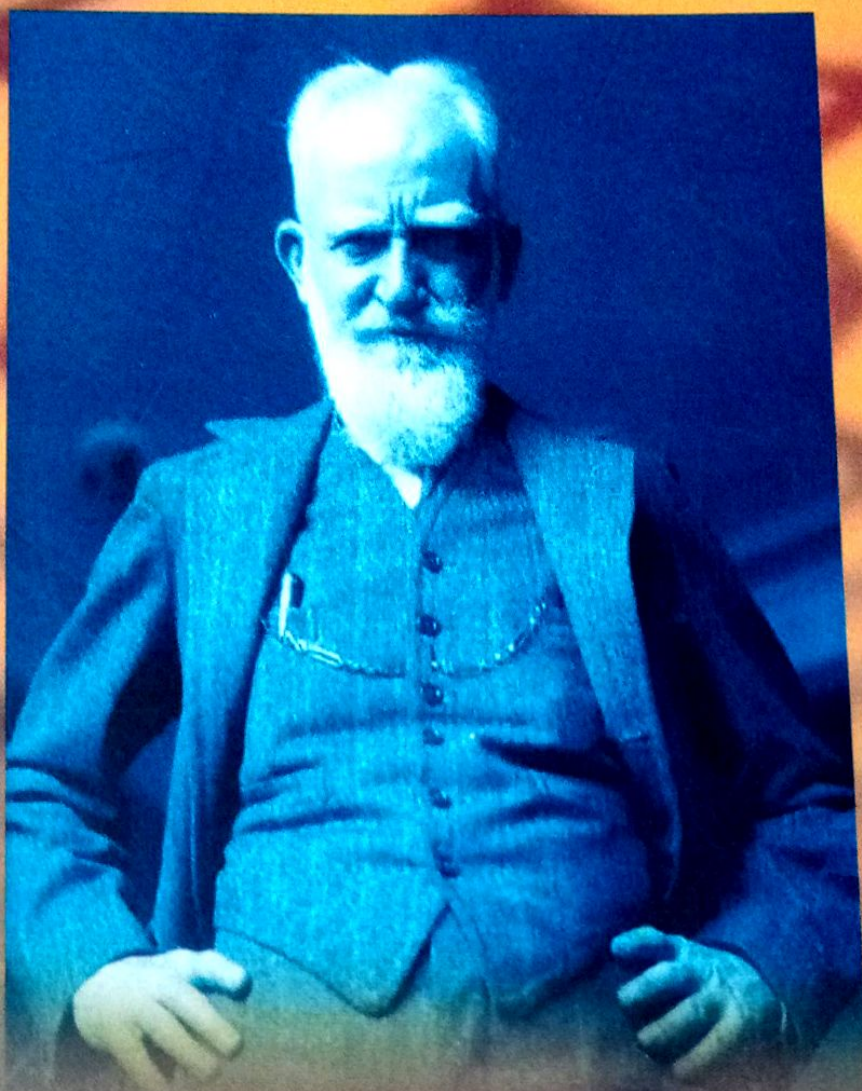


BERNARD SHAW

13787

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	10
<i>Or</i>	
Shaw: Evolution of His Dramatic Genius	10
4. Contemporary English Drama: Main Trends— 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, 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>	
"In Shaw's Hands the Drama Became, not an Artistic Creation for Aesthetic Enjoyment, but a Medium of Social Criticism"	50

11. Shaw: Art of Characterisation—His Heroines
Or

"In Shaw's Plays Ideas in Dramatised Form Are
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. *Pygmalion*: Introduction and Appreciation—
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. Minor Characters in the Play

(a) Alfred Doolittle

113

(b) Mrs Higgins, the Mother of Professor Higgins

115

(c) Miss Clara Hill

118

(d) Mrs Eynsford Hill

119

(e) Freddy Hill

120

(f) Mrs Pearce, the Housekeeper

121

22. *PYGMALION*

[Text with Complete Paraphrase]

123–293

23. Annotations and Explanations

294

24. Select Textual Problems

1. Suitability of the title *Pygmalion*.

Or

Pygmalion: An apt, suggestive and attractive title.

Or

The tailoring of *Pygmalion* legend and Cinderella fairy
tale in the play.

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.

Or

Conflict of Wills in the Play.

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".

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.

Or

Pygmalion as Shaw's most enduring and popular work.

Or

3

3

34

350

(xi)

"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