**VALLUVAR COLLEGE OF**

 **SCIENCE AND MANAGEMENT**

**DEPARTMENT OF ENGLISH**

**SUBJECT : DRAMA**

**CLASS : II BA ENGLISH**

 **TWO MARK AND FiVE MARK QUESTIONS AND ANSWERS AND ESSAYS**

I UNIT

Faustus \_ Christopher Marlowe

TWO MARK:

 1 Who is Lucifer?

Lucifer is the arch angel who rebelled against God in order to attain equal power with God, so he and his companions were thrown out of the kingdom.

2.What Is the Good Angel's advice to Dr. Faustus?

The Good Angel advises him to give up the study ofthe black art and to seek God's mercy.

3. Name the seven deadly sins.

Pride, covetousness, Wrath, Envy, Gluttony, Sloth and Lechery are the Seven Deadly Sins.

4. Why cannot Dr. Faustus repent?

Dr. Faustus realises that his heart has hardened and he cannot repent and he is damned to hell for ever.

5. What does the Bad Angel warn Dr. Faustus?

The Bad Angel warns Faustus that if he repents, the devils will tear him to pieces.

FIVE MARK QUESTIONS

1. Give a short on Doctor Faustus

A brilliant man, who seems to have reached the limits of natural knowledge. Faustus is a scholar of the early sixteenth century in the German city of Wittenburg. He is arrogant, fiery, and possesses a thirst for knowledge. As an intellectual, Faustus is familiar with things (like demon summoning and astrology) not normally considered academic subjects by today's universities. Faustus decides to sell his soul to the devil in exchange for earthly power and knowledge and an additional 24 years of life. He proceeds to waste this time on self-indulgence and low tricks.

Faustus is the absolute center of the play, which has few truly developed characters.

Mephistopheles.

In Marlowe's play Mephistopheles

layers to his personality. He admits that separation from God is anguish, and is capable of fear and pain. But he is gleefully evil, participating at every level in Faustus' destruction. Not only does Mephostophilis get Faustus to sell his soul; he also encourages Faustus to waste his twenty-four years of power.

2.Expain Doctor Faustus helpless final act.

The three scholars enter. They notice that Faustus looks ill. When they suggest bringing a doctor, Faustus tells them he is damned forever. Tonight he is to lose his soul. The scholars advise him to repent, but Faustus thinks it's too late. He regrets having ever seen a book. The scholars and Wagner do not sense the presence of the devils. Faustus tells them that he cannot even raise his arms up to God, for the devils push his arms down.

The First Scholar asks why Faustus did not speak of this before, so that they might pray for him, and he answers that the devils threatened him with bodily harm. Faustus tells them to leave him, to escape harm when the devils come. The Third Scholar considers staying with him, but his colleagues convince him not to invite danger. They go to the next room to pray for Faustus. The Scholars exit.

Mephistophi taunts Faustus. Faustus blames Mephostophilis for his damnation, and the devil proudly takes credit for it. Mephistopheles exits, leaving with the line, "Fools that will laugh on earth, must weep in hell" (5.2.106).

The Good and Evil Angels arrive. The Good Angel laments that Faustus has now lost the eternal joys of heaven. Now, it is too late: "And now, poor soul, must thy good angel leave thee: / The jaws of hell are open to receive thee" (5.2.124-5). The Good Angel exits.

The gates of Hell open. The Evil Angel taunts Faustus, naming the horrible tortures seen there. Faustus is terrified by the sight, but the Evil Angel reminds him gleefully that soon he will feel, rather than just see. The Evil Angel exits.

The Clock strikes eleven. Faustus begins his final monologue. He pleads beautifully, and futilely, for time to stop its forward rush. He realizes time cannot stop, and delivers these memorable lines: "Oh, I'll leap up to my God: who pulls me down? / See, see, where Christ's blood streams in the firmament. / One drop would save my soul, half a drop. Ah, my Christ!" (5.2.156-8). He has a vision of an angry God. He pleads with different aspects of nature to help him, but they can't.

The clock strikes for half past the hour. He pleads that God will shorten his time in hell to a thousand, or even a hundred thousand years. But he knows that hell is eternal. He wishes that Pythagoras' theory of transmigration of souls (reincarnation) were true. He wishes that he could be an animal, whose souls are not immortal. He curses his parents, then curses himself, and finally curses Lucifer. The clock strikes midnight. With thunder and lightning scarring the skies, he cries aloud for his soul to dissolve into the air, or drops of water, so that the devils cannot find it. The devils enter. As Faustus begs God and the devil for mercy, the devils drag him away.

Scene 5.3. Enter the three Scholars. They've been much disturbed by all of the terrible noise they heard between midnight and one. They find Faustus' body, torn to pieces.

Epilogue. The Chorus emphasizes that Faustus is gone, his once-great potential wasted. The Chorus warns the audience to remember his fall, and the lessons it offers.

UNIT II

THE ALCHEMIST \_ BEN JONSON

TWO MARK QUESTIONS AND ANSWERS:

1Why did Lovewit leave London?

As the plague has been raging in the city, Lovewit leaves his house in London and goes to his country home.

2Who is Face?

Face is really Jeremy, the butler in the house of Lovewit, who leaves his house in the charge of Jeremy.

3. What did Face do in his Master's absence?

Face tries to make best use of his Master's absence by entering into a partnership with Subtle and Dol Common and makes as much money as possible from the clients.

4.How did Dol Common pacify Subtle and Face?

Subtle and Face, thinking that each one of them is important partner, quarreled with each other, DolCommon pacifies them by saying that each one of themes equally important and that they should not try to dominate the other.

5. What is Dapper's desire?

Dapper desires to be provided with a powerful attendant spirit, who could help him to win money inall kinds of gambling like horse races, dices and cards.

FIVE MARK QUESTIONS:

1.Give a short note on opening scene of 'The Alchemist'.

The scene, as in almost every following scene, is Lovewit’s house. The play opens with a blazing argument between Subtle and Face, which Dol Common is trying desperately to calm. The reason for the argument is not entirely clear, but the basic point is that both Subtle and Face feel the superior conman and the most important in the success of their “business”; neither feels duly appreciated by the other. Subtle claims that he is responsible for Face being in the position he is in—only a short time ago, he tells him, he was only the “good / Honest, plain, livery-three-pound-thrum” (a servant whose clothing is very cheaply made) who worked in his master’s house. Subtle claims that he has taught Face everything he knows, and that Face should therefore be grateful—without Subtle, he still would have been a mere housekeeper.

Face claims, conversely, that Subtle’s status as the titular “Alchemist” is dependent on Face’s bringing in the gulls to be gulled. Furthermore, Face claims that he got Subtle sufficient credit to buy the paraphernalia of alchemy, and that Face built him the furnace. Subtle retaliates by restating that it is only through his own alchemical expertise that Face has learned how to be a conman. Each believes that the other would be nothing without him.

Face threatens to publish the details of Subtle’s trickeries at St. Paul’s Cathedral, and he claims that they are so manifold that it would be plausible for him to write a book. His final threat is that he will have Subtle arrested under the “statute of sorcery.”

Dol eventually breaks up the argument, bringing the two down to earth by reminding Face that his word will not be taken by anyone, and likewise taking Subtle down a peg or two. She forces him to acknowledge that she and Face both play their parts in the cons; the venture is “tripartite.” She then forces the two conmen to swear that they will “labor, kindly, in the common work” which they do, rather unwillingly. They then praise Dol as “Dol Singular” (meaning that she is the best of all), only to be interrupted by the bell ringing.

Subtle worries initially that it will be the master, Lovewit, at the door, but Face gives us the key information that he will not return until the plague has left London. He will send an order to “air” the house before his return—the conmen should have, according to Face, a safe two weeks.

Dol looks out of the window to see who has rung the bell, and it is Dapper, a “fine young quodling” whom Face met in the Dagger Inn in Holborn last night. There is a hurried costume change as Subtle gets “his robes” on, and Face finishes the scene by beginning the con, shouting (so that Dapper hears) to Subtle as if he is about to leave the house, as Dapper has not yet appeared.

2.Explain any two theme of this poem.

Belief and faith

The gulls are "gullible," easily led to lend their belief to the tricks and plots of the conmen. The play itself is obsessed from the Prologue onward with the idea of what Coleridge would call the "willing suspension of disbelief," except that the gulls do not really start with much or any disbelief, and this is reality for them, not a story in which they believe the premises of a story in order to see what the author does with it. As Jonson’s audience, we know that the stories (and the whole play) are not real, so we are not gulled.

Or is Jonson playing any jokes on us as well? Belief of course is essential to theater, and the play's many metatheatrical forays play on this theme. Note how Jonson exploits theatrical convention to alienate the audience, such as when Surly, as a Spaniard, initially seems to be another character altogether.

Jonson, in portraying two Christian believers, explicitly considers whether there is a difference between having faith in the particulars of a Christian denomination—or having faith in God, or in anything transcendent—and believing in the false tricks of the conmen. All denominations cannot be completely right, so do some people believe because they have been conned rather than simply mistaken?

Alchemy

Alchemical theory suggests that things are in a constant state of flux and transformation, and several parts of the play deal explicitly with this notion. Not only do the characters themselves transform into other characters, but their wares, their fears, and their faith are easily transformed into gold for the conmen.

Naturally, Subtle's status as "The Alchemist" is questioned throughout the play. What can he really transform, after all?

The process of alchemy itself is related explicitly to theater, because in addition to theatrical transformations, theater offers a world in which magical things can happen, and we often wish they would.

UNIT III

SHE STOOPS TO CONQUER -- OLIVER GOILSMITH

TWO MARK QUESTIONS:

1. What does Mrs. Hardcastle complain?

Mrs. Hardcastle complains about the dullness of country life. She is not satisfied with their old rumbling mansion which looks like an inn and she does not like hear herself referred to as an old wife.

2. How does Mrs. Hardcastle spoil Tony?

As tony is consumptive, she has spoiled him by not sending him to school. As Tony will get fifteen hundred a year, she thinks he can manage without learning.

3. What is Hardcastle's opinion of Tony?

Hardcastle who knows that Tony is good for only tricks and mischief feels that the alchouse and the stable are the suitable places for him.

4. Who is the expected gentleman caller for Miss.Hardcastle?

Marlow, son of Sir Charles Marlow, an old friend of Mr. Hardcastle is the gentleman caller expected for Miss. Hardcastle.

5. What does Miss Neville tell about Marlow to Kate?

Miss. Neville tells Kate that Marlow appears to be very modest before the women of virtue and reputation, but is

Very frank and free in the company of women of lower order.

FIVE MARK QUESTIONS:

 1Write about the opening scene of the play "She Stoops to Conquer".

The play opens in its primary setting, a chamber in the "old-fashioned" country house of Mr. Hardcastle.

Mr. and Mrs. Hardcastle enter in the midst of a pleasant argument. Mrs. Hardcastle is perturbed at her husband's refusal to take trips into London, while he insists he is not interested in the "vanity and affectation" of the city. He tires even of the pretentious London trends that find their way into his removed country community. Mrs. Hardcastle mocks him for his love of old-fashioned trends, so much that he keeps his house in such a way that it "looks for all the world like an inn."

They joke about her age, which she wishes to downplay, and speak of her son from a first marriage, Tony Lumpkin. Mr. Hardcastle finds his roguish ways grating, and laments how the boy is too given to practical jokes. On the other hand, Mrs. Hardcastle (Tony's natural mother) defends him, saying education is unnecessary for him since he needs only plan for spending his sizable fortune, and she begs her husband to be easier on Tony. They both grant that he is too inclined towards drink and jokes, but Mrs. Hardcastle believes him frail and needing of sympathy.

Tony passes by and tells them he is off to the Three Pigeons, a local pub. Both adults request him not associate with such "low" company, but he defends the liveliness of his pub companions as "not so low." Mrs. Hardcastle forbids him to go, but he insists he has the stronger willpower, and drags her out.

Alone, Mr. Hardcastle describes them as "a pair that only spoil each other." He blames it partially on how the modern fashions have infiltrated their lives, and worries that even his own daughter Kate has been infected by those fashions because of her having lived for a few years in London.

Kate (labeled in the play as Miss Hardcastle, but called Kate here for ease) enters dressed in a lavish gown, which her father finds troublesome. Kate reminds him that they have an agreement: in the morning she dresses as she likes in order to welcome friends, while in the evening she dresses plainly in order to please his tastes.

Mr. Hardcastle then gives her news: he has invited Mr. Marlow, son of Hardcastle's old friend Charles Marlow, to their house that evening in order to court Kate. Hardcastle has chosen Marlow as husband for her, but she is immediately worried that their interview will be overly formal and dull. Mr. Hardcastle considers this a virtue, and in fact insists to her that Marlow is, while generous, brave, and handsome, best known for being reserved.

He leaves to prepare the servants, and Kate laments that she might have to spend her life with a boring man. She begins to wonder whether she might be able to find a way to be happy even in such a marriage or whether she can change him, but stops herself from thinking too far ahead.

Constance Neville (called Miss Neville in the play but Constance here for ease) enters and Kate tells her the news of Marlow. Constance is a cousin of Kate, a niece of Mr. Hardcastle who has been orphaned and now lives with the Hardcastles under the protector ship of Mrs. Hardcastle. Constance reveals that she knows Marlow's reputation, since Marlow is friends with Mr. Hastings, her admirer and the man she hopes to marry. Constance tells how Marlow is known for excessive formality amongst women of reputation and virtue, but that he is a "very different character" amongst common women. Kate finds this description strange, and they then discuss how Mrs. Hardcastle disparately wants Constance to marry her son Tony, in hopes of keeping Constance's small fortune (which consists of some jewels that were bequeathed to her) in the family. Constance quite hates Tony but does not want to reveal to Mrs. Hardcastle that she is in love with Mr. Hastings, and so is in a tricky spot. Her only small comfort is that Tony hates her equally.

2.write about Kate Hardcastle family.

Mrs. Hardcastle

Matriarch of the Hardcastle family, most notable for her pronounced vanity. She coddles her son Tony, and wants him to marry her niece, Constance Neville.

Mrs. Hardcastle

Matriarch of the Hardcastle family, most notable for her pronounced vanity. She coddles her son Tony, and wants him to marry her niece, Constance Neville.

Kate Hardcastle

Called "Miss Hardcastle" in the play. The heroine of the play, she is able to balance the "refined simplicity" of country life with the love of life associated with the town. She pretends to be a barmaid in order to judge her suitor Marlow's true character.

Constance Neville

Called "Miss Neville" in the play. Niece of Mrs. Hardcastle, an orphan whose only inheritance is a set of jewels in the care of her aunt. Her aunt wishes her to marry Tony Lumpkin, but Constance wants to marry Hastings.

UNIT IV

PYGMALION

TWO MARK QUESTIONS:

1. What was the bet between Higgins and Pickering?

Colonel Pickering took a bet that if Higgings pass off Eliza, the flower girl, who had a humble way a speaking as a duchess at an Ambassador's party with

months, he would pay for the entire experiment. He ready to pay for the lessons. Higgins readily accepted the

challenge and said that he would make a duchess of Eliza the dirty street girl and he wanted to start the experiment immediately.

2. Write a note on the first trial of Eliza?

For a number of months, Higgins trains Eliza to seat properly. Two trials for Eliza follow. The first occurs at Higgins mother's home, where Eliza is introduced to the Eynsford Hill, a trio of mother, daughter, and son.

3. Write a note on the second trial of Eliza?

A second trial, which takes place some months later at an ambassador's party (and which is not actually staged), is a resounding success. The wager is definitely won, but Higgins and Pickering are now bored with the project, which causes to be hurt She throws Higgins' slippers at him in a rage because she does not know what is to become of her, thereby bewildering him.

4.Write a note on Higgins view on Freddy.

Higgins summonses Freddy an a foot In the opening scene spineless and resource less assistant to his mother and sister Later, he is comically bowled over by Eliza, the half-baked Duchess who still speaks cockney He becomes lovesick for Eliza and courts her with letters At the play's close. Freddy serves as young viable marriage option for Eliza, making the possible path she will follow unlearn to the reader.

28.Who is Clara? What is the part played by her in the Mrs. Eynsford Hi's obnoxious (very unpleasant or nude)

daughter, who though failing to inherit the wealth of the privileged as inherited all its snobbery She discovers that she can gain

the respect ard friendship of cthers by being honest with them ther than puting on airs after reading some H.G. Wels Her

discovery is a sort of accident, as her mother and the rest of her acquaintances never bother to point out her shallow insincerity.

FIVE MARK QUESTIONS:

1. write about class and gentility of manners in that play "PYGMALION."

Class

The social hierarchy is an unavoidable reality in Britain, and it is interesting to watch it play out in the work of a socialist playwright. Shaw includes members of all social classes from the lowest (Liza) to the servant class (Mrs. Pearce) to the middle class (Doolittle after his inheritance) to the genteel poor (the Eynsford Hills) to the upper class (Pickering and the Higginses). The general sense is that class structures are rigid and should not be tampered with, so the example of Liza's class mobility is most shocking. The issue of language is tied up in class quite closely; the fact that Higgins is able to identify where people were born by accents is telling. British class and identity are very much tied up in their land and their birthplace, so it becomes hard to be socially mobile if your accent marks you as coming from a certain location.

Gentility and Manners

Good manners (or any manners at all) were mostly associated with the upper class at this time. Shaw's position on manners is somewhat unclear; as a socialist, one would think that he would have no time for them because they are a marker of class divisions. Yet, Higgins's pattern of treating everyone like dirt--while just as democratic as Pickering's of treating everyone like a duke or duchess--is less satisfactory than Pickering's. It is a poignant moment at the end of Pygmalion when Liza thanks Pickering for teaching her manners and pointedly comments that otherwise she would have had no way of learning them.

Analyse the end of the play "Pygmalion".

The mythological themes that give the title to this play are at their strongest in this act. The audience learns conclusively that Higgins truly views himself as Eliza's creator.

Shaw sets up a strange, almost Freudian symmetry between Higgins and his mother on the one hand and Eliza and her father on the other. Higgins gives one of his reasons for never marrying as his too great respect for his mother. Her love of beauty, art, and philosophy has led her son to value Milton's poetry and his own universal alphabet more highly than he could a relationship with a woman. From Eliza's perspective, Higgins seems too much like her father in that neither of them really need her. Eliza genuinely cares about Higgins and is stung by the idea that he needs her no more than he needs his slippers. This represents the same sort of nonchalance with which Doolittle sells his only daughter in Act II for a five-pound note. Paternal relations and romantic relations, should be stronger than this. But Higgins's respect for his mother seems to interfere with his own life.

Shaw's description of the final state of affairs shows an interesting perspective on love. Freddy was infatuated with Eliza and remains so, but it is unclear what her feelings are towards him. She certainly likes him, but she continues to feel the most passionately (mostly in anger) about Higgins. She wishes that she could get him on a "desert island" just to see him make love like any other man-but this remains a private fantasy which Shaw dismisses as ultimately unimportant. The social mores of the characters tend to favor balanced and practical love over passionate, romantic love.

Despite the fact that Shaw moved away from Ireland at a young age, he is a quintessentially Irish writer. (See, for instance, John Bull's Other Island Show.) Read in the light of the imperial relationship between England and Ireland, Eliza's final declaration of independence might have a political connotation, especially since language and location have been intertwined from the beginning. The fact that the English forced their language on the Gaelic-speaking Irish, after invading Ireland, has particular bearing on this play, where we witness a male forcibly teaching a female to speak.

UNIT V

WAITING FOR GODOT -- SAMUEL BUCKETT

TWO MARK QUESTIONS:

1. What does Vladimir ask the boy to do?

Vladimir asks the boy to tell Mr. Godot that he saw Vladimir and Estragon.

2. What does 'Godot mean?

"Godot' stands for God or Jehovah or Christ.

3. What is the subject of the play?

The subject of the play is human characteristic of waiting for something in life.

4. What does Godot do to the boys?

Godot feeds the boy and his brother and allows them to sleep in his hay loft.

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FIVE MARK QUESTIONS.

1.write about a play "WAITING FOR GODOT".

Qualifies as one of Samuel Beckett's most famous works. Originally written in French in 1948, Beckett personally translated the play into English. The world premiere was held on January 5, 1953, in the Left Bank Theater of Babylon in Paris. The play's reputation spread slowly through word of mouth and it soon became quite famous. Other productions around the world rapidly followed. The play initially failed in the United States, likely as a result of being misbilled as "the laugh of four continents." A subsequent production in New York City was more carefully advertised and garnered some success.

Premise Player Placeholder

Waiting for Godot incorporates many of the themes and ideas that Beckett had previously discussed in his other writings. The use of the play format allowed Beckett to dramatize his ideas more forcefully than before, and is one of the reasons that the play is so intense.

Beckett often focused on the idea of "the suffering of being." Most of the play deals with the fact that Estragon and Vladimir are waiting for something to alleviate their boredom. Godot can be understood as one of the many things in life that people wait for.

The play has often been viewed as fundamentally existentialist in its take on life. The fact that none of the characters retain a clear mental history means that they are constantly struggling to prove their existence. Thus the boy who consistently fails to remember either of the two protagonists casts doubt on their very existence. This is why Vladimir demands to know that the boy will in fact remember them the next day.

Waiting for Godot is part of the Theater of the Absurd. This implies that it is meant to be irrational. Absurd theater does away with the concepts of drama, chronological plot, logical language, themes, and recognizable settings. There is also a split between the intellect and the body within the work. Thus Vladimir represents the intellect and Estragon the body, both of whom cannot exist without the other.

2.Analyse the character of Vladimir in the play "waiting for Godot".

Waiting for Godot book cover

Broadly discuss the characteristics of Vladimir in Waiting for Godot?

The character of Vladimir is basically the main character, and the one who basically moves the plot forward, in Samuel Beckett's play Waiting for Godot.

Vladimir is the strongest man in the Vladimir-Estragon relationship. He is assertive, clearly an initiator, and he is the one character which is most hopeful for the entrance of Godot in the play. He consistently motivates Estragon to continue waiting. He also protects Estragon, has the leading role in the relationship, watches after Estragon's smelly shoes, and seems to have quite a sentimental and emotional nature. This latter characteristic is a result of his consistent pondering in what is fair and unfair. He is the philosopher of the play and, literary speaking, the voice that expresses the existentialist stream of the play.

Physically speaking, we know that Vladimir and Estragon both wear bowler hats and suits, but they are in a lower social status than Pozzo. For this reason, they are described to us as "tramps" who are untidy and on dire straits. Vladimir is sickly, and he is known to have bad breath. His kindness seems to make up for his weaknesses and downfalls. In all, he is basically a good guy.

Intellectually, Vladimir is smarter and more aware of his surroundings than Estragon. This advantage allows him to perceive the nature of Pozzo and his injustice with Lucky. Vladimir seems to be an idealist that honestly believes the things that he has been taught to believe, such as the existence of Godot. His existential analysis of life and fate are the pivotal elements that move the play forward. He is undoubtedly the main character in right and essence.

Socially, we know that Vladimir is an idealist and wishes for people to treat each other as they should: Fairly, humanely, respectfully. He detests Pozzo's abusive ways with Lucky and, perhaps for this reason, he is even more protective of Estragon. In all, Vladimir is a born philosopher.

In all, Vladimir is the heartbeat of the play. He is Estragon's and Pozzo's foil in that he is both thoughtful and kind, respectively. He represents the stratus of society that believes in something and lives by it. In modern terms, he may represent us all: The people who dream, the people believe, and the people who aspire. However, as in every absurdist play, we will see that Vladimir will not go too far, unfortunately, as Godot never really shows up.

**ESSAYS AND OUTLINE STORIES**

 UNIT I

DOCTOR FAUSTUS CHRISTOPHER MARLOWE

**Author introduction**

Christopher Marlowe;

Marlowe lived in a time of great transformation for Western Europe. New advances in science were overturning ancient ideas about astronomy and physics. The discovery of the Americas had transformed the European conception of the world. Increasingly available translations of classical texts were a powerful influence on English literature and art. Christian and pagan worldviews interacted with each other in rich and often paradoxical ways, and signs of that complicated interaction are present in many of Marlowe's works. England, having endured centuries of civil war, was in the middle of a long period of stability and peace.

Not least of the great changes of Marlowe's time was England's dramatic rise to world power. When Queen Elizabeth came to power in 1558, six years before Marlowe's birth, England was a weak and unstable nation. Torn by internal strife between Catholics and Protestants, an economy in tatters, and unstable leadership, England was vulnerable to invasion by her stronger rivals on the continent. By the time of Elizabeth's death in 1603, she had turned the weakling of Western Europe into a power of the first rank, poised to become the mightiest nation in the world. When the young Marlowe came to London looking to make a life in the theatre, England's capitol was an important center of trade, learning, and art. As time passed, the city's financial, intellectual, and artistic importance became still greater, as London continued its transformation from unremarkable center of a backwater nation to one of the world's most exciting metropolises. Drama was entering a golden age, to be crowned by the glory of Shakespeare. Marlowe was a great innovator of blank verse, unrhymed lines of iambic pentameter. The richness of his dramatic verse anticipates Shakespeare, and some argue that Shakespeare's achievements owed considerable debt to Marlowe's influence.

Like the earlier play, Tamburlaine, Doctor Faustus is a play of deep questions concerning morality, religion, and man's relationship to both. England was a Protestant country since the time of Queen Elizabeth I's father, Henry VIII. Although theological and doctrinal differences existed between the Church of England and the Roman Catholic Church, the former still inherited a wealth of culture, thought and tradition from the latter. Christianity was a mix of divergent and often contradictory influences, including the religious traditions of the Near East, the heritage of classical Greco-Roman thought and institutions, mystery religions, and north European superstition and magic.

**Outline summary of the play:**

Doctor Faustus, a talented German scholar at Wittenburg, rails against the limits of human knowledge. He has learned everything he can learn, or so he thinks, from the conventional academic disciplines. All of these things have left him unsatisfied, so now he turns to magic. A Good Angle and an Evil Angel arrive, representing Faustus' choice between Christian conscience and the path to damnation. The former advises him to leave off this pursuit of magic, and the latter tempts him. From two fellow scholars, Valdes and Cornelius, Faustus learns the fundamentals of the black arts. He thrills at the power he will have, and the great feats he'll perform. He summons the devil Mephostophiles. They flesh out the terms of their agreement, with Mephostophiles representing Lucifer. Faustus will sell his soul, in exchange for twenty-four years of power, with Mephostophiles as servant to his every whim.

In a comic relief scene, we learn that Faustus' servant Wagner has gleaned some magic learning. He uses it to convince Robin the Clown to be his servant.

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Before the time comes to sign the contract, Faustus has misgivings, but he puts them aside. Mephostophiles returns, and Faustus signs away his soul, writing with his own blood. The words "Homo fuge" ("Fly, man) appear on his arm, and Faustus is seized by fear. Mephostophiles distracts him with a dance of devils. Faustus requests a wife, a demand Mephostophiles denies, but he does give Faustus books full of knowledge.

Some time has passed. Faustus curses Mephostophiles for depriving him of heaven, although he has seen many wonders. He manages to torment Mephostophiles, he can't stomach mention of God, and the devil flees. The Good Angel and Evil Angel arrive again. The Good Angel tells him to repent, and the Evil Angel tells him to stick to his wicked ways. Lucifer, Belzebub, and Mephostophiles return, to intimidate Faustus. He is cowed by them, and agrees to speak and think no more of God. They delight him with a pageant of the Seven Deadly Sins, and then Lucifer promises to show Faustus hell. Meanwhile, Robin the Clown has gotten one of Faustus' magic books.

Faustus has explored the heavens and the earth from a chariot drawn by dragons, and is now flying to Rome, where the feast honoring St. Peter is about to be celebrated. Mephostophilis and Faustus wait for the Pope, depicted as an arrogant, decidedly unholy man. They play a series of tricks, by using magic to disguise themselves and make themselves invisible, before leaving.

The Chorus returns to tell us that Faustus returns home, where his vast knowledge of astronomy and his abilities earn him wide renown. Meanwhile, Robin the Clown has also learned magic, and uses it to impress his friend Rafe and summon Mephostophiles, who doesn't seem too happy to be called.

At the court of Charles V, Faustus performs illusions that delight the Emperor. He also humiliates a knight named Benvolio. When Benvolio and his friends try to avenge the humiliation, Faustus has his devils hurt them and cruelly transform them, so that horns grow on their heads.

Faustus swindles a Horse-courser, and when the Horse-courser returns, Faustus plays a frightening trick on him. Faustus then goes off to serve the Duke of Vanholt. Robin the Clown, his friend Dick, the Horse-courser, and a Carter all meet. They all have been swindled or hurt by Faustus' magic. They go off to the court of the Duke to settle scores with Faustus.

Faustus entertains the Duke and Duchess with petty illusions, before Robin the Clown and his band of ruffians arrives. Faustus toys with them, besting them with magic, to the delight of the Duke and Duchess.

Faustus' twenty-four years are running out. Wagner tells the audience that he thinks Faustus prepares for death. He has made his will, leaving all to Wagner. But even as death approaches, Faustus spends his days feasting and drinking with the other students. For the delight of his fellow scholars, Faustus summons a spirit to take the shape of Helen of Troy. Later, an Old Man enters, warning Faustus to repent. Faustus opts for pleasure instead, and asks Mephostophiles to bring Helen of Troy to him, to be his love and comfort during these last days. Mephostophiles readily agrees.

Later, Faustus tells his scholar friends that he is damned, and that his power came at the price of his soul. Concerned, the Scholars exit, leaving Faustus to meet his fate.

As the hour approaches, Mephostophiles taunts Faustus. Faustus blames Mephostophiles for his damnation, and the devil proudly takes credit for it. The Good and Evil Angel arrive, and the Good Angel abandons Faustus. The gates of Hell open. The Evil Angel taunts Faustus, naming the horrible tortures seen there.

The Clock strikes eleven. Faustus gives a final, frenzied monologue, regretting his choices. At midnight the devils enter. As Faustus begs God and the devil for mercy, the devils drag him away. Later, the Scholar friends find Faustus' body, torn to pieces.

Epilogue. The Chorus emphasizes that Faustus is gone, his once-great potential wasted. The Chorus warns the audience to remember his fall, and the lessons it offers.

the death scene of Faustus.

Faustus with friends In the death scene Faustus is in his room with his three scholar friends. As he expects the Devil to come and

take him away in an hour, he talks incoherently to his friends. He is sad and is in a repentant mood. His friends think that too much of loneliness in his life is the cause for

his malady. Now Faustus tells them that in order to enjoy the worldly power and wealth for twenty four years, he has sold his soul to the Devil and as he has accepted his eternal

damnation on his own accord, there is no way out for him now. The friends who are upset to hear this, urge him to repent and pray as there is no limit for God's mercy. But Faustus tells them that it is too late and it is now beyond his

power to pray as the devils would tear him to pieces. As the friends could do nothing now, he requests them to retire to the next room and pray for his soul and he has to face death

and damnation all alone. Miserable condition

Alter the scholars leave him, the clock strikes eleven. forming him that he has only one hour left to be on this earth In a soliloquy, he expresses his deep agony. He fervently appeals to the planets of the sky to stop their

motions so that time may stand still and midnight may never come. He wishes that the final hour may be extended to a year, a month, a week or at least a day so that he may get a chance to repent and pray to save his soul. But the stars move on and the time flies and the clock will soon strike twelve. The horror of the impending doom drives him to a fit of frenzy and he seems to see the holy blood of Christ streaming down the sky. Even a drop of the saviour's blood is enough to wash away all his sins, but to his dismay he

sees the Devill standing there to prevent it and to tear him to pieces. In his desperation, he appeals to the mountains to fall down and to cover him, and to the earth to open wide

and swallow him and to the stars to raise him like a mass of vapour into the very depth of dark clouds, so that he may be saved from the clutches of the Devil. But nothing happens

and all his hopes are shattered. The end

Faustus has another half an hour left without any hope from anywhere. Now his only desire is that there may be some time limit for his torture in hell. He wishes that it should be a thousand years or even a hundred thousand

years, It should not be eternal damnation. In his desperation he wishes that he were born a beast without a soul. There is no ray of hope. The clock strikes twelve and with thunder

and lightning, the Devil arrives to choke him to death, to tear his body to pieces and to snatch away his soul to hell for eternal damnation.

 **Essay**

1.Elucidate Doctor Faustus as a morality play;

**Introduction:**

the first half of the fifteenth century have developed from the presented a Biblical story with named characters, the morality plays conveyed s moral truth through personitied

abstractions, 6ome problem of good and evil are dealt with in the morality plays. An eminent critic calls 'Doctor Faustus' Is the most obvious Christian document in all Elizabethan drama. The play which is wholly conventional in its Christian values, enforces and illuminates the basic principles of Christianity and as it preaches the Christian tenets, it can be regarded as a morality play.

Theme of the play: In respect of theme, 'Doctor Faustus' can be called a morality play. Doctor Faustus who has mastered almost all

the branches of knowledge is puffed up with pride and arrogance. Because of his inordinate ambition to acquire super human powers, he stoops very low to study and

practise the black art of magic and enters into a contract with the Devil for the sake of worldly power, wealth and sensual

pleasures and goes down to horrible and everlasting damnation. Though the hero becomes the victim of his ovn Insatiable desires, God is willing to forgive, if he repents. But Faustus intentionally refuses all aid and goes to damnation. Thus the play conveys the message that man's sin is Inevitably followed by damnation.

The Good Angel and the Evil Angel:

In the beginning of the play, when Faustus prefers the forbidden pursuits, the Good Angel advises him to lay aside the damned book of black magic and to read the Scriptures. The Good Angel is the voice of God, the voice of

Faustus's conscience but he pays no heed to the Good Angel. He listens to the Evil Angel who is the messenger of Lucifer and who encourages him to continue the study of magic. The reward that Faustus expects for practising the forbidden black magic is knowledge, power and self satisfaction of material appetites. Struggle of Faustus:

When Faustus becomes a prey to diffidence and vacillation and repents for signing the fateful deed, the two angels appear before him once again and the Good Angel urges him to repent and to get God's mercy. But the Evil Angel makes him realise that as he is a spirit he can never repent. Whenever the devil guesses that Faustus will turn God's mercy, the powers of hell deaden his conscience by

providing him with some satisfaction of the senses. Then Faustus realises to his dismay that his heart has so much hardened that he is incapable of repenting and is condemned to hell for ever. Whenever Faustus is in spiritual

distress, the Good Angel tells him that there is still time to repent but the Evil Angel threatens him that if he repents, the devils will tear him to pieces. When Faustus calls upon Christ to save his soul, Lucifer appears before him and

reminds him of his promise. When Faustus is in a state of spiritual distress, an Old Man appears before him and comforts him saying that if he avoids despair and seeks God's mercy, he can get divine grace. But Faustus knows that he is damned eternally. He asks Mephistopheles to bring Helen to him, so that by making love to her he will drive away the thoughts of revolt against Lucifer, from his heart. In order to deaden his spiritual instincts and the pain of his conscience, he seeks

sensual pleasure. Thus he aggravates his sin and gives up the possibility of redemption. At the end he realises that for vain pleasures of twenty four years, he has lost eternal joy

and happiness. He has given up higher values for lower.

**Conclusion:**

The conflict between good and evil is an essential characteristic of a morality play and it also has a strong didactic element and it propagates a sermon. In 'Doctor Faustus' also there is a conflict between good and evil. Hudson says, "No finer sermon that Marlowe's Faustus, ever came from the pulpit". So, 'Doctor Faustus' can be called as a morality play.

2.Doctor Faustus' is an allegory - Discuss.

**Introduction:**

'Doctor Faustus' is an allegorical play in which most of the action takes place within the character of the hero, Dr. Faustus, himself. The other characters namely, the Good

Angel, the Evil Angel, the old Man, Helen, Mephistopheles and Lucifer serve two purposes. They are important as symbols by virtue of what they symbolise and are significant by virtue of what they are by themselves.

Good Angel:

The Good Angel that represents the principle of goodness, acts independently. Faustus could not interfere in its action. The Good Angel symbolises a part of Faustus's

nature. Faustus could attain perfection and get peace only by being loyal to this part of his nature. But being disloyal, he is tormented and regrets for the perfection he has lost. The allegory suggested is that though Faustus's life is single and indivisible, it is both his own and not his own. The Good Angel ensures a lasting happiness for Faustus. It is the symbol of Faustus' personality and inner sentiments.

Spirit of Helen:

The spirit of Helen is the lust of the eyes and of the flesh. They are the passions of Faustus which make him seek happiness from those objects. By his nature, Faustus is bound to these objects as they are a part of his living. Helen and Faustus are distinct and as she is only an apparition, the happiness offered by her is only momentary. The bond: Faustus signs the bond with his own blood and enters a contract with the devil on condition that he must be allowed to enjoy the worldly pleasures for twenty four years. The period is significant because the moment Faustus signs the bond, he plunges to spiritual death. To kill his soul, he does not need twenty four year. That is death whether physical or partial does not destroy the soul The consequence of signing the bond stretches through etemity and thus the perkd of twenty four years is significant.

Evil Angel:

During the period of twenty four year, both the Good and the Bad Angel, parts of Faustus, continue to influence him either by encouraging his pre-occupations or trying to

end them. Once Faustus chooses evil. he cannot resist the vitiation of the Bad Angel which becomes inevitably more But Faustus is not satisfied with the gifts of the devil and they do not last long. Faustus thinks that with the power and wealth, he has obtained after selling his soul to the devil, can set up an orderly household. So, he asks for a wife but when he is supplied with a wife, he is not satisfied.

So he goes for mistresses. Thus his physical desires are satisfied, but his spiritual desires become more insistent. The joy of learning is not permissible to Faustus and along with goodness he has renounced, knowledge, love and the vision of God. When Faustus asks Mephistopheles who made the world, Lucifer comes with Belzebub and demands strict obedience. Faustus is shown the Seven Deadly sins as a substitute of the vision of God. By choosing evil, Faustus loses both physical and spiritual integrity. When the ald Man, the agent of good reminds him of this, he asks Mephistopheles to tomment him. But Mephistopheles is powerless as the Old Man will fly unto God. Faustus has nowhere to fly Ho requests Helen to make Ihim immortal with

a kiss. Before the twenty four years come to an end, Helen, the east gift of the Evil Angel is crumbled in his hands. As the attractiveness of the Evil gradually decreases, he goodness and its associates begin to play a prominent. Faustus laments to his scholar friends that for the vain pleasure of twenty four years, he has lost eternal joy and Relicity After all, the Good Angel wins.

Conclusion:

The play begins and ends with a monologue. In the first monologue, Faustus rushes to commit the act, from which his fail proceeds. In the last monologue, the consequences are resumed and the whole play is absorbed. The results follow immediately upon the act. So, the play ends where it begins, leaving Faustus where and as it found him.

3.Wrire a detailed Character sketch of Mephistophiles.

Introduction:

Mephistopheles is a fallen angel, He is the deputy of Lucifer, the prince of Hell. He joined himself with Satan in his revolt against God. But unlike the Devils of Miracle and Morality plays, he is not just a villain but is endowed with some good qualities. He confesses to Faustus that he is sadly conscious of his sufferings in hell and that the loss of Heaven and God's blessings are a constant source of deep mental anguish for him.

Symbolic representation:

Though Mephistopheles is the evil genius of Faustus, he is not solely responsible for his degradation and down fall because it is Faustus who renounced God and the Trinity on his own accord and it is he who called the spirit of Mephistopheles from the underworld. As evil lies really within Faustus himself, Mephistopheles is nothing but the symbolic

representation of the evil in Faustus’s soul.

Symbol of dramatic irony:

Mephistopheles warns Faustus about the inevitable doom that awaits for one who deviates from the right path and denounces God and the saviour. He tells that Lucifer,

the most loved angel of God, fell due to pride and insolence. But Faustus who becomes a victim of his own pride and inordinate ambition in order to gain infinite knowledge and

power does not listen to his timely warning. Faustus who dreams to become as great as Lucifer wants to gain a deity. So, Mephistopheles is the symbol of a deep and touching dramatic irony.

Significant role:

Mephistopheles plays an important role in the play. It is not Mephistopheles who lured Faustus away from the virtuous path, it is he who paves the way for Faustus's tragic doom and eternal damnation. Though he is only a minor character, he plays a significant role by being the constant companion of Dr. Faustus till his tragic end.

On his own accord, Faustus decides to sell his soul to the Devil and to get unlimited knowledge mind power end to live a life of luxury for twenty four years, So he stable his own arm and writes the deed in his own blood, But the blood congeals and he is confused. Mephistopheles who has to got

the contract properly executed, comes with e chaufer of coals and warms the blood and thus the deed is signed and Mephistopheles smoothens the path to hell for Faustus.

Cunning and artful:

Mephistopheles is very cunning and artful. He plays a double role in his relationship with Faustus. When Faustus is normal and obeys the conditions of his contract to the devil,

a slave, He satisfies Mephistopheles serves him

Faustus's thirst for knowledge by answering all his questions:

When Faustus wants to marry the most beautiful woman in Germany, he cleverly dissuades him from marrying like a true Christian. In order to satisfy the Carnal desire and thirst for youth and beauty, he conjures Helen, the most beautiful woman on earth.

But when Faster wavers and thinks of prayer and repentance to gain God's mercy, Mephistopheles threatens him like a cruel master. In the final scene Mephistopheles comes with the other devils to snatch away Faustus's soul to hell for eternal damnation.

Conclusion:

Though Mephistopheles is cunning and artful, he plays the most significant role as a minor character in the play to develop as well as to bring out all the important traits in the character of Faustus, the mighty hero.

UNIT II

THE ALCHEMIST BEN JONSON

Author introduction.

Ben Jonson

Born in early June of 1572 (probably the 11th) in London, Ben Jonson never knew his father, a minister, who had died two months before he was born. No real trace of Jonson’s father has been found; the name was hardly uncommon, and its spelling was Ben’s invention—his father was likely one of many Johnsons in London at this time. His mother remarried early in his childhood. His stepfather was a bricklayer named Robert Brett.

Jonson was educated briefly at Westminster School, where he was introduced to the humanist culture which dominated English thought at the time. Jonson said later that he was “taken from” his education and “put to another craft,” which was likely an apprenticeship of some description, followed by a short spell as a soldier at war in the Netherlands.

Jonson returned to London about 1594 and married Anne Lewis on November 14, 1594. Nothing is known of her except from a contemporary source that she was “a shrew yet honest.” It is thought that Jonson outlived all of his children, and some of the poems he wrote on the occasion of their deaths suggest that he was much affected by them. It is possible that Jonson’s marriage was unhappy and perhaps even the object of a legal separation later in his life.

Jonson had begun to write in 1597, perhaps with a play called The Case is Altered for the Pembroke’s Men company, and during 1598 and 1599 he wrote Every Man In His Humour and Every Man Out of His Humour, expounding his famous theory of humors, which has become synonymous with his name and his work. In the play, Jonson personified the four humors, or bodily fluids, which were believed to determine a person's demeanor. It has been suggested that Shakespeare was an actor in this play at some point.

Days after the first performance of Every Man In His Humour, Jonson killed an actor, Gabriel Spencer, in a duel and only narrowly escaped execution by pleading “benefit of the clergy.” He had a T for “Tyburn” branded on his thumb as a reminder of what would happen should he commit further crimes (Tyburn was a famous execution site). During his stint in jail, Jonson converted to Catholicism.

From 1605 to 1634, Jonson produced popular masques (works combining drama, song and spectacle) for the courts of James I and Charles I. He was granted a royal pension in 1616 and thus made, effectively, Poet Laureate of England. Jonson became one of the most successful writers of his era.

In addition to writing numerous masques, including Entertainment at Althorpe and The Masque of Blackness, Jonson wrote his four most famous plays, considered his major comedies: Volpone, The Alchemist, Epicoene, and Bartholomew Fair, all within eight years. At this point, Jonson’s popularity as a playwright in England was second only to Shakespeare’s, and many contemporaries wrote in print that they preferred Jonson.

After his personal library burned in 1623, Jonson hit a low point in his life. He fell out of favor with the court and suffered several strokes, which made writing extremely arduous. He also suffered ridicule for compiling and carefully editing a folio of his works. It was utterly unheard of for a writer to elevate plays—which were considered vulgar productions—alongside poems, but that is precisely what Jonson did, subjecting his masques, poems, and plays to the same meticulous critical standard. Without a doubt, Jonson’s Workes provided the model for Shakespeare's posthumous First Folio.

Jonson died on August 16, 1637, and he was buried in Westminster Abbey with an inscription recording perhaps the original spelling of his name: “O Rare Ben Johnson.”

**OUTLINE OF THE PLAY**

Lovewit goes to his country home, leaving his

London house in the charge of his butler Jeremy Jeremy tes to make best use of his master's absence by entering into a partnership with Subtle and Dol Common. Subtle pretends to be an alchemist and claims to produce the philosopher's stone which can change base metals into gold and which could also cure all diseases. He sets up a laboratory in one of the rooms in the house. Dol Common a prostitute pretends to be a respectable woman and acts as the helper to the alchemist Jeremy disguises himself as the army captain and goes out and brings in

clients to Subtle's laboratory. The trio practice fraud on these clients and try to rob as much money as possible from them. All these clients are very greedy and they desire to become rich through the philosopher's stone. So,

they blindly believe Subtle and his power to produce the philosopher's stone and they easily fall a prey to the tales promises and assurances given by the cheats.

When the cheats are busy with their work, Lovewit, the master of the house returns unexpectedly By this lime the clients also realize that they have been cheated and

robbed of their money by Subtle and Face. They become aware of the fact that Subtle is an imposter and a fraud. So, they all come to Lovewit'a house. Face manages the

situation by confessing to Lovewit and begs his master's forgiveness. Lovewit pardon his butler because he heaps him to marry Dame Pliant, the rich young widow Face also helps Subtle and Dol Common to flee from the house and thus save themselves from arrest by the police. Face manages to save himself and emerges victorious.

Various themes of the play “the Alchemist”.

Introduction Melancholy, Phlegm, blood and choler are the four humours. The predominance of one of which determines a person's temperament. Jonson based his comedies on the theory of humours and he has come to be known as the inventor of "The comedy of humour". In his plays each character is represented as under the influence of a certain humour or peculiar habit, passion or affectation which distinguishes him from the other characters. Humour in 'The AlchemistIn the play, The Alchemist' in which Jonson has portrayed a large canvas of tricksters and gulls, has madean elaborate study of human gullibility. He concentrates on

one humour that is avarice or greed for money and gain. This passion dominates all the characters.

Humour of avarice or greed:

The characters in the play show an obsessive

greed for money. Most men desire money for the things which it can buy But money is not an end in itself. An clients who are so varied showing a cross secdion of a society led by greed to fotly and loss Dapper, the lawyer's clerk is more interested in making money through gambling He approaches Subtle to provide him with an attendant spirt, so that he could win money in horse races, card parties and dice parties. Drugger, the tobacconist wants commercial prosperity. He needs the help of Subtle to expand his business. The Anabaptists, Ananias and Tribulation, in spite of their profession of righteousness and pious zeal are attracted by the lure of gold. But they need money for a holy purpose. Their religious zeal is a mask for the love of money and love of power Mammon is a lover of gold and is fond of rare, delicious foods. He dreams of a life of luxury that he

Would lead by means of the wealth that he would get through the philosopher's stone. Surly who seems to be an honest man is also not free from the taint of greed. He wants to marry the young widow because she is rich. Lovewit, the master of the house is a greedy man. Though he knows that his butler, Jeremy, is a cheat, he forgives him because it is the butler who helped him to marry the rich widow. the greediest of all the other characters in the play. It is their greed that makes them set up a laboratory and to Subtle, Face and Dol, the three conspirators are Pretend to undertake the alchemical process of making the philosopher's stone, by which they dupe their clients.

Humour of lust:

Another humour that is depicted in the play is lust The character of Mammon is dominated not only by the love of gold but also by his lustful desire for sexual pleasure, He dreams of having a list of wives and concubines equal to Solomon, when he gets the possession of the philosopher's stone.

Kastril's humour:

Kastril, the young man from the countryside has another humour. He comes to the city to acquire its manners and to become a sophisticated man. He likes to learn the art of quarrelling which he wants to practise in the countryside.

Conclusion

The Alchemist' the most popular of Jonson's plays deals with the nature of men, especially the greed of human beings. The only limitation of the play is the lack of development in characters. All the characters remain the

same from the beginning to the end. Inspite of this limitation, the characters of Mammon, Subtle and Face are so elaborately drawn that they have become memorable

characters.

 The satire in 'The Alchemist

Introduction

Jonson's notable contribution to the English drama is to blend satire and comedy in his plays. The play, 'The Alchemist', is a satirical comedy denouncing tricksters and gulls. The play is a satire on alchemy and puritanism. The follies and vices of London life are the theme of the play and they are exposed and satirized in the category of i ron

Lust of gold:

The lust of gold is a general human weakness

Jonson satirizes this in 'The Alchemist'. By setting u Subtle, the alchemist and Face, who acts as his agent, the dramatist exhibits the infatuating greed of man. Subtle and Face, by circulating the report that they are indulged in the alchemical process of manufacturing the philosopher's stone by which they can work wonders, attract a multitude. The two rogues are so clever in their tricks that thei clients readily fall a prey to them. Men are so blinded by their love of gold that they are easily duped, Puritanism Ananias and Tribulation are full of cant, prudery and humbug. Inspite of their profession of righteousness and pious zeal, they are also attracted by the lure of gold. They need money for a holy purpose, that is, to establish the supremacy of Puritanism in England. They have to

accomplish this by hiring troops from abroad and by bribing magistrates. Though Ananias is not willing to accomplish a holy purpose by unholy means, he is convinced by Tribulation. In the play Jonson exposes the canting hypocrisy as well as the secretly cherished design of the Puritans in getting into power, if possible, by upsetting the present order of things.

Satirical portraits of characters:

**Dapper,**

Dapper,

 a lawyer's clerk approaches the alchemist, Subtle to provide him with an attendant spirit, so that he can win money at all forms of gambling. Dapper's greed makes him so credulous that he believes the fiction that the Queen of Fairies has a great liking for him and would shower her favor on him. Though he is blind folded, gagged and put in the toilet, he never suspects the intentions of Subtle and Face. Drugger, the tobacconist is obsessed with a desire to become rich. He is as credulous and gullible as Dapper and tully believes whatever is said by Subtle and face.

Drugger and Dapper give Subtle whatever money is urged by Face to pay him.

**Sir Epicure Mammon**

Sir Epicure Mammon is obsessed by thoughts of the philosophar's stone which would make him fabulously rich and he is also obsessed by a desire for endless sexual pleasure. Mammon proves to be more credulous

and gullible than Dapper and Drugger. Kastril is a Youngman from the countryside. He comes to the city to learn city manners and the art of quarrelling. Through him Johson satirises the habits of the gaillants of the time who had got into the habit of smoking tobacco and guareiling for the sake of fashion. These gallants were known as angry boys". Jonson satirizes women in general through the portrayal of Dame Pliant. She is a puppet who is completely controlled and bullied by her brother. She is a nonentity.

**Lovewit,**

Lovewit, the master of the house is also a satirical portrayal. He comes to know about the criminal activities

of Face. But he readily forgives him as Face helps him to marry the rich widow. Subtle is a mere quack, but he sets up practice as

an alchemist. Dol, the prostitute pretends to be a lord's sister, studying mathematics and metaphysics. Face, the cunning rogue is an unscrupulous villain, who employees allsorts of tricks to rob people of their money. But at the ena Jonson does not punish Subtle and Dol adequately and he lets Face free because the dramatist laughed at the society that fails to take notice of the criminal activities of the members.

Conclusion

The Alchemist' is a fine social Satire on a flourishing species of knaves and fools. The play satirizes a social pests of the age namely, Puritanism and the profession of an alchemist.

UNIT III

SHE STOOPS TO CONQUER --

OLIVER GOLD SMITH

 Author introduction

Oliver Goldsmith

Life

Goldsmith was the son of an Anglo-Irish clergyman, the Rev. Charles Goldsmith, curate in charge of Kilkenny West, County Westmeath. At about the time of his birth, the family moved into a substantial house at nearby Lissoy, where Oliver spent his childhood. Much has been recorded concerning his youth, his unhappy years as an undergraduate at Trinity College, Dublin, where he received the B.A. degree in February 1749, and his many misadventures before he left Ireland in the autumn of 1752 to study in the medical school at Edinburgh. His father was now dead, but several of his relations had undertaken to support him in his pursuit of a medical degree. Later on, in London, he came to be known as Dr. Goldsmith—Doctor being the courtesy title for one who held the Bachelor of Medicine—but he took no degree while at Edinburgh nor, so far as anyone knows, during the two-year period when, despite his meager funds, which were eventually exhausted, he somehow managed to make his way through Europe. The first period of his life ended with his arrival in London, bedraggled and penniless, early in 1756.

By 1762 Goldsmith had established himself as an essayist with his Citizen of the World, in which he used the device of satirizing Western society through the eyes of an Oriental visitor to London. By 1764 he had won a reputation as a poet with The Traveler, the first work to which he put his name. It embodied both his memories of tramping through Europe and his political ideas. In 1770 he confirmed that reputation with the more famous Deserted Village, which contains charming vignettes of rural life while denouncing the evictions of the country poor at the hands of wealthy landowners. In 1766 Goldsmith revealed himself as a novelist with The Vicar of Wakefield (written in 1762), a portrait of village life whose idealization of the countryside, sentimental moralizing, and melodramatic incidents are underlain by a sharp but good-natured irony. In 1768 Goldsmith turned to the theatre with The Good Natur’d Man, which was followed in 1773 by the much more effective She Stoops to Conquer, which was immediately successful. This play has outlived almost all other English-language comedies from the early 18th to the late 19th century by virtue of its broadly farcical horseplay and vivid, humorous characterizations.

**OUTLINE STORY**

Mr. Hardcastle is a wealthy countryman. He is expecting Marlow, the son of his old friend, Sir Charles Marlow. He plans to get his daughter Kate to get married to the Youngman. Marlow is said to be bashful and reserved. But Kate decides to have a try with him. Obeying his father, Marlow sets to visit Miss. Hardcastle

with his friend Hasting's. On their way they arrive at an inn where they meet Tony Lumpkin, Hardcastle's step son. He directs them to Hardcastle's old house as to an inn. So the friends arrive at Hardcastle's house with an impression that it is an inn. Hastings

meets his lady love, Neville and through her comes to know the truth that they are at Hardcastle's house. But he keeps it a secret from Marlow. Taking Harteastie as the landlord of the inn Mariew noticed by Hankastle When Marlow behaves outrageously to Hardeastle, he bses his patience and aska him to leave the house. Incidentally Marlow leams that he has been in the house of Hardcastle and feels ashamed of himself. Miss Hardeastle meets him andconfirms the truth. She tells him that she is a poor relation of the famil Marlowv is touched by her simplicity Hle wants to run away but Kate decldes not to let him go. She has stooped to conquer Mrs. Hardcastle wants her son Tony to marry Neville, so that she can keep Neville's fortune which consists of jewels, in the family Hastings wants to elope with Neville to France. But she is unwilling to part with her fortune. Tony has no eye either on Neville or her jewels. He is willing to help Hastings to elope with Mrs. Hardcastle who comes to know about Hastings's plan of elopment decides to take away Neville to her aunt Pedigree. Tony decides to help Hastings. Mrs. Hardcastle drives off with Miss Neville in the post-chaise with Tony on horseback. Sir Charles Marlow arrives at the house of Hardcastle. Marlow begs pardon of Hardcastle for his rude behaviour. Hardcastle readily forgives him. But Hardcastle and Sir Charles Marlow are confounded when Marlow denies to have grasped Kate's hand. Kate's asks them to watch unseen while she gets Marlow to declare his love to her. Tony meets Hastings and tells how he has taken Nevile and his mother round and round and brought them back to the horse pond at the bottom of the garden. Hastings goes to rescrue Neville. She is not ready to elope with him víthout the jewels. Mrs. Hardcastle is saved by her husband who understands that it is one of Tony's tricks. Marlow comes to take leave of Miss. Hardcastle. He praises her beauty and simplicity and believes that he would be able to persuade his father io let him marry her. So he decides not to leave the house. When he kneels down before her, both Sir Marlow and Hardcastle enter. Hardcastle announces that Tony is already of age. Now Tony formally renounces Miss. Neville and so she is free to marry any one she pleases.

**Introduction**

Give a detailed explanation for the play "She Stoops to Conquer'.

"She Stoops to Conquer' or 'The Mistakes of a Night is the greatest work of Goldsmith, It is the most popular comedy of the eighteenth century and it has maintained its popularity till to-day. The play is known for its broad

humour, innocent wit and frank good nature.

Title The main title of the play, 'She Stoops to Conquer is an adaptation of a line from Dryden and the subtitle, The Mistakes of a Night', was one of the various early suggestions for naming the play. The play is without a hero. The title of the play suggests the central action. The play turns on the motive of love, but it is not given prominence. The dramatist revives humor and nature in

the play with which love-motive is interwoven.

The story The central incident is the mistaking of Hardcastle's nouse for an inn by Marlow, the son of Sir Charles Marlow, Hardcastle's old friend. Sir Charles sends his son to Miss,

Hard castle with a view to marry her. Marlow is bashful an reserved in the company of women of virtue and accomplishment. As he thínks he cannot face Miss. Hardcastle alone, he brings with him, his friend, Hastings. On their way they are directed by Tony to Hardcastle's old house ss to an inn Both the gentlemen arrive at Hardeastle's house with the impression that is an Inn and they take Hardeastie to be the fandlord, In the meantime Hastings comes to knows the truth that it is not an inn but the house of Hardcastle, from his lady love, Miss Neville But he keeps it a secret from Marlow When Marlow happens to meet Miss Hardcastle in the supposed inn, he is embraced and stutters. Finding him to be a likable fellow, Miss.Hardcastle decides to have

a try at him. She knows that Marlow is working under a delusion. She knows that Marlow is free with the women of lov order. So, she decides to play the role of a barmaid and catch Marlow in his right mood. Marlow is attracted by the beauty and simplicity of Miss. Hardcastle when she appears before him as the barmaid. He is impressed by her cleverness and Intelligence. Finally, he holds her hand. Then as he sees Hardcastle coming towards them, he withdraws. Miss. Hardcastle confirms Marlow's modesty, but her father contradicts it. Marlow's conduct becomes so

Outrageous that Hardcastle loses his patience and asks him to quit the place at once. Incidentally Marlow comes to know that all the time he has been not in an inn but in the house of Hardcastle. When he meets the barmaid, she confirms the truth and tells him that she is a poor relation of the family. Marlow decides to run away but is attracted by the beauty and simplicity of Miss. Hardcastle But the social disparity between them prevents him from marrying her Miss. Hardcastle tells him that her family as good as that of Miss. Hardcastle's and that she equally educated like her. Though touched by simplicity Marlow decides to run away So bids farewell to her. But Miss. Hardcastle decides not to let him go. So says that she will preserve the character in which she stooped to conquer him. Thus the title of the play proves to be an appropriate one, Marlow's father arrives at the house, Marlow begs pardon of Hardcastle for his rude behavior. Hardcastle readily forgives him. But when Marlow priests against having declared his love to Miss. Hardcastle, Hardcastle is amazed by his impudence for he himself had seen Marlow holding the hands of Miss. Hardcastle. Marlow tells his father that he met the lady with emotion and parted

from her without reluctance. Sir Charles believes his son while Hardcastle believes his daughter. Now comes in Miss. Hardcastle. In order to convince Sir Charles, she asks him to watch from behind the screen, with her father,

Marlow's demonstration of love to her. Marlow comes to bid farewell to Miss. Hardcastle whom he still thinks to be the poor relation of the family. He is so attracted by her beauty that he talks to her as a lover and admirer, His words are overheard by Sir Charles and Hardcastle. Marlow says that he will stay there and persuade his father to let him marry her. Then he kneels before her and proposes his love. Now Sir Charles and Hardcastle come from behind the screen. Marlow is surprised to know that the poor relation of the family Miss. Hardcastle.

Conclusion

Thus, Miss. Hardcastle stoops to be a barmaid to conquer the bashfulness and reserve of Marlow. Thus the title of the play is more than justified.

1.Explain Goldsmith as a dramatist.

Introduction

Goldsmith tried his hand at various types of literary productions. He wrote poems like 'Deserted village', The Traveler', the famous novel, The Vicar of Wakefield', a number of essays and the plays, 'The Good Natured Man'

and 'She Stoops to Conquer'. He would have achieved greater success as a dramatist, if he had devoted himself entirely to drama and had taken greater pains. Still his achievements as a writer of comedies are not negligible. Reaction against sentimental comedy was growing and true comedy was declining. The comedy of manners which was popular during the Restoration age began to degenerate. Emotions of pity and sympathy were honored. The virtues of private Ife were exhibited. Follies and foibles were not ridiculed but were praised in sentimental comedies. The sentimental playwrights aimed at edification rather then al amusement and entertainment They drew men and women as they ought to be and riot as they are. They turned the stage into a puppet Goldsmith revolted against the sentimental comedy

prevalent in the eighteenth century He tend to bring older traditions in drama. Then he attacked the sentimental comedy in his preface to his first play, The Good Natured Man'. The audience did not react favorably to the play, The Good Natured Man. But his next play, 'She Stoops to Conquer' was a tremendous Success on stage.

Views on comedy

Goldsmith decided to restore humor and nature to comedy, if comedy is to be what it is. Delineation of character also enters into his aim. Scenes of characters that were considered to be too low by the sentimental

comedies, find a legitimate place in a comedy, according to Goldsmith., He tried to bring comedy back to its normal function-humor and nature.

His contribution

Goldsmith first took up the cudgels against the

sentimentally genteel comedy in his essay and then he dared to bring forward his comedy, The Good Natured Man' Though the audience realized fully the cleverness d

the work, they were not ready to accept the low senses which Goldsmith!. had introduced into his play. The play, The Good Nature Man has many weaknesses in the pict much of the dialogue is stilted and there are scenes wherein the author has shown that he

had not grasped fully the requirements of the stage. But ail these deficiencies are remedied in bis greatest works. She Stoops to Conquer or The Mistakes of the Night In She Stoops to Conquer wit and humor mar the development of character and situation at every stage The outcome of the play depends on intrigue which as Goldsmith thinks bas a legitimate place in comedy She Strops to Conquer" vindicates the claim of true comedy as against sentimental comedy.

Conclusion

According to Goldsmith, the aim of comedy is

amusement derived from a ridiculous exhibition of human follies and vices. Goldsmith's aim was delineation of character and attainment of humor and nature. He has

applied his views of comedy in his plays, especially She Stoops to Conquer, which was a tremendous success onstage.

UNIT IV

PYGMALION -- GEORGE BERNARD SHAW

Author introduction

George Bernard Shaw

Irish playwright George Bernard Shaw wrote more than 60 plays during his lifetime and was awarded the Nobel Prize in Literature in 1925.

Synopsis

George Bernard Shaw was born July 26, 1856, in Dublin, Ireland. In 1876 he moved to London, where he wrote regularly but struggled financially. In 1895, he became a theater critic for the Saturday Review and began writing plays of his own. His play Pygmalion was later made into a film twice, and the screenplay he wrote for the first version of it won an Oscar. During his lifetime, he wrote more than 60 plays and won many other awards, among them the Nobel Prize.

Early Years

Playwright George Bernard Shaw was born in Dublin, Ireland, on July 26, 1856. The third child, Shaw's early education took the form of tutoring sessions provided by his clerical uncle.

Early on, Shaw explored the worlds of the arts (music, art, literature) under his mother's guidance and through regular visits to the National Gallery of Ireland. In 1872, Shaw's mother left her husband and took Shaw's two sisters to London, and four years later Shaw followed (his younger sister had died in the meantime), deciding to become a writer. Shaw struggled financially, and his mother essentially supported him while he spent time in the British Museum reading room, working on his first novels.

The Writing Life Begins

Unfortunately, despite the time he spent writing them, his novels were dismal failures, widely rejected by publishers. Shaw soon turned his attention to politics and the activities of the British intelligentsia, joining the Fabian Society in 1884. The Fabian Society was a socialist group whose goal was nothing short of the transformation of England through a more vibrant political and intellectual base, and Shaw became heavily involved, even editing a famous tract the group published (Fabian Essays in Socialism, 1889).

The year after he joined the Fabian Society, Shaw landed some writing work in the form of book reviews and art, music and theater criticism, and in 1895 he was brought aboard the Saturday Review as its theater critic. It was at this point that Shaw began writing plays of his own.

The Dramatist

Shaw's first plays were published in volumes titled "Plays Unpleasant" (containing Widowers' Houses, The Philanderer and Mrs. Warren's Profession) and "Plays Pleasant" (which had Arms and the Man, Candida, The Man of Destiny and You Never Can Tell). The plays were filled with what would become Shaw's signature wit, accompanied by healthy doses of social criticism, which stemmed from his Fabian Society leanings. These plays would not go on to be his best remembered, or those for which he had high regard, but they laid the groundwork for the oversized career to come.

The Literary Giant

Toward the end of the 19th century, beginning with Caesar and Cleopatra (written in 1898), Shaw's writing came into its own, the product of a mature writer hitting on all cylinders. In 1903, Shaw wrote Man and Superman, whose third act, "Don Juan in Hell," achieved a status larger than the play itself and is often staged as a separate play entirely. While Shaw would write plays for the next 50 years, the plays written in the 20 years after Man and Superman would become foundational plays in his oeuvre. Works such as Major Barbara (1905), The Doctor's Dilemma (1906), Pygmalion (1912), Androcles and the Lion (1912) and Saint Joan (1923) all firmly established Shaw as a leading dramatist of his time. In 1925, Shaw was awarded the Nobel Prize in Literature.

Pygmalion, one of Shaw's most famous plays, was adapted to the big screen in 1938, earning Shaw an Academy Award for writing the screenplay. Pygmalion went on to further fame when it was adapted into a musical and became a hit, first on the Broadway stage (1956) with Rex Harrison and Julie Andrews, and later on the screen (1964) with Harrison and Audrey Hepburn.

Shaw died in 1950 at age 94 while working on yet another play.

**THE OUTLINE SUMMARY OF PYGMALION**

As it is raining, Mrs Hill and her daughter, Clara are taking shelter with many other in the portico of St Paul's Church in London at 11 15 PM Freddy, Mrs Hill's sent to get a cab for them. As he goes out, he collides with Eliza, a flower girl and so her flowers are all thrown in the mud. She protests loudly in her cockney dialect Mrs. Hill gives her six pence as a compensation. All the people sympathize with Eliza and Colonel Pickering gives three

pencess to her Mr Higgins, a professor of Phonetics, notes down the sounds of Eliza and tells where exactly she lives. A Colonel Pickering tells Higgins that he has come to meet him, they become friends. Higgins challenges that he could train Eliza in such a way that she could speak and behave in a refined manner and could appear to be a Duchess at an Ambassador's party.

Eliza comes to Higgin's house the next moving to take lessons to speak correc tly so that she can become a lady in a fashionable flower shop. Higgins claims that he could train her to speak like a duchess in six months.

Pickering, who is there, offers to pay for her entire education, It Higgins could do that. Eliza is made to stay in that house.

When Alfred Doolittle, Eliza's father comes to know about her stay in Higgin's house, he blackmails Higgins and nells his daughter to him for £5. Eliza takes a bath and appears in new clothes. She is so charming that even her father could not recognize her.

Higgins is an expert in teaching correct accent and pronunciation, In the beginning it is very difficult for Eliza. Whenever she makes a mistake, Higgins loses his temper and roars like a wounded lion, But Colonel Pickering,. a refined gentleman teaches her how to behave in the upper class society. Eliza makes much progress in three months and she looks after all the works of Higgins. He takes Eliza to his

mother's house for a test. Mrs. Hill, Clara and Freddy are also there. Freddy falls in love with Eliza. Mrs. Higgins tells Higgins that he is creating a problem for Eliza by making her

a fine lady without giving her a fine lady's income. After six months are over, Eliza is taken for a final test to an Ambassador's party, where she proves to be a princess by her speech and manners. So, Higgins has won

his bet and Pickering congratulates him for his achievement. Eliza is shocked to hear Higgins saying that all is over because she has now become attached to Higgins. But Higgins treats Eliza only as a machine which he has

moulded to produce sounds. He is not emotionally attached to any young girl because his mother is his ideal. Eliza is angry with Higgins. He seems to be a brute to her. So after returning all his jewellery, she leaves his house.

Freddy, who is in love with Eliza, spends most of the nights in the street below Eliza's bedroom. When Eliza comes down, they embrace each other and wander in a taxi

all the night. When they return in the morning, Eliza goes to Mrs. Higgin's house with all her things. Both Higgins and Pickering are upset to find Eliza missing. So, Pickering rings

up the police and both go to Mrs. Higgin's house.

Eliza's father comes to Mra. Higgin's house Now he s a rich man. He also gets three thousand pounds a year

from the Moral Reform Leagues, by the efforts of Liquids Yet he is not happy That day he is going to marry his mistress. He reveals the truth that he was not married before and Eliza is his illegitimate daughter. Mrs. Higgins makes Alfred, Eliza's father to stand outside and calls Eliza. Eliza who is very formal to Higgins and more affectionate to Pickering tells that she has leamt her speech from Higgins and her refined manners from Pickering who is more a father to her.

Higgins asks Eliza why she is angry with him. She tells him that he has made her unfit for lifo. She says that she could neither return to her old life nor would she be accepted in the higher society. When Higgins suggests that

she can marry Pickering, she gets angry as she regards him as her father. She also tells him that even if Higgins proposes to her, she will not accept him. She tells him that she would advertise and would give training to girls in IS happy that he has made her a woman. Then he invites her to stay with them as an independent self honetics for thousand guineas. Higgins admires her spirit that he could not live without her, who knows his

requirements. ecting woman. She accepts his invitation as she knows When Mrs. Higgins, the mother of Mr. Higgins, comes to know this, she thinks that her son and Eliza are getting attached to each other But Higgins tells her that she is wrong and that Eliza and Freddy are going to be married

n the Postscript. the playwright informs the readers that Eiza is not ready to mary Higgins because she knows mat he who has kdealized his mother cannot love his wife

Besides Fhoitetics is his first love. Though Freddy is Weak, NO, uneducated and knows no profession, she marries him because he loves her very much. They live with the £ 500

civen to them by Pickering as a wedding gift. Then they start a flower shop. They meet a heavy loss at the beginning as they do not know to write and to maintain accounts. Higginsbteaches her to write and she picks up good handwriting and attends book keeping classes in the evenings. In the beginning, Pickering makes up the deficits of the shop every month and gradually they start earning profit Pickering looks upon Eliza as his favourite daughter. Whenever Higgins try to bully her she bullied him in return. Eliza lives happily with Fred and she also looks after the two old bachelors, Higginsand Pickering.

**DRAMATIS PERSONAE**

Mr. Higgins : Professor of Phonetics.

Pickering: A Colonel who has specialized in

Sanskrit dialects.

Eliza : A flower girl.

Alfred Doolittle : Eliza's father.

Mrs. Higgins : The mother of Mr. Higgins.

Mrs. Hill : A lady, Freddy's mother.

Clara : Mrs. Hill's daughter

Freddy : Mrs. Hill's son

Mrs. Pearce : The house-keeper

The nature of Mrs. Higgins:

Professor Higgins' mother, Mrs. Higgins is a stately lady in her sixties who sees the Eliza Doolittle experiment as idiocy She considers Higgins and Pickering as senseless children. She Is the first and only character to have any doubts about the whole affair When her worries prove true, it is-to her that all the

characters tum. Because no wornan can match up to his mother, Higgins claims, he has no interest in tallying with them. To observe the mother of Pygmalion (Higgins), who completely understands all of his failings and inadequacies she is a good contrast to the mythic proportions to which Higgins

builds himself in his self-estimations as a scientist of phonetics and a creator of duchesses. Mrs. Higgins is a refined, independent worman, who repeatedly tries to reform her son's wild social habits. Higgins visits her often for her company and her advice.

 Shaw's concept of Vlsible Speech:

In the concept of "Visible Speech," Shaw hits on the two aspects of theater that can make the greatest impression on an audience: sight and sound. Therefore, the transformation of Eliza Doolittle is most marked and obvious on these two scales. In regard to both these senses, Pygmalion stays faithful to the most

clichéd formula of the standard rags-to-riches stories, in that the heroine changes drastically in the most external ways. However. while Eliza certainly changes in these blatant external ways, these changes serve as a mask for a more fundamental development of self-respect that Eliza undergoes.

 The transformation in the play;

Eliza Doolittle threatens Higgins that she will take his phonetic findings to his rival in order to support herself, art imitates life, and Shaw's literature echoes a significant episode from his

own youth. As a bay, Shaw's mother was an accomplished singer who dedicated herself to the perfection of "The Method, her

teacher George Vandelaur Lea's yoga like approach to voice training, She went so far as to leave her husband to follow her

teacher to London However, upon realizing that Lee was concerned only about his appearances and the status of his street

address, she left him and brought up her daughters by setting up shop herself, teaching "The Method" as if it were her own Shake

could not have helped but he impressed and influenced by this Gorgeous move on the part of his mother to strike out on her own and to create an independent life for herself Thus, though Pygmalion shows a lot of sympathy for the flower girl who wants a higher status in life, it is even more conceded with the un toyed.

neglected woman who decides to make herself heard once end for all. The play's determination to have Eliza grows into a full

human being with her own mind and will also explains why the play makes seemingly inexplicable structural moves like leaving

out the climax, and carrying on for a further two acts after the climax In other words, the superficial climax is not the real cimax

at all, and Shaws project is deeper than that of a fairy godmother

The Pygmalion myth comes from Ovid's Metamorphoses Pygmalion is a sculptor who creates a sculpture of a woman so perfectly formed that he falls in love with her Aphrodite is moved by his love and touches the statue to life so that she becomes Galatea, and the sculptor can experience live bliss with his own

creation. While Shaw maintains the skeletal structure of the fantasy in which a gifted male fashions a woman out of lifeless raw material into a worthy partner for himself, Shaw does not allow the male to fall in love with his creation. Right to the last act. Higgins is still quarrelsome and derisive in his interaction

with Eliza, and does not even think of her as an object of romantic interest. Shaw goes on to undo the myth by injecting the play with other Pygmalion figures like Mrs. Pearce and Pickering, and to suggest that the primary Pygmalion himself is incomplete, and not ideal himself. In transforming the Pygmalion myth in such a way, Shaw calls into question the ideal status afforded to the artist, and further exposes the inadequacies of myths and romances that overlook the mundane, human aspects of life.

The role of the three major characters;

The characters are beautiful crafted in Pygmalion. One can't help but love little Eliza who is thrown into the world of high society typical of many fairy tale Princesses. The audience can watch her blossom from a simple flower girl to an elegant woman on the outside. In Higgins the audience sees a modem day Pygmalion entertainment. Higgins is the typical misogynistic male and the

pund perfect character foll to Pickening, a kind and gentle man.

**UNIT V**

**WAITING FOR GODOT --**

**SAMUEL BECKETT**

Author introduction

Samuel Beckett

20th century Irish novelist, playwright and poet Samuel Beckett penned the play Waiting for Godot. In 1969, he was awarded the Nobel Prize for Literature.

Synopsis

Samuel Beckett was born on April 13, 1906, in Dublin, Ireland. During the 1930s and 1940s he wrote his first novels and short stories. He wrote a trilogy of novels in the 1950s as well as famous plays like Waiting for Godot. In 1969 he was awarded the Nobel Prize for Literature. His later works included poetry and short story collections and novellas. He died on December 22, 1989 in Paris, France.

**AN OUTLINE SUMMARY OF WAITING FOR GODOT**

Estragon and Vladimir are waiting for Godot. Though they are tired of endless waiting, they are not ready to go without meeting him. They kill the time by talking on various things. One asks the other how he spent the night, he

answered that as usual he spent the night in a ditch and was beaten well by some ruffians. Vladimir, the first tramp tells Estragon that it is because of him, he is still alive. Then they

recall the days when they dressed decently. On one such occasion they went up the Eiffel Tower. Now they feel that they should have used that chance to commit suicide by

jumping as now no one will allow them to go up, because they are very poorly dressed. One of the tramps removes his bools and tres to find Godo there while the othar does the

same thing with his hat The tramps talk about Chasts rucifixion and one of them wonders why only ona of the thieves who were to be crucified along with Chnst was saved The other replies that he has no interast in the Bibie As they are tired of waiting one or the other tramp insists on leaving but the other says that they could not go because they are waiting for Godot Thay taik about the tree.

by the side of which they are expacted to wail for Godot They are not sure whether Godot would come that day So they have to wait for him the next day also. They are not sure whether thay waited for him the previdous day They also do not know what they expect from Godot When they hear the sound of the wind blowing, they think that Godothas come.Then Pozzo comes holding Lucky tied to a rope. Lucky cames a lot of things and is traated savagely by Pozzo. Before the hungry tramps Porzo eats chicken and crinks wine. Estragon chews the bones thrown away by him. When the tramps ask why Lucky has not placed the bag, he IS carrying, on the ground, Pozzo says that he is taking Lucky to a fair where he will sell him. Pozzo makes Lucky entertain the tramps by dancing and thinking and then they

leave them. A messenger boy comes and informs the tramps thatJaof Godot would meet them the next day.

sprouted on the tree. The tramps pass their time by talking. Estragon has forgotten all that happened the previous day. Vladimir reminds him that they gave up the idea of hanging themselves from the tree because the tree is very short Estragen is unable to remember anything. However they pass the time by dolng many things, Pozzo and Lucky return. Now Pozzo is blind and Luoky is dumb. Estragon who could not recogniss them

wants to know whether one of them is Godot. As Lucky falls Pozzo also falls down. The tramps try to help them to stand up but they also fall down After getting up they make Pozzo to stand on his feet but he falls down again and again and has lost his memory powar.

Again the messenger boy arrives with the news that Godot is not coming that day but is sure to come the nex day So the tramps have to come again the next day and

wait for the Godot. As they have nothing to hang themselves Estragon gives the cord of his trousers, so the trousers slip to his ankles. To test the strength of the cord, the two tramps pull it at each end and it splits into two. With the pieces of the cord, they cannot hang themselves. So they decide to bring a rope with them the next day and hang themselves

Godot does not come and save them. Estragon pulls on his trousers and they decide to leave the place.

**ESSAY**

**1. Bring out the various themes in the play, 'Waiting for**

**Godot'**.

Introduction:

'Waiting for Godot' is a new species of drama,

different from the other plays. It is quite a difficult play and its meaning cannot be explained easily. Different critics interpret it in different ways. The play has a wide spread

appeal and both the intellectuals and average theatre goershave found something in the play

Picture of humanity:

Estragon and Vladimir, Pozzo and Lucky, the four characters in the play present humanity at large. Vladimir and Estragon are the two parts of a person or of a community seen subjectively. Vladimir represents the spiritual

part of a person while Estragon represents the animal part. So also Lucky and Pozzo make up a person seen objectively. Pozzo is the exploiter who uses ideas and Lucky the exploited is the creator of ideas. Pozzo and Lucky present the social surface of life. The play exposes the attempts of the human beings to fiddle through life. The characters wait for Godot. The play gives importance not to Godot but only to the waiting for him. So it displays the life on earth not hereafter.

Picture of the meaninglessness of life:

The two tramps, while waiting for Godot kill the time by doing trivial activities like pulling off the boots and taking off their hats. They are bored and even if they want to hang

themselves, suicide is not within their reach. All these show the hollowness and insincerity of social intercourse. The play shows that life is devoid of action. The two tramps are merely

alive but they are not living in the world and are not even aware of the want of action in their lives. Like them most of the people in this world continue their living despite of the meaninglessness and pointlessness of life.

Presentation of painful waiting, ignorance.

Impotence and boredom:

Estragon and Vladimir wait endlessly for Godot. But they do not know who or what Godot is and are not sure whether they are waiting at the right place on the right day at

the right time. They are ignorant and they do not know what would happen if they stopped waiting. Like these two tramps people in the world go on waiting for something or the other,

without getting it. While waiting, the two tramps pass the time by engaging themselves in trivial activities. So the play presents

their ignorance impotence and boredom. But Vladimir hopes that if Godot comes, they will be saved. In spite of the boredom and pain, most of the people in the world go through life by force of habit and their daily activities are similar to the meaningless actions of Estragon

like pulling off the boots, taking off the hat and putting them.

Presentation of suffering:

Not only Estragon and Vladimir suffer incessantly but also Pozzo and Lucky suffer throughout their lives. Vladimir and Estragon have nothing delicious to eat and have no

place to take rest. They have no pleasant past to recall They undergo the pain of suffering while waiting for Godot endlessly. Later in the play Pozzo becomes blind and his slave, Lucky, becomes dumb. So, the play portrays suffering and shows that suffering is an inseparable part of human life.

Religious theme:

The two tramps wait for Godot with the hope that

when he comes they will be saved. As Godot is interpreted n God, this shows their faith in God. The two tramps have mutual affection for each other and Vladimir protects his friend as he cannot defend himself. These are all Christian virtues.

Other themes:

Some critics feel that the theme of the play is

disintegration of human beings and regression of man’s intelligence. Some others are of the opinion that the world presented in the play is France occupied by the Germans during the Second World War and the play reminds the

French Resistance organized by the underground workers.

Conclusion:

The play, 'Waiting for Godot' may mean mankind'swait for Messiah. On the whole it exposes man's tragic condition. It has a timeless validity and universality. As

Becket himself has said 'Waiting for Godot' means different things to different people. The themes have wide richness of meaning and implication and the play ends with a note o

hope.

CHARACTER SKETCHES

1. VLADIMIR

Introduction:

Viladimir is one of the two important characters in the play, Waiting for Godot. As he has not the virtues of a traditional hero, he is an anti-hero. Nothing material happens in the play so Vladimir and the other tramp, Estragon simply idle away their time waiting for Godot.

His outward appearance:

Viadimir is also a tramp. He is older and more stout than Estragon. He suffers from bad breadth and weak bladder Because of the serious disorder of his kidneys he is often disturbed in his sleep at night. This disorder causes much pain when he tries to laugh. So, he controls himself by

a smile.

His nature:

He is kind and affectionate to Estragon. He gives carrots and radishes which he has in his pocket to Estragon and when he sleeps he sings a lullaby. He covers him with

his coat in order to protect him from cold. When Estragon insists on them being separated, he does not want to do so

because he knows that Estragon cannot defend himself. It is he who saved Estragon from drowning when he threw himself into the river Rhone, fifty years ago. Estragon goes

barefooted saying that Christ also went barefooted. Vladimir tells him that Christ lived in a hot and dry country So when be went barefooted, it will not affect him much but Estragon giving in a cold country will fall i, if he goes barefooted. Such is his concern for his partner. He does not Eke Pozzo treating Lucky brutally. Viadimir thinks more and is more intellectual and cultured than Estragon Ho quotes Latin and he reads Bible for instruction When he speaks he searches his memory for the correct word. n is he who gathers the good for himself and Estragon. He takes waiting more philosophically than his

partner and is more mature and sober than him. As he thinks more, he is more eloquent and his anguish is intellectual As he lives according to his rationalist principles, he seems to be reasonable. He assures Estragon that they are in the right place.

His other traits:

Vladimir is very compassionate. When he sees the sores in Lucky's neck, made by the rope, he gets angry with Pozzo and when he says that he is going to sell Lucky in the fair ho scolds him for throwing away his old faithful servant like a banana skin, after sucking all the good in him. Every night Estragon is beaten by others but Vladimir has no such problems. He feels that if he had been with Estragon, he would have saved him from being beaten Hearing some sound, Estragon hides himself behind the tree thinking that Godot has come. He is so frightened But Viadimir is bold and stands his ground and is ready to meet

whoever the on comer may be. It is he who has conducted the previous negotiations

with Godot and it is to him that the messages of Godot are addressed. He has a wider view of their situation than Estragon and has an acute and literal sense of time. Pozzo gives more importance to Vladimir than Estragon. Vladimir is patient by nature. He is a realist and mystic He doubt about Pozzo's blindness and is frightened when the boy says that Godot has a white beard.

His helplessness:

Though Vladimir is mentally more alert than Estragon, he is more or less a pathetic character because he finds himself quite helpless when is compelled to wait endlessly for Godot who is likely to save them from the present condition but whose arrival seems to be very doubtful. He is so helpless that at the end he has to accept the suggestion that they have to hang themselves.

Conclusion:

Estragon cannot do without Vladimir's protection and Vladimir also cannot do without him either. complementary natures they are so dependent on each other that they have to stay together.