**Title: DRAMA Code: 16ACCEN7**

To introduce learners to the emergence of English Drama from the Elizabethans to the 20th Century

To make learners understand the features of tragedy, comedy of humours, anti- sentimental comedy, Drama of ideas and absurd play.

**Unit – I**

Christopher Marlowe: Dr. Faustus

**Unit – II**

Ben Jonson: The Alchemist

**Unit – III**

Oliver Goldsmith: She Stoops to Conquer

**Unit– IV**

G. B Shaw: Pygmalion

**Unit – V**

Samuel Beckett: Waiting for Godot

**UNIT-I**

**Dr.FAUSTUS -CHRISTOPHER MARLOWE**

**Summary Plot Overview**

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge—logic, medicine, law, and religion—and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephastophilis, a devil. Despite Mephastophilis’s warnings about the horrors of hell, Faustus tells the devil to

return to his master, Lucifer, with an offer of Faustus’s soul in exchange for twenty-four years of service from Mephastophilis. Meanwhile, Wagner, Faustus’s servant, has picked up some magical ability and uses it to press a clown named Robin into his service.

Mephastophilis returns to Faustus with word that Lucifer has accepted Faustus’s offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words “Homo fuge,” Latin for “O man, fly,” appear branded on his arm. Faustus again has second thoughts, but Mephastophilis bestows rich gifts on him and gives him a book of spells to learn. Later, Mephastophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet another bout of misgivings in Faustus, but Mephastophilis and Lucifer bring in personifications of the Seven Deadly Sins to prance about in front of Faustus, and he is impressed enough to quiet his doubts.

Armed with his new powers and attended by Mephastophilis, Faustus begins to travel. He goes to the pope’s court in Rome, makes himself invisible, and plays a series of tricks. He disrupts the pope’s banquet by stealing food and boxing the pope’s ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V (the enemy of the pope), who asks Faustus to allow him to see Alexander the Great, the famed fourth- century b.c. Macedonian king and conqueror. Faustus conjures up an image of Alexander, and Charles is suitably impressed. A knight scoffs at Faustus’s powers, and Faustus chastises him by making antlers sprout from his head. Furious, the knight vows revenge. Meanwhile, Robin, Wagner’s clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephastophilis, who threatens to turn Robin and Rafe into animals (or perhaps even does transform them; the text isn’t clear) to punish them for their foolishness.

Faustus then goes on with his travels, playing a trick on a horse-courser along the way. Faustus sells him a horse that turns into a heap of straw when ridden into a river. Eventually, Faustus is invited to the court of the Duke of Vanholt, where he performs various feats. The horse-courser shows up there, along with Robin, a man named Dick (Rafe in the A text), and various others who have fallen victim to Faustus’s trickery. But Faustus casts spells on them and sends them on their way, to the amusement of the duke and duchess.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephastophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An old man urges Faustus to repent, but Faustus drives him away. Faustus summons Helen again and exclaims rapturously about her beauty. But time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, a host of devils appears and carries his soul off to hell. In the morning, the scholars find Faustus’s limbs and decide to hold a funeral for him.

**Characters List**

• **Faustus** The protagonist. Faustus is a brilliant sixteenth-century scholar from Wittenberg, Germany, whose ambition for knowledge, wealth, and worldly might makes him willing to pay the ultimate price—his soul—to Lucifer in exchange for supernatural powers. Faustus’s initial tragic grandeur is diminished by the fact that he never seems completely sure of the decision to forfeit his soul and constantly wavers about whether or not to repent. His ambition is admirable and initially awesome, yet he ultimately lacks a certain inner strength. He is unable to embrace his dark path wholeheartedly but is also unwilling to admit his mistake.

• **Mephastophilis**

A devil whom Faustus summons with his initial magical experiments. Mephastophilis’s motivations are ambiguous: on the one hand, his oft-expressed goal is to catch Faustus’s soul and carry it off to hell; on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell. Mephastophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

**• Chorus**

A character who stands outside the story, providing narration and commentary. The Chorus was customary in Greek tragedy.

**• Old Man**

An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He seems to replace the good and evil angels, who, in the first scene, try to influence Faustus’s behaviour.

**•Good Angel**

A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus’s conscience and divided will between good and evil.

**• Evil Angel**

A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus’s conscience.

**• Lucifer**

The prince of devils, the ruler of hell, and Mephistophilis’s master.

• **Wagner** Faustus’s servant. Wagner uses his master’s books to learn how to summon devils and work magic.

**• Clown**

A clown who becomes Wagner’s servant. The clown’s antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with Faustus’s grandeur. As the play goes on, though, Faustus’s behavior comes to resemble that of the clown.

• **Robin** An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to illustrate Faustus’s degradation as he submits to simple trickery such as theirs.

• **Valdes and Cornelius**

Two friends of Faustus, both magicians, who teach him the art of black magic.

**• Horse-courser**

A horse-trader who buys a horse from Faustus, which vanishes after the horse-courser rides it into the water, leading him to seek revenge.

**• The Scholars**

Faustus’s colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus’s studies have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.

**• The pope**

The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus’s day. The pope serves as both a source of amusement for the play’s Protestant audience and a symbol of the religious faith that Faustus has rejected.

• **Emperor Charles V**

The most powerful monarch in Europe, whose court Faustus visits.

• **Knight**

A German nobleman at the emperor’s court. The knight is skeptical of Faustus’s power, and Faustus makes antlers sprout from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of Doctor Faustus; Benvolio seeks revenge on Faustus and plans to murder him.

**• Bruno**

A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of Doctor Faustus.

**• Duke of Vanholt -** A German nobleman whom Faustus visits.

• **Martino and Frederick-** Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of Doctor Faustus.

**UNIT=II**

**THE ALCHEMIST -BEN JONSON**

**Summary**

Face, a London servant and conman, enters with Subtle and Doll Common, his criminal associates. Face’s master, Lovewit, has fled the city for his country home on account of an outbreak of the plague, and Face is running a criminal operation out of Lovewit’s city home in his absence. They are waiting for their first victim of the day: a law clerk named Dapper. Dapper is in search of a “familiar,” a bit of alchemical magic that will help him win at cards and gambling, and Face has convinced him that Subtle is a respected mystic and doctor of alchemy. Dapper arrives and is greeted by Face in a captain’s disguise. Subtle tells Dapper that he has the skill to conjure him a “familiar,” but he is hesitant. Alchemical magic cannot be used to such immoral ends, Subtle says, but Dapper begs and promises to give half his winnings to Subtle and Face. Subtle agrees and tells Dapper that he must meet the “Fairy Queen” to get his “familiar,” and she doesn’t rise until the afternoon. He must come back, but he must first complete the ritual. Dapper must fast and place three drops of vinegar in his nose, two in his mouth, and one in each eye. Then, he must wash the tips of his fingers and his eyes and “hum” and “buzz” three times. Dapper agrees and immediately runs home.

Next is Abel Drugger, a local shopkeeper, who comes to Subtle looking for advice on his new business. He asks Subtle where he should place his door and shelves and how he should display his merchandise to guarantee success. Subtle tells Drugger that his new business should face south, and that he should place a magnet under the threshold of his door to attract business. He says that Drugger was born under a “rare star” and will be very lucky in business and in life. In fact, Subtle says, Drugger is so lucky, he might even come into possession of the philosopher’s stone—a rare alchemical substance that is said to turn base metals to gold and produce the elixir of life, which promises eternal youth and life. Drugger gives Subtle a handful of coins and excitedly rushes out the door. Face looks to Subtle. Since it is his job to find “gulls” like Abel Drugger, Face says, he clearly deserves a larger cut of the profits.

Epicure Mammon arrives next, along with his friend Surly. Mammon believes that Subtle is busy creating the philosopher’s stone for him, and Mammon has been talking around town as if he already has it. With the stone, Mammon will transform himself into a rich man, and he will cure the sick and stop the plague in its tracks. Surly doesn’t believe in the magic of the philosopher’s stone, and he thinks Face and Subtle are conmen; however, Mammon is convinced they are all legitimate. Face greets them dressed as an alchemist’s assistant and says that Subtle is busy at “projection,” one of the final stages of the alchemical process, after which the stone is created. Mammon tells Face all about his plans for the elixir, which he will also use to give himself unparalleled sexual prowess. He will have sex with 50 women a night, and he will line his bedchamber with mirrors, so his reflection is multiplied as he walks naked through his “succubae.” Subtle enters and tells Mammon to go home and fetch all his metal and iron, for they will soon make “projection.” Surly tries again to tell Mammon that Face and Subtle are conmen, but Mammon is distracted by Doll, who has just walked by. Mammon definitely wants to meet her when he comes back. Surly tells Mammon that Doll is clearly a prostitute and they are in a “bawdy-house,” but Mammon won’t hear it.

There is a knock at the door and Ananias, an Anabaptist who has come to barter for Mammon’s metal and iron, enters. Ananias isn’t impressed with Subtle and Face’s fancy alchemical jargon, and he calls them “heathens.” Subtle asks Ananias if he has brought money, but Ananias says he and his brethren will give Subtle no more money until they “see projection.” Subtle angrily kicks Ananias out, claiming he will only negotiate with Ananias’s pastor in the future. Face enters with Drugger, who tells him about a rich widow named Dame Pliant. Dame Pliant has come to town with her brother, Kestrel, who is looking for someone to teach him to quarrel and live by his wits. Kestrel is also looking for a husband for his sister, and he will only allow her to marry an aristocrat. Face tells Drugger that Subtle is the wittiest man in London, and he can read Dame Pliant’s horoscope as well. Drugger agrees to bring Dame Pliant and her brother to see them, and Face excitedly tells Subtle about the widow. They briefly argue over who will get to marry Dame Pliant and ultimately decide to draw straws—and to not tell Doll.

Ananias returns with his pastor, Tribulation Wholesome. Neither men like nor trust Subtle and Face, and Tribulation even refers to Subtle as “antichristian,” but they are willing to do what they must to get the philosopher’s stone and further their religious cause. Tribulation apologizes to Subtle for Ananias’s earlier visit, and Subtle tells him that he is still weeks away from creating the stone, but he offers to teach them to melt pewter to cast Dutch money in the meantime. Tribulation says he will return to his brethren to determine if casting money is lawful and exits with Ananias. Face enters and says he has just met a Spaniard who is very interested in meeting Doll, and he is headed over later. There is a knock at the door, and Doll says it is Dapper, who has returned for his “familiar.” Face tells Doll to put on her “Fairy Queen” disguise and get ready. Subtle enters dressed as a “Priest of Fairy” and tells Dapper he must empty his pockets of all valuables before he meets the Queen. Subtle and Face dress Dapper in a petticoat—the only way the Fairy will meet him—and blindfold him. Suddenly, there is another knock at the door. It is Mammon, and since Face and Subtle don’t want Dapper and Mammon to meet, they gag Dapper with a rag and a gingerbread cookie and shove him in the privy.

Mammon enters with his metal and iron and asks where Subtle is. Face claims he is busy in his laboratory, so Mammon asks about Doll instead. Face claims Doll is a “rare scholar” and the sister of an aristocrat, and he says she has gone mad after reading the works of a Puritan scholar. Face offers to introduce Mammon to Doll, but Mammon must not mention religion, and he must keep their introduction quiet—if Subtle thinks Mammon has any ill intentions, he won’t give him the stone. Doll enters, and after Mammon sweet talks her a bit, they go to the garden for more privacy. Then, Subtle enters with Kestrel and Dame Pliant. Subtle agrees to teach Kestrel how to be witty, but first he must meet Dame Pliant. He kisses her and pretends to read her palm, and he tells her she will soon marry an aristocrat. Subtle escorts Kestrel and Dame Pliant to his office, where he can begin Kestrel’s lesson and read Dame Pliant’s fortune, and Face enters with the Spaniard.

The Spaniard is really Surly in disguise, but he pretends not to speak English, and Subtle and Face don’t seem to notice. They insult the Spaniard, believing he can’t understand them, and they openly admit they are out to “cozen” him. Then, Face and Subtle remember the Spaniard has come to see Doll, who is busy in the garden with Mammon. They begin to panic, but Face suggests they introduce the Spaniard to Dame Pliant. Subtle hesitates, wanting Dame Pliant for himself, but ultimately agrees. Face goes to fetch Dame Pliant and Kestrel and convinces them that the Dame is destined to marry a Spanish count, which, Face says, is the best sort of aristocrat. Kestrel agrees and orders his sister to the garden with Surly to get to know each other. Face, Kestrel, and Subtle exit, and Doll and Mammon enter. Doll is ranting and raving in an acute bout of insanity, and Mammon is unable to calm her down. Face enters and guides Doll out of the room, followed by Subtle, who is angry that Mammon has obviously behaved lustfully with Doll. He claims Mammon’s behavior will set “projection” back at least a month. There is a loud explosion from the other room, and Face rushes in, claiming the stone has burst into flames. There is nothing to be spared, Face says, and Mammon leaves, convinced his sinfulness has cost him the stone.

In the meantime, Surly tells Dame Pliant that Subtle and Face are conmen. He tries to tell Kestrel as well, but Kestrel decides to test out his new quarreling skills and chases Surly from the house. Suddenly, Doll claims that Face’s master, Lovewit, has returned and is standing outside. Face tells Doll and Subtle to pack up their loot and get ready to leave, and then Face goes to shave. Lovewit is talking to the neighbors, who say a steady stream of people have been in and out of his house all month. Lovewit asks where his butler, Jeremy, is, but no one has seen him. Lovewit goes inside and is greeted by Face, who, since shaving, looks again like Jeremy the butler. He tells Lovewit he was forced to close up the house after the cat came down with the plague and has been gone for the past three weeks. The house must have been occupied by criminals in his absence, Face says. Suddenly, Face’s victims—Mammon, Surly, Kestrel, and the Anabaptists—converge on the house, looking for the “rouges” who tricked them, and Dapper appears, having eaten through his gag. Face knows he is caught, so he promises to introduce Lovewit to Dame Pliant if he promises not to punish him. Lovewit agrees and refuses to let in the angry victims, who go to fetch the police.

Dapper is still interested in meeting the “Fairy Queen,” so Face, Subtle, and Doll quickly pull one last scam. Doll disguises herself as the Queen, gives Dapper a bird for good luck, and promises to leave him trunks full of treasure and “some twelve thousand acres of Fairyland.” Dapper exits just as the police arrive, and Face tells Subtle and Doll they must leave before they are arrested. Lovewit has pardoned Face, but not them, and there is no time for them to take their profits. Doll and Subtle leave angrily, having been tricked and robbed by Face. Lovewit convinces the police that criminal conmen broke into his house in his absence, and he chases off Face’s angry victims. Lovewit turns to the audience and says he is very happy with his new wife, Dame Pliant, and Face says he is happy to get off “clean” from his crimes and “invite new guests.”

**CHARACTERS**

**Subtle**

Subtle, the Alchemist, a moldy, disreputable cheat. Joining forces with Jeremy Butler and Dol Common, he uses his fund of scientific and pseudo-scientific jargon to fleece the gullible. He promises large returns from transmutation of metals, astrological prophecies, physical nostrums, or whatever seems most likely to entrap his victims. When the master of the house returns, he is forced to take flight without his gains.

**Face**

Face (Jeremy Butler), Subtle’s contact man, who furnishes his master’s house as the Alchemist’s headquarters. He is a resourceful, quick-witted improviser. Disguised as a rough, blunt captain, he entices victims to the house. When his master, Lovewit, returns home unexpectedly, he arranges a marriage between Lovewit and the Widow Pliant, thereby escaping punishment.

**Dol Common**

Dol Common, the third of the tricksters, the common mistress of the other two. Her dominant personality keeps her quarrelsome cohorts in line. She can act various roles, such as an exotic lady or the Queen of the Fairies, to carry out Subtle’s various schemes. Along with Subtle, she is forced to flee with the jeers of Face following her.

**Sir Epicure Mammon**

Sir Epicure Mammon, a fantastic voluptuary. He is a veritable fountain of lust and imagined luxury, and he seeks the philosopher’s stone to help him to unbounded self-indulgence. When his investment is wiped out by the explosion of the Alchemist’s furnace, planned and well-timed by Subtle, Sir Epicure confesses that he has been justly punished for his voluptuous mind.

**Abel Drugger**

Abel Drugger, a small-time tobacconist ambitious for commercial success. Engaged to the Widow Pliant, he takes her and her brother Kastril to the Alchemist. He is tricked not only out of his money but also out of the widow.

**Kastril**

Kastril, an angry boy, brother of the Widow Pliant. He has come to London to learn to smoke and quarrel. Face uses him to get rid of the skeptic, Surly. He is much taken with old Lovewit, who quarrels well, and consents to his sister’s marriage to him.

**Pertinax Surly**

Pertinax Surly, a sour skeptic who prides himself on being too astute to be tricked. First coming to the Alchemist’s as a friend of Sir Epicure, he returns disguised as a Spanish don, planning to save the Widow Pliant from Subtle and Face and to marry her. He is driven away by Kastril and loses the widow to Lovewit.

**Tribulation Wholesome**

Tribulation Wholesome, an oily Puritan hypocrite from Amsterdam. Being quite willing to compromise his conscience for profit, he has difficulty restraining his uncompromising companion, Deacon Ananias.

**Ananias**

Ananias, a deacon, a hot-tempered zealot who considers even the word “Christmas” a papist abomination. Quarrelsome at first, he finally agrees that counterfeiting is lawful if it is for the benefit of the faithful. Along with Tribulation, he is driven away by Lovewit.

**Dame Pliant**

Dame Pliant, an easygoing, attractive young widow, affianced to Drugger but perfectly willing to accept another husband. Subtle and Face both hope to marry her, but the latter decides that it is safer to hand her over to Lovewit, his master.

**Lovewit**

Lovewit, the master of the house, who has left London because of the plague. His absence sets up the plot, and his return resolves it. He drives away Subtle, Dol, and their victims, but he forgives Jeremy Butler (Face) when Butler arranges a marriage between his master and the rich young widow, Dame Pliant.

**UNIT -III**

**SHE STOOPS TO CONQUER- OLIVER GOLDSMITH**

**PLOT SUMMARY**

She Stoops to Conquer by Oliver Goldsmith is a 1771 play about Marlow and Hastings, two suitors who are tricked into believing the home of their respective conquests is an inn. Both behave badly. She Stoops to Conquer follows the mishaps of a single night in which young suitors, Marlow and Hastings, are led to the Hardcastle household under false assumptions. opens with a prologue in which an actor mourns the death of the classical low comedy at the altar of sentimental, "mawkish" comedy. He hopes that Dr. Goldsmith can remedy this problem through the play about to be presented.

**Act-I**

Mr. and Mrs. Hardcastle live in an old house that resembles an inn, and they are waiting for the arrival of Marlow, son of Mr. Hardcastle's old friend and a possible suitor to his daughter Kate. Kate is very close to her father, so much so that she dresses plainly in the evenings (to suit his conservative tastes) and fancifully in the mornings for her friends. Meanwhile, Mrs. Hardcastle's niece Constance is in the old woman's care, and has her small inheritance (consisting of some valuable jewels) held until she is married, hopefully to Mrs. Hardcastle's spoiled son from an earlier marriage, Tony Lumpkin. The problem is that neither Tony nor Constance loves the other, and in fact Constance has a beloved, who will be traveling to the house that night with Marlow. Tony's problem is also that he is a drunk and a lover of low living, which he shows when the play shifts to a pub nearby. When Marlow and Hastings (Constance's beloved) arrive at the pub, lost on the way to Hardcastle's, Tony plays a practical joke by telling the two men that there is no room at the pub and that they can find lodging at the old inn down the road (which is of course Hardcastle's home).

**Act- II**

Marlow and Hastings arrive; they are impertinent and rude with Hardcastle, whom they think is a landlord and not a host (because of Tony's trick). Hardcastle expects Marlow to be a polite young man, and is shocked at the behavior. Constance finds Hastings, and reveals to him that Tony must have played a trick. However, they decide to keep the truth from Marlow, because they think revealing it will upset him and ruin the trip. They decide they will try to get her jewels and elope together. Marlow has a bizarre tendency to speak with exaggerated timidity to "modest" women, while speaking in lively and hearty tones to women of low-class. When he has his first meeting with Kate, she is dressed well, and hence drives him into a debilitating stupor because of his inability to speak to modest women. She is nevertheless attracted to him, and decides to try and draw out his true character. Tony and Hastings decide together that Tony will steal the jewels for Hastings and Constance, so that he can be rid of his mother's pressure to marry Constance, whom he doesn't love.

**ACT III**

opens with Hardcastle and Kate each confused with the side of Marlow they saw. Where Hardcastle is shocked at his impertinence, Kate is disappointed to have seen only modesty. Kate asks her father for the chance to show him that Marlow is more than both believe. Tony has stolen the jewels, but Constance doesn't know and continues to beg her aunt for them. Tony convinces Mrs. Hardcastle to pretend they were stolen to dissuade Constance, a plea she willingly accepts until she realizes they have actually been stolen. Meanwhile, Kate is now dressed in her plain dress and is mistaken by Marlow (who never looked her in the face in their earlier meeting) as a barmaid to whom he is attracted. She decides to play the part, and they have a lively, fun conversation that ends with him trying to embrace her, a move Mr. Hardcastle observes. Kate asks for the night to prove that he can be both respectful and lively.

**Act IV**

News has spread that Sir Charles Marlow (Hardcastle's friend, and father to young Marlow) is on his way, which will reveal Hastings's identity as beloved of Constance and also force the question of whether Kate and Marlow are to marry. Hastings has sent the jewels in a casket to Marlow for safekeeping but Marlow, confused, has given them to Mrs. Hardcastle (whom he still believes is the landlady of the inn). When Hastings learns this, he realizes his plan to elope with wealth is over, and decides he must convince Constance to elope immediately. Meanwhile, Marlow's impertinence towards Hardcastle (whom he believes is the landlord) reaches its apex, and Hardcastle kicks him out of the house, during which altercation Marlow begins to realize what is actually happening. He finds Kate, who now pretends to be a poor relation to the Hardcastles, which would make her a proper match as far as class but not a good marriage as far as wealth. Marlow is starting to love her, but cannot pursue it because it would be unacceptable to his father because of her lack of weatlh, so he leaves her. Meanwhile, a letter from Hastings arrives that Mrs. Hardcastle intercepts, and she reads that he waits for Constance in the garden, ready to elope. Angry, she insists that she will bring Constance far away, and makes plans for that. Marlow, Hastings and Tony confront one another, and the anger over all the deceit leads to a severe argument, resolved temporarily when Tony promises to solve the problem for Hastings.

**Act V**

Finds the truth coming to light, and everyone happy. Sir Charles has arrived, and he and Hastings laugh together over the confusion young Marlow was in. Marlow arrives to apologize, and in the discussion over Kate, claims he barely talked to Kate. Hardcastle accuses him of lying, since Hardcastle saw him embrace Kate (but Marlow does not know that was indeed Kate). Kate arrives after Marlow leaves the room and convinces the older men she will reveal the full truth if they watch an interview between the two from a hidden vantage behind a screen. Meanwhile, Hastings waits in the garden, per Tony's instruction, and Tony arrives to tell him that he drove his mother and Constance all over in circles, so that they think they are lost far from home when in fact they have been left nearby.

Mrs. Hardcastle, distraught, arrives and is convinced she must hide from a highwayman who is approaching. The “highwayman” proves to be Mr. Hardcastle, who scares her in her confusion for a while but ultimately discovers what is happening. Hastings and Constance, nearby, decide they will not elope but rather appeal to Mr. Hardcastle for mercy. Back at the house, the interview between Kate (playing the poor relation) and Marlow reveals his truly good character, and after some discussion, everyone agrees to the match. Hastings and Constance ask permission to marry and, since Tony is actually of age and therefore can of his own volition decide not to marry Constance, the permission is granted. All are happy (except for miserly Mrs. Hardcastle), and the "mistakes of a night" have been corrected.

There are two epilogues generally printed to the play, one of which sketches in metaphor Goldsmith's attempt to bring comedy back to its traditional roots, and the other of which suggests Tony Lumpkin has adventures yet to be realized.

**CHARACTERS LIST**

**Sir Charles Marlow**

The father of Young Marlow and friend of Hardcastle. A respectable and aristocratic fellow from the town who believes his son is of very modest character.

**Marlow**

Ostensibly the hero of a play. A respectable fellow who comes to Hardcastle's home to meet Kate Hardcastle. Possessed of a strange contradictory character, wherein he is mortified to speak to any "modest" woman, but is lively and excitable in conversation with barmaids or other low-class women.

**Hardcastle**

The patriarch of the Hardcastle family, and owner of the estate where the play is set. He despises the ways of the town, and is dedicated to the simplicity of country life and old- fashioned traditions.

**Hastings**

Friend of Marlow’s and lover of Constance Neville. A decent fellow who is willing to marry Constance even without her money.

**Tony Lumpkin**

Son of Mrs. Hardcastle from an earlier marriage, and known for his free-wheeling ways of drinking and tomfoolery. Loves to play practical jokes. Proves to be good-natured and kind despite his superficial disdain for everyone. His mother wants him to marry Constance but he is set against the idea.

**Diggory**

Hardcastle's head servant.

**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.

**Maid**

Kate's servant. The woman who tells her that Marlow believed Kate to be a barmaid, which leads Kate towards her plan to stoop and conquer.

**Landlord**

Landlord of the Three Pigeons, who welcomes Marlow and Hastings, and helps Tony to play his trick on them.

**Jeremy**

Marlow's drunken servant. His drunken impertinence offends Hardcastle, which leads Hardcastle to order Marlow to leave.

**UNIT -IV**

**PYGMALION - GEORGE BERNARD SHAW**

**Plot Over View**

Pygmalion has become by far Shaw's most famous play, mostly through its film adaptation in 1938. Shaw was intimately involved with the making of the film. He wrote the screenplay and was the first man to win both a Nobel Prize and an Academy Award.

In Covent Garden, the Eynsford Hills wait for a cab in the rain. When Freddy goes to hail one, he knocks Liza's flowers out of her basket. She accepts money from Freddy's mother, then Colonel Pickering. A bystander warns her that a man is writing down what she is saying, and she confronts him, saying that she has done nothing wrong. Higgins amazes the crowd by imitating her accent and guessing where they all come from. Pickering and Higgins meet and agree to have dinner, and Higgins fills Liza's basket with money before he leaves. Liza leaves in a cab.

The next day, Liza intrudes upon Pickering and Higgins in Higgins's home. She wants English lessons, and Pickering bets that Higgins could not pass her off as a lady at the ambassador's ball in a month's time. Mrs. Pearce takes Liza away to bathe her and dress her more appropriately, and Liza's father arrives and demands some payment. Higgins likes him and gives him five pounds.

A few months later, Mrs. Higgins is writing letters at home when she is interrupted by her son, who shocks her by telling her that he is bringing a flower-girl to his house. The Eynsford Hills arrive for a visit, as does Eliza--with her newly elegant accent and manner. Freddy is infatuated right away. Eliza makes the mistake of swearing and describing her aunt's alcoholism, and she is hustled away by Higgins. Clara thinks that swearing is the new fashion and shocks her mother by saying "bloody" on the way out.

Mrs. Higgins scolds Pickering and her son for not considering what is to be done with Eliza after the experiment. At midnight at Higgins's house, Eliza enters looking exhausted. Higgins ignores her, looking for his slippers and crowing over her success at fooling everyone as his own. Eliza begins to look furious. When Higgins asks where his slippers are, Eliza throws them at his face. She explains that she does not know what to do with herself now that Higgins has transformed her. He suggests that she marry, to which she responds that she used to be something better than a prostitute when she sold flowers. She throws the ring that he gave her into the fireplace, and he loses his temper at her and leaves the room. She looks for the ring in the ashes.

Mrs. Higgins is in her drawing room when her son comes and tells her that Eliza has run away. Doolittle arrives and announces that after he spoke with Higgins, Higgins recommended him as a speaker to an American millionaire who died and left him everything. Doolittle is now middle-class and hating every minute of it; his mistress is forcing him to marry her that afternoon. Eliza comes downstairs (she ran away to Mrs. Higgins's house), and Higgins looks flabbergasted. Doolittle invites Pickering and Mrs. Higgins to the wedding, and they leave Eliza and Higgins alone to talk. Eliza says that she does not want to be treated like a pair of slippers--and Freddy writes her love letters every day. When she threatens to become a phonetics teacher herself and use Higgins's methods, he says that he likes the new, stronger version of Eliza. He wants to live with her and Pickering as "three bachelors."

Mrs. Higgins returns dressed for the wedding, and she takes Eliza with her. Higgins asks her to run his errands for him, including that of buying some cheese and ham. She says a final goodbye to him, and he seems confident that she will follow his command.

The onstage drama ends, and Shaw narrates, in an epilogue, that Eliza recognizes Higgins as predestined to be a bachelor; she marries Freddy instead. With a gift from Colonel Pickering, Eliza opens a flower shop. The only person truly bothered by this state of affairs is Clara, who decides that the marriage will not help her own marriage prospects. But then she begins to read H.G. Wells and travel in the circles of his fans, and she is convinced to begin working in a furniture shop herself in the hopes that she might meet Wells (because the woman who owns the shop is also a fan of his). Freddy is not very practical, and he and Eliza must take classes in bookkeeping to make their business a success. They do reach success, and they live a fairly comfortable life.

**CHARACTERS**

**Liza**

A poor girl who was thrown out by her parents as soon as she was old enough to make a living selling flowers on the street Eliza Doolittle the same person as Liza; what she begins to be called when she acquires a genteel accent and set of manners under Higgins's tutelage

**Henry Higgins**

A professor of phonetics who takes on Liza as a pupil as a dare, or as an experiment.

**Colonial Pickering**

An Englishman who has served in India and written in the field of liguistics there; a perfect gentleman who always treats Liza with utmost kindness.

**Mrs. Higgins**

Henry's mother, who disapproves of her son's wild ways and who takes Liza under her wing. Mrs. Pearce Higgins's housekeeper; an extremely proper and class-aware lady, she heartily disapproves of the experiment.

**Freddy**

A poor, genteel young man who falls in love with Eliza. Clara Freddy's sister, who regards Higgins as marriageable.

**Mrs. Eynsford Hill**

Freddy's and Clara's mother.

**Mr. Doolittle**

Liza's father, who amuses Higgins very much; he comes into a fortune after the death of an American millionaire to whom Higgins had recommended him.

Language

In this play and in British society at large, language is closely tied with class. From a person's accent, one can determine where the person comes from and usually what the person's socioeconomic background is. Because accents are not very malleable, poor people are marked as poor for life. Higgins's teachings are somewhat radical in that they disrupt this social marker, allowing for greater social mobility.

**UNIT-V**

**WAITING FOR GODOT -GEORGE BERNARD SHAW**

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.

**PLOT SUMMARY**

**ACT I**

The setting is in the evening on a country road with a single tree present. Estragon is trying to pull off his boot, but without success. Vladimir enters and greets Estragon, who informs him that he has spent the night in a ditch where he was beaten. With supreme effort Estragon succeeds in pulling off his boot. He then looks inside it to see if there is anything there while Vladimir does the same with his hat.

Vladimir mentions the two thieves who were crucified next to Christ. He asks Estragon if he knows the Gospels. Estragon gives a short description of the maps of the Holy Land at which point Vladimir tells him he should have been a poet. Estragon points to his tattered clothes and says he was. Vladimir continues with his narrative about the two thieves in order to pass the time.

Estragon wants to leave but Vladimir forces him to stay because they are both waiting for Godot to arrive. Neither of the two bums knows when Godot will appear, or even if they are at the right place. Later it is revealed that they do not even know what they originally asked Godot for.

Estragon gets bored of waiting and suggests that they pass the time by hanging themselves from the tree. They both like the idea but cannot decide who should go first. They are afraid that if one of them dies the other might be left alone. In the end they decide it is safer to wait until Godot arrives.

Estragon asks Vladimir whether they still have rights. Vladimir indicates that they got rid of them. He then fears that he hears something, but it turns out to be imaginary noises. Vladimir soon gives Estragon a carrot to eat.

Pozzo and Lucky arrive. Lucky has a rope tied around his neck and is carrying a stool, a basket, a bag and a greatcoat. Pozzo carries a whip which he uses to control Lucky. Estragon immediately confuses Pozzo with Godot which gets Pozzo upset. Pozzo spends several minutes ordering Lucky around. Lucky is completely silent and obeys like a machine. Pozzo has Lucky put down the stool and open the basket of food which contains chicken. Pozzo then eats the chicken and throws away the bones. Lucky stands in a stooped posture holding the bags after each command has been completed and appears to be falling asleep.

Estragon and Vladimir go to inspect Lucky who intrigues them. They ask why he never puts his bags down. Pozzo will not tell them, so Estragon proceeds to ask if he can have the chicken bones that Pozzo has been throwing away. Pozzo tells him that they technically belong to Lucky. When they ask Lucky if he wants them, he does not reply, so Estragon is given the bones.

Pozzo eventually tells them why Lucky hold the bags the entire time. He thinks it is because Lucky is afraid of being given away. While Pozzo tells them why Lucky continues to carry his bags, Lucky starts to weep. Estragon goes to wipe away the tears but receives a terrible kick in the shin.

Pozzo then tells them that he and Lucky have been together nearly sixty years. Vladimir is appalled at the treatment of Lucky who appears to be such a faithful servant. Pozzo explains that he cannot bear it any longer because Lucky is such a burden. Later Vladimir yells at Lucky that it is appalling the way he treats such a good master.

Pozzo then gives an oratory about the night sky. He asks them how it was and they tell him it was quite a good speech. Pozzo is ecstatic at the encouragement and offers to do something for them. Estragon immediately asks for ten francs but Vladimir tells him to be silent. Pozzo offers to have Lucky dance and then think for them.

Lucky dances for them and when asked for an encore repeats the entire dance step for step. Estragon is unimpressed but almost falls trying to imitate it. They then make Lucky think. What follows is an outpouring of religious and political doctrine which always starts ideas but never brings them to completion. The three men finally wrestle Lucky to the ground and yank off his hat at which point he stops speaking. His last word is, "unfinished."

The men then spend some effort trying to get Lucky to wake up again. He finally reawakens when the bags are placed in his hand. Pozzo gets up to leave and he and Lucky depart the scene. Vladimir and Estragon return to their seats and continue waiting for Godot.

A young boy arrives having been sent by Mr. Godot. Estragon is outraged that it took him so long to arrive and scares him. Vladimir cut him off and asks the boy if he remembers him. The boy says this is his first time coming to meet them and that Mr. Godot will not be able to come today but perhaps tomorrow. The boy is sent away with the instructions to tell Mr. Godot that he has seen them. Both Estragon and Vladimir discuss past events and then decide to depart for the night. Neither of them moves from his seat.

**ACT -II**

The setting is the next day at the same time. Estragon's boots and Lucky's hat are still on the stage. Vladimir enters and starts to sing until Estragon shows up barefoot. Estragon is upset that Vladimir was singing and happy even though he was not there. Both admit that they feel better when alone but convince themselves they are happy when together. They are still waiting for Godot.

Estragon and Vladimir poetically talk about "all the dead voices" they hear. They are haunted by voices in the sounds of nature, especially of the leaves rustling. Vladimir shouts at Estragon to help him not hear the voices anymore. Estragon tries and finally decides that they should ask each other questions. They manage to talk for a short while.

Estragon has forgotten everything that took place the day before. He has forgotten all about Pozzo and Lucky as well as the fact that he wanted to hang himself from the tree. He cannot remember his boots and thinks they must be someone else's. For some reason they fit him now when he tries them on. The tree has sprouted leaves since the night before and Estragon comments that it must be spring. But when Vladimir looks at Estragon's shin, it is still pussy and bleeding from where Lucky kicked him.

Soon they are done talking and try to find another topic for discussion. Vladimir finds Lucky's hat and tries it on. He and Estragon spend a while trading hats until Vladimir throws his own hat on the ground and asks how he looks. They then decide to play at being Pozzo and Lucky, but to no avail. Estragon leaves only to immediately return panting. He says that they are coming. Vladimir thinks that it must be Godot who is coming to save them. He then becomes afraid and tries to hide Estragon behind the tree, which is too small to hide him.

The conversation then degenerates into abusive phrases. Estragon says, "That's the idea, let's abuse each other." They continue to hurl insults at one another until Estragon calls Vladimir a critic. They embrace and continue waiting.

Pozzo and Lucky enter but this time Pozzo is blind and Lucky is mute. Lucky stops when he sees the two men. Pozzo crashes into him and they both fall helplessly in a heap on the ground. Vladimir is overjoyed that reinforcements have arrived to help with the waiting. Estragon again thinks that Godot has arrived.

Vladimir and Estragon discuss the merits of helping Pozzo get off the ground where he has fallen. When Vladimir asks how many other men spend their time in waiting, Estragon replies that it is billions. Pozzo in desperation offers to pay for help by offering a hundred francs. Estragon says that it is not enough. Vladimir does not want to pick up Pozzo because then he and Estragon would be alone again. Finally he goes over and tries to pick him up but is unable to. Estragon decides to leave but decides to stay when Vladimir convinces him to help first and then leave.

While trying to help Pozzo, both Vladimir and Estragon fall and cannot get up. When Pozzo talks again Vladimir kicks him violently to make him shut up. Vladimir and Estragon finally get up, and Pozzo resumes calling for help. They go and help him up. Pozzo asks who they are and what time it is. They cannot answer his questions.

Estragon goes to wake up Lucky. He kicks him and starts hurling abuses until he again hurts his foot. Estragon sits back down and tries to take off his boot. Vladimir tells Pozzo his friend is hurt.

Vladimir then asks Pozzo to make Lucky dance or think for them again. Pozzo tells him that Lucky is mute. When Vladimir asks since when, Pozzo gets into a rage. He tells them to stop harassing him with their time questions since he has no notion of it. He then helps Lucky up and they leave.

Vladimir reflects upon the fact that there is no truth and that by tomorrow he will know nothing of what has just passed. There is no way of confirming his memories since Estragon always forgets everything that happens to him.

The boy arrives again but does not remember meeting Estragon or Vladimir. He tells them it is his first time coming to meet them. The conversation is identical in that Mr. Godot will once again not be able to come but will be sure to arrive tomorrow. Vladimir demands that the boy be sure to remember that he saw him. Vladimir yells, "You're sure you saw me, you won't come and tell me to-morrow that you never saw me!"

The two bums decide to leave but cannot go far since they need to wait for Godot. They look at the tree and contemplate hanging themselves. Estragon takes off his belt but it breaks when they pull on it. His trousers fall down. Vladimir says that they will hang themselves tomorrow unless Godot comes to save them. He tells Estragon to put on his trousers. They decide to leave but again do not move

**CHARACTERS**

**Estragon**

Estragon is one of the two protagonists. He is a bum and sleeps in a ditch where he is beaten each night. He has no memory beyond what is immediately said to him, and relies on Vladimir to remember for him. Estragon is impatient and constantly wants to leave Vladimir, but is restrained from leaving by the fact that he needs Vladimir. It is Estragon's idea for the bums to pass their time by hanging themselves. Estragon has been compared to a body without an intellect, which therefore needs Vladimir to provide the intellect.

**Vladimir**

Vladimir is one of the two protagonists. He is a bum like Estragon, but retains a memory of most events. However, he is often unsure whether his memory is playing tricks on him. Vladimir is friends with Estragon because Estragon provides him with the chance to remember past events. Vladimir is the one who makes Estragon wait with him for Mr. Godot's imminent arrival throughout the play. Vladimir has been compared to the intellect which provides for the body, represented by Estragon.

**Pozzo**

Pozzo is the master who rules over Lucky. He stops and talks to the two bums in order to have some company. In the second act Pozzo is blind and requires their help. He, like Estragon, cannot remember people he has met. His transformation between the acts may represent the passage of time.

**Lucky**

Lucky is the slave of Pozzo. He is tied to Pozzo via a rope around his neck and he carries Pozzo's bags. Lucky is only allowed to speak twice during the entire play, but his long monologue is filled with incomplete ideas. He is silenced only by the other characters who fight with him to take of his hat. Lucky appears as a mute in the second act.

**A boy**

The boy is a servant of Mr. Godot. He plays an identical role in both acts by coming to inform Vladimir and Estragon the Mr. Godot will not be able to make it that night, but will surely come the next day. The boy never remembers having met Vladimir and Estragon before. He has a brother who is mentioned but who never appears.