

5<sup>th</sup> Semester  
Paper- British Drama (Victorian to Postmodern)

**PYGMALION**

*By- George Bernard Shaw*

1. PYGMALION is written By?

- (a) Shakespeare
  - (b) George Bernard Shaw
  - (c) Professor Higgins
  - (d) Christopher Marlowe
- Answer (b) George Bernard Shaw

2. PYGMALION HAS ACTS \_\_\_\_\_.

- (a) 5
- (b) 4
- (c) 6
- (d) 3

Answer (a) 5

3. HENRY HIGGINS WAS SPECIALIZED IN \_\_\_\_\_.

- (a) Phonetics
- (b) Literature
- (c) Mathematics
- (d) Chemistry

Answer (a) Phonetics

4. COLONEL PICKERING IS A \_\_\_\_\_.

- (a) Chemist
- (b) Author of the spoken Sanskrit.
- (c) Author of Pygmalion
- (d) Eliza's guardian

Answer (a) Chemist

5. \_\_\_\_\_ was COURTEOUS and POLITE to ELIZA.

- (a) Professor Higgins
- (b) Colonel Pickering
- (c) Clara
- (d) Mr Dolittle

Answer (b) Colonel Pickering

6. ALFRED DOOLITTLE was?

- (a) Dustman
- (b) Clerk
- (c) Owner of flower shop
- (d) Housekeeper

Answer (a) Dustman

7. CLARA EYENSFORD was:

- (a) Dull and lazy girl
- (b) Rival of Eliza
- (c) Admirer of Eliza
- (d) Modern, snobbish girl

Answer (d) Modern, snobbish girl

8. FREDDY EYENSFORD HILL WAS:

- (a) Phonetician
- (b) Professor
- (c) Eliza's teacher
- (d) Pleasant young boy, attracted towards ELIZA

Answer (d) Pleasant young boy, attracted towards ELIZA

9. Who was enchanted by ELIZA upon first social meeting?

- (a) Pickering
- (b) Higgins
- (c) Freddy
- (d) No one

Answer (c) Freddy

10. MRS PEARCE WAS:

- (a) Higgins' housekeeper
- (b) Higgins' guardian
- (c) Higgins' mother
- (d) Higgins' aunt

Answer (a) Higgins' housekeeper

11. WHAT IS THE SIGNIFICANCE OF THE TITLE "PYGMALION"? WHO WAS PYGMALION?

- (a) Historian
- (b) Ancient Greek sculptor who made beautiful statue of woman
- (c) god of love
- (d) well known phonetician

Answer (b) Ancient Greek sculptor who made beautiful statue of woman

12. WHY ALEXANDER MELVILLE BELL, TITO PAGLIARDINI AND HENRY SWEET WERE HEROES TO SHAW?

- (a) Because they were admirer of women
- (b) Because they wanted to reform the language
- (c) Because they were historians
- (d) Because they were writers

Answer (b) Because they wanted to reform the language

13. ALEXANDER MELVILLE BELL was the FATHER of:

- (a) Prof. Higgings
- (b) Alexander Graham Bell
- (c) Col. Pickering
- (d) G.B Shaw

Answer (b) Alexander Graham Bell

14. WHAT DOES FREDDY DO AT THE BEGINNING OF ACT I THAT SHOWS HIS POOR MANNERS?

- (a) He steals the money of flower girl
- (b) He knocks over the flower girl and doesn't offer to pay for the flowers he ruined
- (c) He uses abusive language

Answer (b) He knocks over the flower girl and doesn't offer to pay for the flowers he ruined

15. FLOWER GIRL was \_\_\_\_\_ Years old.

- (a) 18 to 20
- (b) 16 to 18
- (c) 20 to 22
- (d) 25 to 27

Answer (a) 18 to 20

16. WHY DID ELIZA WANT TO LEARN THE SOPHISTICATED WAY OF SPEAKING?

- (a) So she can boast in her surroundings
- (b) So she can marry a rich man
- (c) So she can work at indoor flower shop
- (d) So she can be phonetician

Answer (c) So she can work at indoor flower shop

17. WHAT IS FREDDY LOOKING for in the BEGINNING OF ACTI?

- (a) For a cab
- (b) For flowers
- (c) For restaurant
- (d) For umbrella

Answer (a) For a cab

18. WHERE DOES ELIZA tell the TAXI DRIVER to take her?

- (a) Buckingham palace
- (b) To Mrs. Higgins' house
- (c) To Pickering's house
- (d) To Freddy's house

Answer (a) Buckingham palace

19. WHAT DOES PROFESSOR HIGGINS BET he will TRANSFORM THE FLOWER GIRL into?

- (a) An English teacher
- (b) A Chemist
- (c) To make her speak better than a duchess
- (d) Detective

Answer (c) To make her speak better than a duchess

20. HOW WAS THE WEATHER DURING THE OPENING OF THE FIRST ACT?

- (a) Rainy night
- (b) Snowstorm
- (c) Windy
- (d) Sunny day

Answer (a) Rainy night

21. PROFESSOR HIGGINS IS \_\_\_\_\_.

- (a) Ugly mathematician around 30
- (b) Very serious chemist around 45
- (c) An attractive and rude phonetician around 40
- (d) Author of Sanskrit

Answer (c) An attractive and rude phonetician around 40

22. WHY DOES ELIZA'S FATHER COME TO SEE HIGGINS?

- (a) To blackmail Higgins for his daughter's honor
- (b) For learning English
- (c) For presenting a gift
- (d) To see his daughter Eliza

Answer (a) To blackmail Higgins for his daughter's honor

23. WHO WAS THE NOTE-TAKER?

- (a) Higgins
- (b) Pickering

- (c) Freddy
- (d) Eliza

Answer (a) Higgins

24. WHAT IS THE FIRST THING HIGGINS NOTICES ABOUT ELIZA?

- (a) Her smartness
- (b) Her beauty
- (c) Her Cockney accent
- (d) Her poverty

Answer (c) Her Cockney accent

25. ELIZA WAS A:

- (a) Shy and timid girl
- (b) Bold and defiant girl
- (c) Modern and snobbish girl
- (d) Dull and lazy girl

Answer (a) Shy and timid girl

26. WHICH CHARACTER OF THE PLAY CREATED THE COMEDY?

- (a) Freddy
- (b) Eliza
- (c) Pickering
- (d) Higgins

Answer (a) Freddy

27. WHAT DOES THE FLOWER GIRL DO AT THE END OF ACT I THAT SHOWS SHE HAS A SENSE OF PRIDE?

- (a) She tells the cab driver to take her to Buckingham palace
- (b) She gives extra coins to cab driver
- (c) She gives flowers for free
- (d) She gives back the money Higgins gives him

Answer (b) She gives extra coins to cab driver

28. WHAT DOES ELIZA LIKELY MEAN WHEN SHE SAYS "I AM A GOOD GIRL, I AM"?

- (a) That she is not willing to sell herself
- (b) That she is obedient
- (c) That she is a good student
- (d) That she is not a thief

Answer (d) That she is not a thief

29. HIGGINS CALLED \_\_\_\_\_ "PRESUMPTUOUS INSECT"

- (a) Freddy
- (b) Pickering
- (c) Eliza
- (d) Alfred Doolittle

Answer (c) Eliza

30. MRS. HIGGINS WORRIES THAT THE EXPERIMENT WILL LEAD TO \_\_\_\_\_ ENDED.

- (a) Innovation
- (b) Success
- (c) Problems
- (d) Excitement

Answer (c) Problems

31. WHO WAS NEPPOMUCK?

- (a) A former pupil of Higgins
- (b) Ambassador
- (c) Eliza's teacher
- (d) Eliza's lover

Answer (a) A former pupil of Higgins

31. WHAT DOES NEPPOMUCK AND THE AMBASSADOR'S WIFE CONCLUDE ABOUT ELIZA?

- (a) That Eliza is Hungarian princess
- (b) Eliza is uneducated girl
- (c) Eliza is a flower Girl
- (d) Eliza is a phonetician

Answer (a) That Eliza is Hungarian princess

32. HOW MANY LANGUAGES NEPPOMUCK COULD SPEAK?

- (a) 32
- (b) 10
- (c) 12
- (d) 9

Answer (a) 32

33. HOW WAS THE BEHAVIOR OF HIGGINS TOWARDS ELIZA?

- (a) rude and strict
- (b) loving and caring
- (c) attracted towards her beauty
- (d) shy and non-serious

Answer (a) rude and strict

34. ELIZA CALLED HIGGINS

- (a) A great bully
- (b) A kind hearted man
- (c) A great teacher
- (d) A great phonetician

Answer (a) A great bully

35. HIGGINS RUSHES TO HIS MOTHER, IN A PANIC BECAUSE ELIZA HAS \_\_\_\_\_.

- (a) Run Away
- (b) Died
- (c) Committed Suicide
- (d) Been Shy

Answer (a) Run Away

36. ELIZA'S FATHER BECOMES UNHAPPILY RICH FROM THE \_\_\_\_\_ OF DECEASED MILLIONAIRE.

- (a) Trust
- (b) Death
- (c) Suicide
- (d) Fraud

Answer (a) Trust

37. MRS. HIGGINS WAS HIDING ELIZA

- (a) Upstairs
- (b) In Cellar
- (c) In Kitchen
- (d) In Jail

Answer (a) Upstairs

38. MRS. HIGGINS CHIDES THE TWO OF THEM FOR PLAYING WITH THE GIRL'S

- (a) Toys
- (b) Affections
- (c) Friends
- (d) Laughter

Answer (b) Affections

39. ELIZA THANKS \_\_\_\_\_ FOR ALWAYS TREATING HER LIKE A LADY.

- (a) Higgins
- (b) Pickering
- (c) Mrs. Higgins
- (d) Freddy

Answer (b) Pickering

40. \_\_\_\_\_ THREATENS HIGGINS THAT SHE WILL GO WORK WITH HIS RIVAL PHONETICIAN, NEPOMMUCK

- (a) Ms. Pearce
- (b) Eliza
- (c) Mrs. Higgins
- (d) Clara

Answer (b) Eliza

41. HIGGINS EXPECTS ELIZA TO

- (a) Run
- (b) Return
- (c) Go
- (d) marry

Answer (b) Return

42. ELIZA BUMPS INTO FREDDY AND THEY \_\_\_\_\_.

- (a) Return
- (b) Kiss
- (c) Go
- (d) Marry

Answer (b) Kiss

43. NEAR THE END, ELIZA'S FATHER IS \_\_\_\_\_ AGAIN.

- (a) Returning
- (b) Marrying
- (c) Drinking
- (d) Begging

Answer (b) Marrying

44. PYGMALION IS A LEGENDARY FIGURE OF CYPRUS IN \_\_\_\_\_ MYTHOLOGY

- (a) No
- (b) Greek
- (c) Celtic
- (d) Norse

Answer (b) Greek

45. PYGMALION WAS A KING AND A \_\_\_\_\_.

- (a) Roman god
- (b) Sculptor
- (c) Celtic Hero
- (d) Norse Demigod

Answer (b) Sculptor

46. PYGMALION WAS MORE FAMILIAR FROM:

- (a) Chaucer's Canterbury Tales
- (b) Ovid's narrative poem Metamorphoses
- (c) Celtic Myths
- (d) Norse Mythologies

Answer (b) Ovid's narrative poem Metamorphoses

47. WHAT IS THE NAME OF THE STATUE THAT PYGMALION CREATES?

- a) Galatea
- b) Aphrodite

- c) Venus
- d) Diana

Answer (a) Galatea

48. WHAT IS THE NAME OF THE SCULPTOR WHO FALLS IN LOVE WITH HIS STATUE?

- a) Pygmalion
- b) Galatea
- c) Aphrodite
- d) Zeus

Answer (a) Pygmalion

49. WHAT IS THE NAME OF ELIZA'S FATHER?

- a) Alfred Doolittle
- b) Henry Higgins
- c) Colonel Pickering
- d) Freddy Eynsford-Hill

Answer (a) Alfred Doolittle

50. HOW DOES ELIZA'S TRANSFORMATION AFFECT HER RELATIONSHIPS WITH OTHERS?

- a) She becomes more confident and assertive
- b) She becomes more submissive and obedient
- c) She becomes more isolated and lonely
- d) She becomes more manipulative and cunning

Answer (a) She becomes more confident and assertive

**1. What dialect does Eliza Doolittle speak?**

**Answer:** Cockney dialect.

**2. Who is the author of the book 'Higgins Universal Alphabet'?**

**Answer:** Professor Henry Higgins.

**3. Which Indian dialect did Colonel Pickering research?**

**Answer:** Sanskrit

**4. Mentions any three plays written by G. B. Shaw.**

**Answer:** Man and Superman, Major Barbara, Doctor's Dilemma.

**5. Does Eliza marry Higgins?**

**Answer:** Throughout the play, Higgins makes it clear that he is not interested in marriage. Eliza, though she comes to care for Higgins in her own way, also states that even if he were to propose, she has no intention of marrying him. Higgins pleads with Eliza to return to Wimpole Street and suggests that they, along with Pickering, can continue their relationship as lifelong bachelors. However, because Higgins continues to treat Eliza as his personal secretary and a flower girl, Eliza eventually marries Freddy, who treats her with affection and romantic interest.

**6. What happens at the ambassador's garden party?**

**Answer:** The ambassador's garden party acts as a test to see whether Eliza can pass herself off as a lady. Furthermore, the garden party determines whether Higgins will win his bet with Pickering. Though the party is not seen in the original version of the play, we learn that Eliza was a success, and that Higgins has won his bet.

**7. What is middle class morality?**

**Answer:** Alfred Doolittle considers middle class morality as an "excuse" for the higher classes to ignore him. In this regard, Doolittle sees this form of morality as the specific set of behaviors and manners that separate the middle class from the working class. One's speech, education, clothing, and manners dictate how the middle class must act to differentiate themselves from lower classes in society. In Act 2, Doolittle refuses to take the ten pounds Higgins offers him for fear of being considered a part of middle

class morality. Doolittle views middle class morality as imprisonment, which is shown later in the play when he comes into money and feels like he lost the freedom he once had as a dustman because he is now forced to perform the role of someone in the middle class. Part of this middle class morality includes marrying Eliza's stepmother for the sake of appearances. Doolittle claims the middle class has "ruined" him and "destroyed" all his former happiness.

**8. Why does Eliza desire to change?**

**Answer:** Eliza aspires to work in a flower shop but due to her unsophisticated speech and appearance she is not afforded the opportunity. By learning how to speak properly with Higgins' lessons, the play suggests that the way in which one speaks, and acts, affects the world around them, and Eliza's transformation into a lady opens the door for economic and financial mobility. Eliza's change allows her to articulate her sense of worth and independence and contributes to her rejection of Higgins by the play's end.

**9. Why does Higgins restrict Eliza when they go to Mrs. Higgins' home?**

**Answer:** In Act 3, the extent of Eliza's education after months of being taught how to speak and act like a lady is put to the test. In order to ensure that Eliza does not reveal her class background, Higgins instructs Eliza to only discuss the weather and the health of the company visiting Mrs. Higgins. By choosing these two general subjects, Higgins assumes they won't reveal Eliza's class position and thus will maintain the disguise of her as a lady. However, in comedic fashion, though Eliza perfectly telegraphs news of the weather, when the conversation turns to her family's experience with influenza, she shocks her audience by engaging in conversation that is socially improper. Veering away from strictly talking about the weather and the health of those present at Mrs. Higgins' home, Eliza unconsciously defies Higgins' orders and reveals the dichotomy between the artificiality of her newly learned speech and the actuality of her class experience.

**10. Why are the mother and daughter stranded in Covent Garden at the beginning of the play?**

**Answer:** They are waiting for Freddy to bring them a cab.

**11. Referring closely to the opening scene of Act 1, describe the atmosphere at Covent Garden during the heavy summer rain. In your answer, you should incorporate the following details and answer. The setting and weather conditions. The actions of pedestrians and the people seeking shelter. The significance of the cab whistles and their effect on the scene.**

**Answer:** The atmosphere at Covent Garden at 11:15 p.m. is chaotic and gloomy due to a heavy summer rainstorm. The scene is filled with the frantic sound of cab whistles blowing in all directions as pedestrians rush for shelter under the portico of St. Paul's Church and into the market. The people who have found shelter, including a well-dressed mother and daughter, are seen peering out gloomily at the relentless rain. The constant, frantic whistling for cabs, combined with the downpour, creates a sense of urgency and frustration among those stranded. This setting establishes a tense and uncomfortable mood, forcing people from different social classes into close proximity.

**12. What difficulties does Freddy face while trying to get a cab? In your answer, you should incorporate the following details and answer. The sudden rain and its impact on cab availability. The places he searched. The reactions of his mother and sister.**

**Answer:** Freddy faces significant difficulties in finding a cab because the heavy summer rain began so suddenly that no one was prepared. As a result, everyone rushed to take a cab at once, leaving none available for love or money. He searched extensively, going as far as Charing Cross in one direction and nearly to Ludgate Circus in the other, and also tried Trafalgar Square, but found that all the cabs were

already engaged. His efforts are met with scorn and impatience from his mother and sister. His mother insists he must not have tried hard enough, while his sister, Clara, calls him helpless and tiresome. They refuse to believe his explanation and scold him for his failure, ordering him to go back out into the rain and not return until he has found a cab.

**13. How does the Flower Girl respond to Freddy's clumsy mistake of knocking over her basket? In your answer, you should incorporate the following details and answer. Her reaction to her flowers being ruined. Her dialect and speech style. What this moment reveals about her character.**

**Answer:** When Freddy clumsily knocks over her basket, the Flower Girl responds with immediate anger and frustration. She calls out to him in her strong Cockney dialect, telling him to watch where he is going. After he rushes off with a quick apology, she picks up her scattered flowers and complains sarcastically about his lack of manners. She is particularly upset that two bunches of her violets have been trodden into the mud, ruining her merchandise. Her speech is unrefined and direct, reflecting her social standing. This moment reveals her character as spirited and resilient. She is not a passive victim but is quick to defend herself and her livelihood when wronged. Despite her difficult circumstances, she possesses a strong sense of indignation and is not afraid to voice her complaints.

**14. Describe the first interaction between the Flower Girl and the Mother. In your answer, you should incorporate the following details and answer. The reason the Mother speaks to the Flower Girl. The Daughter's attitude towards the conversation. How the Flower Girl reacts.**

**Answer:** The first interaction between the Flower Girl and the Mother begins when the Mother, feeling sorry for the girl whose flowers were ruined, asks how she knew her son's name was Freddy. Before this, the Mother decides to pay the girl for the damage. The Daughter, Clara, shows a dismissive and class-conscious attitude throughout the conversation. She tells her mother not to pay the girl, calls it a waste of money, and insists that she get the change. She is disgusted by her mother's generosity and retreats behind a pillar. The Flower Girl reacts with a mix of sarcasm and practicality. She initially implies that any responsible mother would be more concerned with paying for the damage than questioning her. When offered money, she hopefully offers to make change for a sixpence. She explains that she did not actually know Freddy's name but simply used a common name to be pleasant to a stranger.

**15. How does the Bystander create suspicion about the Note Taker's actions? In your answer, you should incorporate the following details and answer. The Bystander's warning to the Flower Girl. The reaction of the surrounding crowd. How the Note Taker responds.**

**Answer:** The Bystander creates suspicion about the Note Taker's actions by first warning the Flower Girl to be careful and to give the gentleman a flower for his money because there is a man behind them taking down every word she is saying. This warning immediately alarms the Flower Girl and draws the attention of everyone nearby. The surrounding crowd turns to look at the man taking notes, and a general hubbub ensues. A remoter group, not knowing what the matter is, crowds in and increases the noise with questions, speculating that the Note Taker is a detective, or "a tec," taking her down. This speculation leads to confusion and alarm, with some assuming she took money from the gentleman. The Note Taker responds by coming forward and asking the Flower Girl who is hurting her and what she takes him for.

He remains good-humored but overbearing, trying to calm her down while also expressing curiosity about the slang term “copper’s nark,” which the Bystander uses to describe him.

**16. What details does Higgins reveal about his skills and knowledge of phonetics? In your answer, you should incorporate the following details and answer. His ability to place a person’s origins by their speech. His mention of famous literary figures and language. His claim about transforming the Flower Girl’s speech.**

**Answer:** Higgins reveals his skills and knowledge of phonetics by explaining that his profession and hobby are simply phonetics, the science of speech. He states that he can spot an Irishman or a Yorkshireman by his brogue and can place any man within six miles, or within two miles in London, and sometimes even within two streets. He demonstrates his knowledge by mentioning famous literary figures and language, reminding the Flower Girl that her native language is the language of Shakespeare, Milton, and The Bible. He uses this to argue that she, as a human being with a soul and the divine gift of articulate speech, should not make depressing and disgusting sounds like a “bilious pigeon.” Higgins also reveals his confidence in his skills through his claim about transforming the Flower Girl’s speech. He boasts to Pickering that with her “kerbstone English,” he could pass her off as a duchess at an ambassador’s garden party in just three months. He adds that he could even get her a place as a lady’s maid or a shop assistant, which requires better English, a service he provides for commercial millionaires.

**17. How does Clara’s attitude toward the Flower Girl reveal her views on social class? In your answer, you should incorporate the following details and answer. Clara’s reluctance to give money. Her reaction to her mother’s generosity. How she perceives people from a lower class.**

**Answer:** Clara’s attitude toward the Flower Girl reveals her condescending views on social class through her reluctance to give money. When her mother asks for pennies to pay the Flower Girl, Clara immediately tells her to do nothing of the sort, calling it “The idea!” showing her disdain for giving money to someone she perceives as beneath her. Her reaction to her mother’s generosity further shows her class-based prejudice. After her mother gives the Flower Girl a sixpence and tells her to keep the change, Clara complains that it is “Sixpence thrown away!” and remarks that her mother might have spared that money for Freddy instead. This shows her lack of kindness and inability to understand the struggles of poor people. Clara perceives people from a lower class as insignificant and not worthy of charity or respect. Her character represents middle-class upstarts who wish to appear wealthy and important but lack good manners. She is proud of her social status and does not realize that true refinement comes from behavior, not birth, looking down on Eliza without recognizing her own rudeness and impatience.

**18. Why does the Flower Girl react so strongly when she thinks the Note Taker is taking down her words? In your answer, you should incorporate the following details and answer. Her fears about being in trouble. The societal implications of being accused. Her desperate attempts to defend herself.**

**Answer:** The Flower Girl reacts so strongly because she fears being in trouble with the law. As a poor street vendor, any accusation, especially from someone she mistakes for a police informer or “copper’s nark,” could have devastating consequences for her. The societal implications of being accused are severe

for a woman in her position. She hysterically explains that a charge would mean they would take away her character and drive her onto the streets for speaking to gentlemen. For her, her reputation as a “respectable girl” is all she has, and losing it would mean losing her livelihood and facing ruin. Her desperate attempts to defend herself show the depth of her terror. She springs up, terrified, insisting she has done nothing wrong and has a right to sell flowers. She pleads with the gentleman not to let the Note Taker charge her, swears on her Bible that she never said a word, and repeatedly insists that she only spoke to the gentleman to ask him to buy a flower. Her extreme reaction is rooted in the precariousness of her existence, where a false accusation could lead to complete destitution.

**19. Why does Higgins mock the Flower Girl’s speech and compare it to a “bilious pigeon”? In your answer, you should incorporate the following details and answer. What Higgins believes about language. His lack of sensitivity to the girl’s feelings. How this moment reflects his personality.**

**Answer:** Higgins mocks the Flower Girl’s speech because he believes that language is a divine gift and the key to human potential. He reminds her that her native language is the same as that of great writers like Shakespeare and Milton. He considers the sounds she makes to be depressing and disgusting, and he believes that her “kerbstone English” is what will keep her in the gutter for the rest of her life. His comparison shows his complete lack of sensitivity to her feelings. He explosively tells her to stop her “detestable boohooing” and dismisses her right to be there. He does not realize how his words hurt others, observing people’s accents without any care for their emotions. This moment reflects his personality as a highly intelligent professor of phonetics who is passionate about his work. He values knowledge far more than emotions and is rude, impatient, and lacks good manners and social graces. His interaction with the flower girl exposes society’s obsession with language as a marker of class.

**20. What does Colonel Pickering’s introduction tell us about his interests and relationship with Higgins? In your answer, you should incorporate the following details and answer. Where he has come from and why. His shared passion for phonetics. His immediate connection with Higgins.**

**Answer:** Colonel Pickering’s introduction reveals that he has come from India specifically to meet Henry Higgins. This shows his dedication to his field of study and his high regard for Higgins’s work. The introduction also tells us that he and Higgins share a passion for the study of language. Pickering is identified as a student of Indian dialects and the author of Spoken Sanscrit, while Higgins is an expert in phonetics and the author of Higgins’s Universal Alphabet. Both men understand that language affects social status, which forms the basis of their mutual professional respect. Their connection is immediate and enthusiastic. Upon discovering each other’s identities, Pickering expresses that he came from India to meet Higgins, and Higgins replies that he was going to India to meet Pickering. Pickering then invites Higgins to have supper at the Carlton, and Higgins readily agrees, showing the instant rapport between the two scholars.

**21. How does the Flower Girl’s final action in Act 1—taking a taxi—represent a shift in her character? In your answer, you should incorporate the following details and answer. Her earlier financial struggles. The money Higgins throws into her basket. What her decision to take a taxi symbolises.**

**Answer:** The Flower Girl's final action of taking a taxi shows a significant shift from her earlier financial struggles. At the beginning of the act, she is a poor street vendor, trying to sell her flowers and telling Pickering that she is short on money for her lodging. Her life is so difficult that she is grateful for small amounts of money like a sixpence or even three halfpence. The shift is made possible by the handful of money that Higgins throws into her basket, which includes a half-crown, florins, and a half-sovereign. This unexpected wealth leaves her stunned and overjoyed, and for the first time, she has the means to afford a luxury that was previously far beyond her reach. Her decision to take a taxi symbolises a newfound sense of empowerment and independence. She acts with grandeur, confidently telling Freddy not to worry about the cab and claiming it for herself. She proves her ability to pay to the mistrustful driver and gives him instructions with authority. This act is a temporary escape from her poverty and serves as a preview of the transformation she might undergo.

**22. What role does the rain play in bringing different characters together in this scene? In your answer, you should incorporate the following details and answer. How it forces characters from different social backgrounds to interact. The chaos it creates in getting cabs. The dramatic tension it adds to the scene.**

**Answer:** The rain plays a central role by forcing characters from different social backgrounds to interact in a way they normally would not. The "torrents of heavy summer rain" cause pedestrians to run for shelter under the portico of St. Paul's Church. This brings together the upper-class Eynsford Hill family, the lower-class Flower Girl, various bystanders, and the educated gentlemen Higgins and Pickering, making them share the same confined space. The rain also creates chaos in the search for cabs. As Freddy explains, the rain was so sudden that everyone had to take a cab, leaving none available. This is the direct cause of the Eynsford Hills being stranded, which initiates the main action and dialogue of the scene. Finally, the rain adds dramatic tension to the scene. The gloomy weather and the frustration of being stranded create an irritable atmosphere. The "blinding flash of lightning, followed instantly by a rattling peal of thunder," orchestrates the moment when Freddy collides with the Flower Girl, making the incident more dramatic and highlighting the clash between their different worlds.

**23. Evaluate how Higgins' attitude toward the Flower Girl reflects themes of class and power?**

**Answer:** Henry Higgins's attitude toward the Flower Girl in Act 1 clearly reflects the themes of class and power prevalent in early 20th-century British society. He views her not as an individual but as a specimen defined by her social class, which he identifies through her "kerbstone English." His belief that her speech will keep her in the gutter for life shows how language is presented as a primary marker of social status. This establishes a distinct power dynamic where Higgins, with his expert knowledge of phonetics, holds the power to transform her identity. His treatment of her is dismissive and dehumanising. He refers to her as a "creature" and a "squashed cabbage leaf," observing her accent without any concern for her feelings of fear and distress. When she becomes hysterical, he rudely tells her to cease her "detestable boohooing," demonstrating his impatience and lack of empathy. This behaviour highlights his sense of superiority and the power imbalance between the educated upper class and the uneducated poor. His boast that he could pass her off as a duchess treats her as a project or a "guinea pig" for his experiment, further stripping her of her humanity and reinforcing his power over her future. Through this attitude, the play explores how class grants power and how that power can be wielded without kindness or respect.

**24. Does the Note Taker (Higgins) have good intentions, or is he merely arrogant?**

Answer: In Act 1, the Note Taker, Henry Higgins, appears to be a complex character driven by both professional passion, which could be interpreted as a form of good intention, and immense arrogance. His arrogance is immediately apparent in his behaviour. He is rude, impatient, and completely insensitive to the Flower Girl's feelings, treating her as a scientific subject rather than a person. He confidently and dismissively identifies the origins of everyone in the crowd, behaving like a child when his work is interrupted. His boast that he can transform the Flower Girl into a duchess is a supreme display of self-importance, rooted in his belief in his own superior knowledge and skill. He values his science of phonetics far more than he values the emotions or dignity of other people. However, underlying his arrogance is a belief that can be seen as a good intention. He is passionate about his work and genuinely believes that he can change a person's social status and improve their life by correcting their speech. His commentary on the "age of upstarts" suggests that he sees his work as a way to facilitate social mobility, helping people overcome the class barriers created by language. While his methods are harsh and his manner is frustrating, his core belief in the transformative power of education is not entirely malicious. His final gesture of throwing money into her basket, prompted by a moment of conscience, suggests he is not completely heartless. Nonetheless, in this first act, his character is overwhelmingly defined by his intellectual arrogance.

**25. To what extent does the first act of Pygmalion challenge the established social hierarchies?**

**Answer:** The first act of Pygmalion both reinforces and significantly challenges the established social hierarchies of its time. Initially, the act establishes these hierarchies quite clearly. The setting in Covent Garden forces people from different social classes to interact due to the rain, immediately highlighting the stark divisions between them. The contrast between the well-dressed, upper-class Mother and Daughter and the poor, shabby Flower Girl is visually apparent. Furthermore, Higgins's skill in identifying everyone's origins from their accents reinforces the idea that speech is an inescapable marker of one's social standing, creating rigid class barriers. The challenge to this established order comes directly from Henry Higgins. He puts forward the radical idea that these class distinctions, while deeply ingrained, are ultimately superficial and can be altered. His confident claim that he can take a poor flower girl with a rough Cockney accent and, in just three months, pass her off as a duchess at an ambassador's garden party is a direct assault on the notion that social status is determined by birth or wealth. He argues that language, the very tool that enforces class divisions, can also be the key to dismantling them. This introduces the play's central theme: the possibility of transformation and social mobility, suggesting that a person's identity can be reshaped, thereby challenging the rigid and seemingly permanent nature of the social hierarchy.

**26. Evaluate the role of the Note Taker (Higgins) as an observer and critic of society in Act 1.**

**Answer:** In Act 1, the Note Taker, Henry Higgins, functions as both a detached, scientific observer and a sharp, vocal critic of society. His role as an observer is established from his first appearance, where he stands apart from the crowd, preoccupied with his notebook. As a professor of phonetics, his observation is clinical; he listens to and records the speech of those around him, able to pinpoint their geographical and social origins with startling accuracy. This scientific detachment allows him to analyse language as a pure social indicator, free from emotional bias. He observes how speech patterns lock individuals into specific social classes, making him a perfect medium through which the audience can see the mechanics of the class system at work. Beyond mere observation, Higgins is an active critic. He does not simply record what he hears; he passes judgment on it and the society that shaped it. He critiques the social limitations imposed by dialect, stating bluntly that the Flower Girl's "kerbstone English" will keep her in

the gutter. He is also critical of the new social mobility of his era, noting the “age of upstarts” who try to climb the social ladder but are betrayed by their speech. His harsh lecture to the Flower Girl about her “depressing and disgusting sounds” is a critique of what he perceives as the degradation of the English language, the language of Shakespeare and Milton. Through these pronouncements, Higgins acts as a vehicle for the play’s satire, exposing a society obsessed with language as a superficial marker of class and worth.

**27. Does the Flower Girl’s reaction to the Note Taker’s attention suggest she is more concerned about social perception than the actual situation?**

**Answer:** Yes, the Flower Girl’s reaction to the Note Taker’s attention strongly suggests she is more concerned with social perception and its consequences than with the actual situation. The actual situation is merely a man writing in a notebook. However, her perception, shaped by her vulnerable social position, transforms this into a grave threat. She immediately assumes he is a police informant, a “copper’s nark,” who might falsely accuse her of wrongdoing. Her hysterical outburst is not about the act of note-taking itself but about the potential damage to her reputation. She pleads that she is a “respectable girl” and fears that an accusation, regardless of its truth, will cause people to “take away my character and drive me on the streets for speaking to gentlemen.” This fear reveals her deep understanding that for a poor woman, social perception is everything. A ruined reputation means the loss of her livelihood and social standing, however precarious it may be. Her desperation to protect her name and her repeated insistence that she is a “good girl” show that her primary concern is how society views her, as this perception directly dictates her survival. The incident highlights the societal implications of being accused and her desperate attempts to defend her social self.

**28. How does Act 1 of Pygmalion highlight the struggle between social mobility and rigid class divisions?**

**Answer:** Act 1 of Pygmalion highlights the struggle between social mobility and rigid class divisions by first establishing the deep-seated nature of the British class system and then introducing the possibility of overcoming it. The rigid divisions are immediately apparent in the setting of Covent Garden, where people from different social classes are forced together by the rain. The contrast between the refined speech of the upper-class characters like the Mother and Daughter and the unpolished Cockney accent of the Flower Girl establishes this divide. Class is shown to be defined not just by wealth but critically by speech and manners. This idea is further solidified by Henry Higgins, the phonetics expert, whose ability to pinpoint a person’s origins and social status from their accent alone demonstrates how language determines one’s place in society. The Flower Girl’s “kerbstone English” is presented as the very thing that will keep her in the gutter. However, the act also introduces the theme of social mobility, which directly challenges these fixed divisions. Higgins makes the bold claim that he could transform the Flower Girl into a duchess in three months simply by teaching her proper English. This suggests that class distinctions, though deeply ingrained, can be altered. His comment that this is an “age of upstarts,” where men can rise from poverty to great wealth, further supports the idea that social mobility is possible. The act thus critiques the rigid class system by showing how superficial factors like pronunciation dictate social standing while also setting the stage for a transformation that questions the very foundation of that system.

**29. To what extent does Shaw use humour and satire to address serious social issues in Act 1?**

**Answer:** In Act 1, Shaw extensively uses humour and satire to address the serious social issues of class division and social prejudice in early 20th-century Britain. Satire is employed as a tool to criticise societal flaws through humour and exaggeration. Shaw mocks the British class system by showing how speech, rather than ability or character, determines social status. A primary source of humour is the dramatic irony in the Flower Girl's terrified reaction to Higgins. She fears he is a policeman taking down her words as evidence, while in reality, he is a phonetics expert studying her speech. This misunderstanding creates a chaotic and humorous hubbub among the bystanders, which satirises the paranoia and vulnerability of the lower classes in the face of authority. The way Higgins interacts with others also exposes society's obsession with language. The exchanges with the bystanders, such as the Sarcastic Bystander's challenge for Higgins to identify the Gentleman's origins, are funny but also reveal the social tensions at play. Higgins's own character is a source of satire; he is a brilliant academic who can teach a girl to speak like a duchess, yet he himself is rude, impatient, and lacks the very social graces he professes to teach, highlighting a contrast between knowledge and manners. Through these humorous and satirical elements, Shaw effectively criticises the superficiality of social hierarchies and the injustices of a society that judges people based on their accent.

**30. Discuss the theme of social class in Pygmalion. How does Shaw portray the social hierarchy of England?**

**Answer:** In *Pygmalion*, George Bernard Shaw critiques the rigid social hierarchy of Edwardian England by showing that class is determined by superficial factors like speech and appearance, not inherent worth. He portrays this through Eliza Doolittle's transformation from a poor flower girl into a lady, highlighting how societal prejudices are rooted in language and mannerisms, and how social mobility is both possible and problematic, ultimately questioning the true meaning of identity and social acceptance in a stratified society. The theme of social class is a dominant thread throughout George Bernard Shaw's play *Pygmalion*. Shaw portrays the social hierarchy of England as a rigid and complex system that is based on birth, wealth, and language.

Shaw depicts a society with a clear class divide, where individuals are judged and treated according to their social status. The upper class, represented by characters like Colonel Pickering and Lady Florence, is shown to be refined, educated, and wealthy. The middle class, represented by characters like Henry Higgins, is shown to be aspirational and often pretentious. The working class, represented by Eliza Doolittle, is shown to be poor, uneducated, and marginalized.

The play also critiques the upper classes. Higgins, though educated and wealthy, is portrayed as arrogant, selfish, and demeaning. Conversely, the character of Eliza's father, Mr. Doolittle, a dustman who is initially "unburdened" by middle-class morality, is ultimately trapped by his new social standing when he inherits wealth. Shaw highlights the importance of language as a marker of social class. Eliza's Cockney dialect and pronunciation immediately identify her as a member of the working class, while Higgins' refined accent and language mark him as a member of the upper class. Shaw shows how language is used to exclude and include individuals from different social classes. Through Eliza's transformation, Shaw critiques the idea of social mobility. Eliza's new language and manners allow her to pass as a member of the upper class, but she is still not fully accepted. Shaw suggests that social class is not just about surface-level changes, but about deeper cultural and social norms.

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Shaw critiques the social hierarchy of Edwardian England, highlighting its injustices and absurdities. He portrays the upper class as complacent and snobbish, while the working class is shown to be vibrant and deserving of respect. Shaw argues that social class is not a reflection of an individual's worth or intelligence, but rather a product of circumstance and privilege.

Shaw's portrayal of social class in *Pygmalion* is a scathing critique of the rigid social hierarchy of Edwardian England. Through Eliza's transformation, Shaw highlights the complexities and injustices of social class, arguing for a more nuanced understanding of identity and social. Shaw uses Eliza's transformation to show that social class is often defined by external markers rather than internal character. Her success at a high-society event is entirely due to her new speech and appearance, not her intelligence or worth. The play never suggests that Eliza Doolittle has characteristics that would make her special simply because she was born upper class, but it clearly marks her as "special" within the context of her own society.

In *Pygmalion*, Shaw dismantles the social structures of Victorian England. He discards the traditions, expectations, and ideals of the period. All that is left is the individual and their true personality, independent of their social background. The challenge presented by Shaw in *Pygmalion* is one of facing this reality: one must accept that the way people appear does not necessarily reflect who they truly are. Through proper personal discovery and identification, one can free themselves from the projections and prejudices of society.

### **Murder in the Cathedral**

*By- T. S. Eliot*

1. What role does the chorus play in 'Murder in the Cathedral'?
- Ans. Provides context and foreshadowing
2. Where is 'Murder in the Cathedral' set?
- Ans. Canterbury
3. During which century is 'Murder in the Cathedral' set?
- Ans. Twelfth century
4. What does Thomas Becket discuss during the interlude in 'Murder in the Cathedral'?
- Ans. The meaning of Christmas and martyrdom
5. Who tempts Thomas Becket in 'Murder in the Cathedral'?
- Ans.** Four tempters
6. Who orders the knights to kill Thomas Becket in 'Murder in the Cathedral'?
- Ans.** King Henry II
7. In what year was 'Murder in the Cathedral' published?
- Ans.** 1935
8. What is one of the main subjects of 'Murder in the Cathedral'?
- Ans. Assassination
9. Who is the main character in 'Murder in the Cathedral'?
- Ans. Thomas Becket

10. What year does Murder in the Cathedral take place?

Ans. 1170.

11 . In Part One, where does the action of the play take place?

Ans. The Archbishop's hall.

12. . In what city of England does the story take place?

Ans. Canterbury.

13. What character(s) opens the play with the first monologue?

Ans. The Chorus.

14. According to the information in the opening monologue, how many years have passed since the Archbishop has left the city?

Ans. Seven.

15. What does the Chorus claim is their purpose in the action of the play?

Ans. To witness the events and take no action.

16. What group of people does the Chorus consist of?

Ans. The Women of Canturbury.

17. What is the time frame of the play Murder in the Cathedral?

Ans. 2<sup>nd</sup> to 29<sup>th</sup> December, 1170.

18. After reading which book did Eliot decide to write Murder in the Cathedral?

Ans. Edward Grim's book 'Life of Saint'.

19. When was Thomas Backet murdered in Murder in the Cathedral?

Ans. 29<sup>th</sup> December, 1170.

20. Who wrote the plays 'The Cocktail Party' and 'The Family Reunion'?

Ans. T. S. Eliot.

### 21. Discuss Murder in the Cathedral as a Poetic Drama

**Answer.** T. S. Eliot's achievements in the field of poetry are remarkable. He has been attracted towards poetic drama by his belief that poetic drama has something potentially to offer to the play goers that prose drama cannot. The advantage of verse over prose has attracted T. S. Eliot from poetry towards drama. In poetic drama he could very well put his best, the poet as well as the dramatist –while in poetry the dramatic skill remain untouched and unrevealed. A dramatist poet could fuse together in a play, poetry and drama, illusion and reality, laughter and seriousness, images and symbols. He could render it more appealing than a prose play. Eliot therefore said, 'it seems to me that if we come from poets' learning to write plays than from skilful prose dramatists learning to write poetry'.

At the time of writing, 'Murder in the Cathedral' Eliot's views were that the audience should be made aware that when they were seeing a verse play; but later he changed the opinion. According to Eliot, poetic drama had a richness in it and this was due to the presence of an 'under pattern' – a kind of

doubleness in the action as if it took place on two planes at once. Poetic drama also had the ability to achieve a better concentration and unity because verse by its very nature gave richness, depth and unity to a play. The versification had to be a flexible or elastic kind that could be modulated to suit the different characters in different situations. The poetry had to be integrated to the drama and it had to be dramatically justified.

'Murder in the Cathedral' gratified Eliot's 10 years ambition. It is also a landmark in English dramatic history. It proved that English verse drama could still succeed and Eliot's younger contemporaries hastened to follow him. A number of verse plays came out in the later 50s though none of these has maintained itself as 'Murder in the Cathedral' has done. His first play turned out to be Eliot's most enduring stage success. Eliot selected a historical subject with martyrdom as its theme and it enabled him to use verse freely and successfully. For the creation of a new poetic form he turned far back to the ancient Greek dramatist and English moralities of the medieval times. He purposely avoided the Shakespearean form. He is mainly indebted to Greek tragedy or the form of the play by the extensive use of the chorus. He models much of the versification upon 'Every Man' a medieval morality play.

Eliot developed a suitable verse for which was neither archaic nor complete of contemporary idiom. The verse form was such that it worked both ways; kept up historical illusion while bringing home the relevance of the theme to the contemporary situation. As Eliot himself said, the versification in the play is flexible, avoids Shakespearean overtone and has a natural style. It is suited to the emotions which are to be expressed and the character who expresses them. Nowhere in the play do we find any bit of versification which is not dramatically valid. It is the power of the dramatic verse that gives the play its unique quality of unity and intensity. As a poetic drama, it deals not merely with the story of the murder of Thomas Beckett, not only with his martyrdom but with man's relationship to god. Such a fundamental aspect of human existence is fit for poetic treatment. Another important fact about poetic drama is that it deals with something of permanent relevance, in 'Murder in the Cathedral', the theme is of universal significance. The vocabulary, idiom and rhythm of the language are perfectly modulated to suit the occasion. Poetic drama can suggest levels of reference beyond the immediate one of dramatic action, for poetry can easily live in the deep results of significance in myth and religion into drama.

In 'Murder in the Cathedral', the essentially religious theme has been given a universal appeal and interest through the Greek and Christian myth that is provided as an under pattern. Eliot sees a parallel to the death of Beckett in the death of Oedipus and the death of Christ. There is a doubleness of action in 'Murder in the Cathedral', the simultaneous revelation of more than one plane of reality. It is not only the representation of martyrdom but also the spiritual progress of the chorus. The chorus supports the action and reflects in its emotion the significance of the action. According to Raymond Williams, they are the articulate voice of the body of the worshippers. It is in the chorus that we get the most interesting dramatic verse.

'Murder in the Cathedral' shows a path to poetic drama. The play in spite of its perfections, should be considered not 'as a drama to end all dramas but as one example of the art in our confusing times'. It should be regarded as 'employing only one of many possible strategies for making modern poetic drama'. Considering 'Murder in the Cathedral' as a modern poetic drama, Allardyce Nicoll says, Eliot's 'Murder in the Cathedral' forms a distinct milestone in the journey towards the resurrection of a modern poetic drama, since here an author regarded why many of the younger generation as their chief master turn to the

theatre and south to apply his characteristic style to its purpose. 'Murder in the Cathedral' is not a perfect example of the general and Eliot is aware of it. But the play derives its greatness from its dramatic verse. However Eliot has said 'the greatest drama is a poetic drama and dramatic defects can be compensated by poetic excellence.

## **22. Discuss the Martyrdom as the Theme of the Play 'Murder in the Cathedral'**

**Answer.** Martyrdom as the Theme of the Play Eliot's writings is always tinged with a sense of disillusionment and it is conspicuous in poems like 'The Wasteland' and 'Hollow men'. The themes of his plays are but an extension of the themes of his poetry and it is especially obvious in 'Murder in the Cathedral'. The martyrdom of Beckett is an apt choice for the Canterbury play. The theme of the conflict of the spiritual and secular powers, the relation of church and state is a subject on which Eliot has spoken much in prose. But the conflict of church and state is subordinated to another theme and the personal relationship Eliot deliberately avoids. The king does not appear and the knights are not persons but a set of attitudes. They murder for an idea or for various ideas and are not shown as individuals disturbed by personal passions and personal motives. Eliot's chief concern is with the martyrdom and Beckett's struggle to sainthood. As D. E. Jones says, the play is not just a dramatization of Beckett's death, it is a deep searching study of the significance of martyrdom.

The central theme of the play is martyrdom, in its strict and ancient sense. For the martyr means witness, we are not to think of martyr as primarily one who suffers for a cause or who gives up his life for truth, but as a witness to the awful reality of the supernatural. The actual deed by which Thomas is struck down is in a sense unimportant. It is not important as a dramatic climax towards which all that has happened leads. We are warned again and again that we are not watching a sequence of events that has the normal dramatic logic of motive, art, result but an action which depends on the will of god and not on the will of man. Thomas can hardly be said to be tempted for the play opens so near its climax that any inner development is impossible.

Except for the last, the tempters are hardly more than recapitulations of what has now ceased to tempt. Helen Gardener says, 'the last temptation is so subtle and interior that no audience or judge whether it is truly overcome or not what spiritual pride lurks in a martyr's heart even in his last agony is not to be measured by the most suitable and scrupulous self-analyst for less by any bystander'. Though Thomas may say, 'now is my way clear, now is the meaning plain, Temptation shall not come in this kind again' a question has been raised at and cannot be answered dramatically and that has simply to be set aside we have to take it for granted that Thomas dies with a pure will. If in the 1st part the strife is with shadows, in the 2nd, there is no strife at all. The martyr's sermon warns us that a martyrdom is never the design of man and that a Christian martyr is neither an accident nor the effect of man's will to become a saint. The hero has only to wait for the murderers to appear. The knights rush in and the murder takes place as a kind of ritual slaughter of an unresisting victim, a necessary act, not in itself exciting or significant.

The attempt to present in Thomas the martyr in will and deed with mind and heart purified to be made the instrument of that divine purpose is a bold one. There is a tint of professionalism about his sanctity; the note of self-complacency is always creeping into his self-conscious presentation of himself. He holds the pastoral commission and it is right that he should teach his folk. But his dramatic function comes to seem less to be a martyr or witness than to improve the occasion, to give an Addisonian demonstration of how a Christian can die. Thomas is indeed less a man than an embodied attitude. If martyrdom requires the

martyr to have the right attitude on the part of great mass of humanity, the efficacy of martyrdom is lost; if it is not accepted by common men as ‘ the design of god, for His love of men to warn them and to lead them back to his ways’.

The chorus of the women of Canterbury is representative of mankind- a small folk who live among small things, type of the common man’. They, much against their will, and full of inexplicable fear, initially are drawn to be witness to the martyrdom. They fear the involvement with the unknown, the uncontrollable that will render their ordered life into chaos. Their fear increases as tempters gather for a united attack on Thomas: ‘O Thomas archbishop, save us, save yourself that we may be saved. Destroy yourself and we are destroyed.’ They acknowledge that their spiritual indifference depends upon Thomas. In part2 they admit that his sacrifice is necessary but they are very much ashamed of their own part in the murder and admit their responsibility for Thomas’s death. In the end of the play however, better understanding has come and they are fully cognisant of the significance of Beckett’s martyrdom. They admit that the sacrifice was made for them. On the plain of reality that the knights exist, martyrdom means ‘suicide while of unsound mind’. It goes to show that spiritual experience cannot be interpreted by mere logic and reason. The benefit of coming out of the martyrdom is spiritual and not political as the knights would make us believe.

A martyrdom would be useless if it does not serve to remind humanity of god’s love. It is the blood of martyrs that endows spiritual fertility in a spiritual wasteland. Thus the play instructs us in the meaning of martyrdom and is an extension of the liturgy, in that it invites us to celebrate the act of martyrdom as a sign of god’s grace, relevant to all sorts and conditions of men. As Wilson Knight remarks, ‘Murder in the Cathedral’ dramatizes Beckett as a type of Christian heroism conquering pride and attaining martyrdom’. However it is made clear that Beckett’s martyrdom is an art of atonement for the inadequacies of the world.

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## **Rosencrantz and Guildenstern Are Dead**

*By- Tom Stoppard*

1. Who wrote Rosencrantz and Guildenstern Are Dead?

Answer. Tom Stoppard

2. How many times did Rosencrantz win the coin toss games?

Answer. 66 times

3. Rosencrantz and Guildenstern Are Dead was written in the year -----.

Answer. 1964

4. When was the first edition of Rosencrantz and Guildenstern Are Dead published?

Answer. 1967

5. What Shakespearean play do the main characters appear in?

Answer. Hamlet

6. Who became the king of Denmark in Rosencrantz and Guildenstern Are Dead at the end?

Answer. Fortinbras, the prince of Norway.

7. What is the main difference between the first and second editions of the play?

Answer. The Ending

8. The following adjective(s) best describe(s) Guildenstern:  
Answer. Smart, Cynical
9. The following adjective(s) best describe(s) Rosencrantz:  
Answer. Harmlessly Obtuse
10. What game are Rosencrantz and Guildenstern playing at the play's opening?  
Answer. Tossing a coin
11. What is puzzling about the game?  
Answer. The coin lands on the same side and highly improbable number of times  
Answer. On what side does the coin land?
12. Who keeps winning the bets?  
Answer. Rosencrantz
13. Who does not grasp the mathematical improbability of the event and is merely excited about a new record being achieved?  
Answer. Rosencrantz
14. Which of the following best describes what the Player is offering to sell Rosencrantz and Guildenstern?  
Answer. Pornography
15. Who is Ophelia?  
Answer. A young woman in love with hamlet
16. Who is the King of Denmark?  
Answer. Claudius
17. Which of the following is NOT a reason for Hamlet's strange behavior?  
Answer. Claudius is planning to kill Gertrude
18. Why have Rosencrantz and Guildenstern been sent for?  
Answer. To learn why hamlet is disturbed
19. What is the object of the game "Questions"?  
Answer. All of the above
20. How does Hamlet know that Claudius killed his father?  
Answer. His father's angry ghost told him.
21. What is one of the reasons Guildenstern is disturbed about their predicament?  
Answer. They cannot remember their past
22. When Rosencrantz and Guildenstern first speak to Hamlet, what is he doing?  
Answer. Contemplating suicide
23. What play is mimed by the Players?  
Answer. The Murder of Gonzago
24. Whose daughter is Ophelia?  
Answer. Polonius's
25. Why are Rosencrantz and Guildenstern sent to apprehend Hamlet?  
Answer. Hamlet has killed Polonius
26. What are Rosencrantz and Guildenstern supposed to give the English King?  
Answer. A letter
27. What genre does the play Rosencrantz and Guildenstern Are Dead belong to?  
Answer. Comedy
28. **Estimate how does Rosencrantz and Guildenstern are dead relating to Hamlet?**

**Answer.** Tom Stoppard's "Rosencrantz and Guildenstern are Dead" and William Shakespeare's "Hamlet" are complimentary tragedies. Turning around utterly disparate backgrounds, customs, and cultures, they

each address comparable topics, ideas, and concerns. Tom Stoppard composed and staged many draughts, and earlier versions of the play eventually became *Rosencrantz and Guildenstern are Dead*. Both texts disclose the environment in which they have been generated, and each piece tests the audience's patience against the other. Readers of "*Rosencrantz and Guildenstern are Dead*" delight in Shakespeare's "*Hamlet*," demonstrating the environment in which Stoppard wrote his play. William Shakespeare's *Hamlet*, which was first published in 1601, is a combination of assumptions and changes taken straight from the ancient Greek tragedies. Stoppard wrote the play *Rosencrantz and Guildenstern are Dead*, from which sections of "*Rosencrantz and Guildenstern are Dead*" by Shakespeare are borrowed. In this study, the plays "*Hamlet*" and "*Rosencrantz and Guildenstern are Dead*" are compared. The word "transformation" can be used in various ways to describe the relationship between *Hamlet* and "*Rosencrantz, and Guildenstern is Dead*", as well as the two texts individually. It can be used as a scene involving "*Rosencrantz and Guildenstern*", where the topic of transformation is explored explicitly as a starting point and as a means of attempting to impose some order on a conversation that otherwise risks being as disorderly as the Ghost of *Hamlet* itself. When calling on his two friends to help him and his step-son, *Hamlet*, *Claudius* describes his step-son and nephew as follows: "Something have you heard Of *Hamlet's* transformation — so call it Sith nor the exterior nor the inward man She resembles that it was" *Hamlet* is not what he was, either in terms of appearance or essence, is *Claudius's* argument in this instance. Given that *Hamlet* previously advised *Horatio* not to reveal him if "he will think to meet/To put an antic disposition on," the audience is aware of a little discrepancy. According to *Claudius*, the ability to recognize similarities and differences between occurrences is what allows for transformation.

"usurp'st this time of night Together with that fair and warlike form In which the majesty of buried Demark Did sometimes march." Here, political change and a decline in society's morals are closely related to the bodily alteration of the state's supreme leader. In *Hamlet*, there are two highly significant ways in which the king's image is altered. Two things happen: first, the murdered man now occupies the throne, challenging one of history's most profound transformations: from life to death.

To better understand the differences between "*Hamlet*" and its most well-known offshoot "*Rosencrantz and Guildenstern are Dead*", can be compared to the two plays. This is because it can be seen as one of their most notable differences. *Hamlet* wrestles with whether action is preferable to inaction, as alluded to in the speech "To be, or not to be." The terrifying thought that *Rosencrantz and Guildenstern* may not be able to take any further action beyond what has already been decided for them is what *Rosencrantz and Guildenstern* find most horrifying. Whereas *Rosencrantz and Guildenstern's* experience is characterized by ontological doubt, *Rosencrantz and Guildenstern's* ordeal is characterized by moral uncertainty. The forces driving change, however, are relevant to both situations.

In a universe damaged by human responses to fortune's inconsistencies and worldly inconsistencies, "*Horatio*" serves as a paradigm of consistency for *Hamlet*. It is the lack of a different form of constancy, the regularity of change that *Rosencrantz and Guildenstern* regret. Few individuals could approach the play, also known as *Hamlet*, for the first time without understanding its tragic aspect because of its long history and cultural significance over the globe. On the other hand, the title of *R & G* indicates its humorous position and the opening scene, which employs repetition to establish its anarchic hold, both of which signify the film's eccentricity in making minor individuals into stars and margins into centers.

"Rosencrantz and Guildenstern are Dead" emphasizes these two characters' plight despite their minor roles in Shakespeare's Hamlet. They portray two courtiers at Elsinore who, unable to flee the situation, become entangled and eventually pass away without discovering the cause of their death in both plays. As the two companions are known informally in Stoppard's play, Ros and Guil are depicted in the play questioning the course of events as it brings the audience behind the scenes of Hamlet. Ros & Guil's version of the Hamlet plot is the only subject on which the entire work is focused.

### **29. Discuss the themes of the play "Rosencrantz and Guildenstern are Dead"**

**Answer.** Tom Stoppard's "Rosencrantz and Guildenstern are Dead" and William Shakespeare's "Hamlet" are complimentary tragedies. Turning around utterly disparate backgrounds, customs, and cultures, they each address comparable topics, ideas, and concerns. Tom Stoppard composed and staged many draughts, and earlier versions of the play eventually became Rosencrantz and Guildenstern are Dead. Both texts disclose the environment in which they have been generated, and each piece tests the audience's patience against the other. Readers of "Rosencrantz and Guildenstern Are Dead" delight in Shakespeare's "Hamlet," demonstrating the environment in which Stoppard wrote his play. The themes of the play can be discussed as follows-

**Existentialism:** Existentialism is the philosophical movement that focuses on the plight of the individual to seek meaning and purpose in a vast universe. Ultimately, the individual is responsible for his or her own actions despite the prevailing uncertainty about right or wrong. Many have examined plays such as Beckett's *Waiting for Godot*, Pirandello's *Six Characters in Search for an Author*, and Stoppard's *Rosencrantz and Guildenstern Are Dead* through an existential lens. Key characteristics of an existential work include the presence of anti-heroes, unstable knowledge of the past, and unstable identities. Identity: In Shakespeare's work, Rosencrantz and Guildenstern are not given distinct personalities. In *Hamlet* they are stock characters whose staccato dialogue and Elizabethan wit serve merely as comedic devices. Their primary purpose is to relieve the dramatic tension present within the rest of *Hamlet*. Stoppard lifts these characters from Shakespeare, but places them in the foreground, although together they lack the depth to sustain the action that *Hamlet* sustains alone. Yet Stoppard's genius lies in using their lack of depth and inability to sustain action as the very center of the events in *Rosencrantz and Guildenstern are Dead*. For all intents and purposes, the two are indistinguishable and dispensable. Characters such as Claudius, Gertrude, and even *Hamlet* often call them by the wrong names; in fact Rosencrantz and Guildenstern are often unable to distinguish themselves. In [*Hamlet*], they are dispensable, executed for no real reason and unable to garner much sympathy from the audience. In Stoppard's play, however, although they meet the same fate the journey that they take to get there is far different. Stoppard humanizes Rosencrantz and Guildenstern by imbuing them with a deep-seated universal desire: the need for meaning. Even though they do not achieve any redeeming purpose, the audience can sympathize with the characters as they vacillate between awareness and understanding - never really achieving the latter.

**Alienation:** Philosophically, alienation refers to a imminent sense of estrangement and exile, a concept clearly illustrated in Camus' *Stranger*. In modern theatre, alienation also refers a technique used in many absurd dramas. In order to alienate the audience, the playwright typically uses language as a barrier to communication. Language becomes confusing; logic becomes circular. In these plays, the world is depicted as overwhelmingly incomprehensible and opaque; the characters are never able to achieve true understanding. Stoppard exercises many of these techniques in his play *Rosencrantz and Guildenstern Are*

Dead. Part of the duo's comedy is their verbal play. Evasion is the very object of the game "Questions". Although they are talking to one another, nothing is being said; no communication is being achieved. Stoppard also builds on the motif of how incomprehensible the world is through the character of Guildenstern. Guildenstern constantly seeks to understand the world around him. He wants to know how it is possible for a coin to land almost a hundred times in a row heads up. He wants to know what is in the letter they have been sent. And finally, when they discover that death is inevitable, Guildenstern is enraged primarily because they have been told so little throughout the process. The goal of alienation is to remove the illusions of purpose and meaning infused into people's daily existence so that the audience gets a sense of their true existential condition.

**Determinism:** Throughout the play, Rosencrantz and Guildenstern are painstakingly aware that there is a design within which they operate. Stoppard chooses Shakespeare's Hamlet as the framework the characters are constrained by. Although the audience and the Player are fully aware of the plot, Rosencrantz and Guildenstern are not. When seeking Guildenstern's critique of the play the troupe has just rehearsed, the Player states, "There's a design at work in all art - surely you know that? Events must play themselves out to aesthetic, moral and logical conclusion." The plot has been predetermined. The characters have very limited autonomy, and are forced to entertain themselves while they wait or until further action takes place. When Rosencrantz wants to hasten the progress of things, Guildenstern warns his friend, "Wheels have been set in motion, and they have their own pace, to which we are...condemned." The script of Hamlet defines Rosencrantz and Guildenstern, controlling their very sense of identity and limiting their agency. In his play, Stoppard uses Shakespeare's script as a device with which to explore the very nature of being written versus writing, and the haunting possibility that the stage is a more accurate depiction of human existence than previous religious or philosophical theories.

**Free Will:** Free will is an illusion in Rosencrantz and Guildenstern are Dead. Instead of true choice, they are presented with limited alternatives. In Shakespeare's Hamlet, the two characters are not given distinct identities. When Rosencrantz becomes frustrated about never knowing for sure whether his name is Rosencrantz or Guildenstern, Guildenstern replies, "We are comparatively fortunate; we might have been left to sift the whole field of human nomenclature, like two blind men looting a bazaar for their own portraits...At least we are presented with alternatives." In other words, their freedom has significant limits. When Rosencrantz attempts to talk to Hamlet on his own terms ("off-script"), he is unable to do so. When Rosencrantz attempts to play with the Queen, his efforts are averted when he realizes that his target is actually Alfred dressed in women's clothing. In many ways, England represents freedom to Rosencrantz and Guildenstern. They believe that once they arrive they will be rid of Hamlet and free to continue on as they please, having completed their royal duties. On the surface, the boat becomes the means by which they gain their freedom, an escape from the demands of the court. The characters are led to believe that they have choice, but it ultimately emerges that they only have alternatives. By the end of the play, they realize that what they thought would bring them freedom actually is actually a vessel carrying them towards the inevitable: death.

**Awareness of Self:** Part of Rosencrantz and Guildenstern's inability to pin down their own identities lies in the lack of character development given to each in Shakespeare's original work. In Hamlet they are not intended to be individuals with deep philosophical ideas; they are nothing more than comedic stock characters. They are written to be fools, and with that destiny comes an lack of self-awareness. Rosencrantz introduces himself by the wrong name, and neither of them recognizes themselves as the

spies in the dumb-show. They are unable to see themselves reflected in the art of theater; they cannot foresee their fates, and thus cannot avert their own deaths.

**30. Discuss the features of absurdism in Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead'.**

**Answer.** *Rosencrantz and Guildenstern Are Dead* is an absurdist existentialist tragic comedy by Tom Stoppard. The play is acclaimed as a dramatic masterpiece. With the setting in Shakespeare's *Hamlet*, the play expands upon the exploits of the two minor characters Rosencrantz and Guildenstern. The play offers only brief appearances of the major characters of the *Hamlet*. Rosencrantz and Guildenstern are a pair of school mates and childhood friends of Hamlet, the prince of Denmark. Based on the same period of time the two minor characters are changed into major characters. They are the Shakespearean Laurel and Hardy who finally get a chance to lead the roles in their life, but it looks similar like that of "Waiting for Godot". It presents a mixture of reality and illusion and fate plays its own role of leading these two characters into death. The play adopted from Shakespeare takes its own form in a manner where the central characters are thrown in a world where they are unable to comprehend anything.

Rosencrantz and Guildenstern, childhood friends of Hamlet, the prince of Denmark, betray him at the behest of King Claudius and Queen Gertrude of Denmark. They act as spies; because of Hamlet's cleverness and a combination of chance they are doomed to execution instead of Hamlet. Rosencrantz is a gentleman and childhood friend of Hamlet. Along with his friend Guildenstern he seeks to uncover the cause of Prince Hamlet's strange behaviour. They are worried about the dark behaviour of Hamlet and feel that this is just the result of his personal crisis. Both the characters struggle and try to understand the world around them. Stoppard very craftily shows how the feeling of absurdity can strike any man in the face.

The very opening scene of Act I present the two characters in a contrasting manner showing Guildenstern's large leather bag nearly empty while Rosencrantz's nearly full. Their betting on the toss of a coin repeatedly and their oddity of the situation are very much there. With Guildenstern quoting that there is an art to the building up of suspense and it could be done by luck alone brings forth the absurdism in the play. These two minor characters of *Hamlet* are taken up by Stoppard for his own advantage. They have been presented by him as two halves of a single character. With identical story line as *Hamlet*, Stoppard grows out of the frame of Shakespeare and gives Rosencrantz and Guildenstern more importance. The two characters are the epitome of idiosyncrasy as they are logically unaware of their destiny. The characters pass time by playing questions and flipping coins. Comparisons have been drawn to Samuel Beckett's "Waiting for Godot" where the two characters Vladimir and Estragon are waiting endlessly and in vain for the arrival of Godot. The situation can be drawn out on the pain of vagrant men of the two play and their efforts to divert themselves while waiting in a vague pretense. With absurdity on its high the play well blends with the theme that man is really a puppet controlled and menaced by invisible outside forces. Drawing upon the model of Vladimir and Estragon, Tom Stoppard gave full importance to Rosencrantz and Guildenstern shaping their characters. The appearance of the players also in the play mirrors the appearances of Pozzo and Lucky in Beckett's *Waiting for Godot*.

Stoppard's play *Rosencrantz and Guildenstern Are Dead* focuses on absurdism as well as existentialism. A fine example of the Theatre of the Absurd Tragic drama, the play presents the central characters thrown in an absurd manner into a world where they are unable to comprehend the successive situations taking

place. If we go by the real meaning of the word absurdism it refers to the conflict between the human tendency to seek inherent value and meaning in life and human inability to find any. Absurdism is closely related to existentialism and nihilism or to say nihilism is presented in the form of existential nihilism with the argument that life is without objective meaning, purpose or intrinsic value. With the belief that life has no intrinsic meaning or value or to say it is meaningless or insignificant. Tom Stoppard used this existential nihilism to profess the absurdism in *Rosencrantz and Guildenstern Are Dead*.

The confusion of the two characters, Rosencrantz and Guildenstern creates an atmosphere of exploitation. The philosophy of existentialism elaborates the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable and stresses freedom of choice and responsibility for the consequences of one's facts. Their playing with their coins continuously reveals their personal crisis as they are unaware of their destiny.

The meaningless conversation of the two friends illustrates their meaningless existence and absurdism. They are perplexed individuals and unable to be independent. They need something or somebody to guide them in their life. In addition to that they had no memory of past happenings and their present picture is also vague. In Act III, when Rosencrantz and Guildenstern discover that Hamlet is no more in the boat, their journey becomes mission-less. The purpose of their journey is not solved as Hamlet is no longer with them. The influence of Samuel Beckett can be seen in the absurdism of Stoppard. Beckett's innovations, use of silly dialogues are all seen in Stoppard's *Rosencrantz and Guildenstern Are Dead*". In spite of all the influences, the play is unique. It is a play of innovative theme and is universally accepted as well as acknowledged as one of the best absurd play.

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### **The Ash Girl**

*By- Timberlake Wertenbaker*

1. When was the first edition of 'The Ash Girl published'?  
Answer: In the year 2000.
2. How many acts and scenes are there in the play 'The Ash Girl'?  
Answer: There are two Acts, and each act carries 11 scenes each.
3. Who wrote the play 'Our Country's Good'?  
Answer: Timberlake Wertenbaker
4. Who were the step-sisters of the ash girl?  
Answer: Ruth and Judith.
5. 1. Who is the main character in "The Ash Girl"?  
Answer: The Ash Girl (Cinderella)
6. What is the Ash Girl's relationship with her stepmother?  
Answer: Her stepmother is cruel and treats her poorly.
7. What event does the Ash Girl attend?  
Answer: A royal ball
8. Who helps the Ash Girl attend the ball?

Answer: A fairy godmother (or a magical helper)

9. What does the Ash Girl lose at the ball?

Answer: One of her glass slippers

10. Describe the Ash Girl's character.

Answer: The Ash Girl is kind, gentle, and hardworking.

11. Why does the Ash Girl's stepmother treat her poorly?

Answer: Because the Ash Girl's father remarried and the stepmother favors her own daughters.

12. What is the significance of the glass slipper?

Answer: It is a symbol of the Ash Girl's identity and a way for the prince to find her.

13. How does the Ash Girl's life change at the end of the story?

Answer: She marries the prince and lives happily ever after.

14. What is the moral of the story?

Answer: Kindness and goodness are rewarded, and true beauty comes from within.

15. 2. What does the fairy godmother turn into a coach?

16. Answer: A pumpkin

17. Who does the Ash Girl dance with at the ball?

Answer: The prince

18. Why does the Ash Girl leave the ball early?

Answer: Because the clock strikes midnight and her magic is wearing off.

19. How does the prince find the Ash Girl?

Answer: He uses the glass slipper to find her.

20. Describe the Ash Girl's stepsisters.

Answer: They are mean, ugly, and selfish.

21. What does the Ash Girl's fairy godmother give her to wear to the ball?

Answer: A beautiful dress and glass slippers.

22. Why does Ash Girl live in the ashes?

Answer: She lives in the ashes because she believes they are a safe place where no one will see her, touch her, or talk to her, and that they offer her protection.

23. Why does the Ash Girl's stepmother want her daughters to marry the prince?

Answer: Because they want to be royalty and have a wealthy life.

24. What does the Ash Girl forgive her stepsisters for at the end of the story?

Answer: For treating her poorly and being mean to her.

25. What is the theme of the story?

Answer: The story is about kindness, goodness, and the power of love.

26. What does the Ash Girl's stepmother say when she sees the glass slipper fits the Ash Girl's foot?

Answer: Let her try it on, maybe it's a sign.

27. What is the Ash Girl's biggest strength in the story?

Answer: Her kindness

28. 3. Why does the prince fall in love with the Ash Girl?

Answer: Because of her kindness and inner beauty.

29. Why does the Ash Girl's stepmother treat her poorly?

Answer: Because the Ash Girl's father remarried and the stepmother wants her own daughters to inherit his wealth.

30. 3. What does the fairy godmother turn into horses?

Answer: Mice

**31. Discuss the ash girl as a Cinderella story.**

**Answer.** "The Ash Girl" is a modern retelling of the Cinderella story, in Timberlake Wertenbaker's play, the story is modernized by having the protagonist, Ash Girl, literally confront internal and external "monsters" and the Seven Deadly Sins, while other versions are more literal interpretations of the classic folklore. The Ash Girl is a modern and psychologically rich retelling of the classic Cinderella tale, most notably realized in Timberlake Wertenbaker's play "The Ash Girl." This adaptation takes the familiar elements of the Cinderella story—an oppressed young woman, a cruel stepfamily, magical help, a royal ball, and a hopeful transformation—and weaves in darker themes, internal struggles, and new mythic elements to deepen the narrative.

In "The Ash Girl," the protagonist, Ashgirl, mirrors Cinderella's character by living under the tyranny of a superficial stepmother and two manipulative stepsisters after her father's mysterious absence. Like the classic character, she toils in obscurity, sleeping by the hearth and being covered in ashes, embodying the original German "Aschenputtel" or "little ash girl". The familiar longing to attend a prince's ball is also central, with the added twist of Ashgirl seeking solace and escape from her sadness, rather than simply magical rescue.

Wertenbaker's version introduces the Seven Deadly Sins as literal characters, plus an eighth entity, Sadness, that prey on Ashgirl's vulnerabilities and those of the people around her. These "villains" fuel the negative tendencies within each character, making Ashgirl's struggle not only external (with her stepfamily) but also internal, as she must confront her own emotional demons. The magical helper, rather than a traditional fairy godmother, appears as "The Fairy in the Mirror," who helps Ashgirl realize her own strength and self-worth, focusing less on outward transformation and more on emotional healing. This adaptation of Cinderella is noted for its exploration of bullying, grief, and adolescent identity. Unlike older fairy tales that focus on external beauty and reward, "The Ash Girl" delves into how inner demons—such as self-doubt, envy, and sadness—must be faced and overcome. The play illustrates how Ashgirl's personal growth and resilience, aided by her animal friends and the fairy, allow her to meet the prince not as a magically changed girl but as someone who has claimed her intrinsic value.

"The Ash Girl" stands out as a thoughtful and contemporary Cinderella retelling that uses fantasy to examine real emotional challenges. By incorporating the literal manifestations of vice and emotion, it provides audiences—particularly young people—a nuanced lesson about overcoming both external mistreatment and internal struggles to find hope and agency.

The first act is centered around Ashgirl's desire to go to the ball to meet the prince. She meets the Fairy in the Mirror who teaches her that an individual can ultimately determine their fate through their action

through the process of preparing her for the ball. Meanwhile, Prince Amir seems to have his own set of problems. Coming from a foreign land, he does not feel welcomed and grieves the loss of his father. Before Ashgirl and Prince Amir can be reunited after the ball, Ashgirl must confront her internal conflicts, portrayed by the Seven Deadly Sins who lurk in the background and tempt characters to commit sins.

An abusive stepmother and two stepdaughters are invited to a royal ball, leaving behind their daughter and sister whom they call Cinderella. Her fairy godmother appears and grants Cinderella's wish to go to the ball, magically providing a coach, servants, a dress, and perfectly fitted glass slippers. The Ash Girl, also known as Cinderella, is a classic fairy tale that has been retold and reimagined countless times. The story follows the journey of a young woman who overcomes adversity and finds true love with a prince.

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