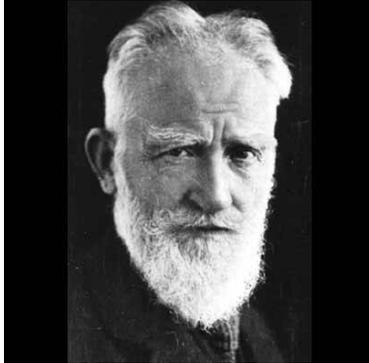


# PYGMALION

by George Bernard Shaw



## THE AUTHOR

George Bernard Shaw (1856-1950) was born into a lower-middle class Protestant family in Dublin, Ireland. His father was an alcoholic failed merchant, while his mother was a professional singer. When Shaw was sixteen, his mother ran off with her voice teacher, leaving him at home to complete school, which he despised. In 1876, he joined his mother in London and took up a career in journalism and writing, beginning with a string of five unsuccessful novels. Meanwhile, he became interested in political causes, especially socialism. This led him to become one of the founders of the Fabian Society, which had as its stated goal to transform Britain into a socialist society by means of education and legislation, while scorning the revolutionary violence of some of the Continental socialists.

His first success as a writer came through his works of art, music, and dramatic criticism. It was not until 1891 that he wrote his first play, but once he started, he rarely stopped until his death at the age of 94, eventually producing a total of sixty plays. During his first twelve years as a playwright, he wrote a number of plays that are now highly esteemed (*Arms and the Man*, *Mrs. Warren's Profession*, *Candida*), but found that London theaters were unwilling to stage them. But in 1904, the Court Theater in Chelsea came under new management, and Shaw's plays found a home among people interested in experimental drama. Here, he was able to direct his own works, and quickly became wealthy as a result of their success, culminating with the production of *Pygmalion* in a major London theater in 1914.

The arrival of World War I almost proved Shaw's undoing, as he spoke out strongly against the war, which he saw as the last gasp of imperialism, squandering the lives of the young under the guise of patriotic impulses. He became a social pariah, and was able to produce only one play, *Heartbreak House*, during the war years. When the war ended, he resumed his playwriting efforts with a five-play series on evolution called *Back to Methuselah* and the production of *Saint Joan* (1923), which led to the Nobel Prize in Literature in 1925. By this time, his plays were being produced all over the English-speaking world (in the United States, production of Shaw's plays was spearheaded by the Hedgerow Theater in Rose Valley, PA, which gained an international reputation for its productions of Shavian dramas). Shaw continued to write plays for the remainder of his life. He died a few days after falling off a ladder while trimming a tree in his yard, at the age of 94.

Shaw's personal life was somewhat of an enigma. He married Charlotte Payne-Townsend in 1898 and remained married to her until her death 45 years later, though according to sources close to the couple, their marriage was never consummated. Meanwhile, he carried on affairs and flirtations with many women, including two famous actresses (Mrs. Patrick Campbell, for whom the part of Eliza in *Pygmalion* was originally written, and Ellen Terry). He was a socialist but not a communist, though he was taken in by the public persona of Josef Stalin; a feminist, a vegetarian, and a believer in the Life Force (a sort of pantheism, though early in life he had been an avowed atheist).

*Pygmalion* is probably the most popular of Shaw's plays, though not considered by critics to have been his best. The story of the poor flower girl transformed into a duchess through speech lessons provides a modern twist on the Greek myth of Pygmalion and Galatea, from Ovid's *Metamorphoses*. Pygmalion was a sculptor who hated women because none could meet his expectation of idealized femininity. He expressed his ideal in a beautiful ivory sculpture of a woman, with which he subsequently fell in love, caressing it, dressing it in beautiful clothing and jewelry, and showering it with the kinds of gifts a woman would love. One day, at the feast of Aphrodite, he dared to ask the goddess for the impossible - that his beautiful statue might be brought to life. The goddess granted his request, and the lovely ivory image became a real woman, who returned Pygmalion's love. The two were married, and lived happily ever after. The ways in which Shaw transforms the ancient tale indicate how he intended the play to serve as social criticism of his own era.

## MAJOR CHARACTERS

- Henry Higgins - Professor of phonetics who serves as the Pygmalion to whom the title of the play alludes, Higgins is a scientist who takes up the project of transforming Eliza on a wager. He is unconventional, scorning the manners of high society, and does not suffer fools gladly, if at all. Though he is a bit of a bully, he is at heart a kind and generous man.
- Eliza Doolittle - A poor Covent Garden flower girl, she is transformed by Higgins' phonetic training and Pickering's kindness into a lady. Her strength of character only emerges near the end of the play, when she rebels against the insensitivity of her treatment at the hands of Higgins. Though the ending of the play is ambiguous, Shaw's epilogue indicates that she eventually marries Freddy and opens her own flower shop. The musical version of the play, Lerner and Loewe's *My Fair Lady*, ends in a way that implies her eventual union with Higgins.
- Colonel Pickering - Another phonetics expert, he bets Higgins that the latter cannot transform Eliza in time for the Ambassador's Ball. His contribution to Eliza's transformation is that, as a gentleman in contrast to Higgins' boor, he treats Eliza with the respect that teaches her to have respect for herself.
- Alfred P. Doolittle - Eliza's father, a common dustman who appears to have no moral scruples whatsoever, he serves as Shaw's mouthpiece in his critique of "middle-class morality." When he hears that Eliza has been taken in by Higgins, he stops by to see if he can get some money out of the situation, and Higgins is amused by his pure form of

hedonism. Higgins then jokingly writes a recommendation to a foundation, which results in Doolittle becoming an endowed lecturer for a moral reform society - and ushers him into the very middle class he despises, making him miserable and forcing him to marry his latest paramour.

- Mrs. Higgins - Professor Higgins' mother, an aristocratic lady who thinks Higgins and Pickering are idiots for taking on the project with Eliza. She is kind to Eliza, and understands the poor girl's dilemma in a way that the men in the story never can. It is because of Higgins' love for his mother that he claims he has no interest in other women.
- Freddy Eynsford Hill - A young and foolish gentleman who is bowled over by Eliza at her first public appearance. After being smitten by her, he plies her with love letters. Though Higgins scorns him, Shaw's epilogue indicates that Eliza marries him, and winds up supporting both of them with her flower shop.
- Clara Eynsford Hill - Freddy's mother; a quiet woman, accustomed to genteel poverty.
- Mrs. Pearce - Higgins' housekeeper, she watches over Eliza while she is in Higgins' home, though she is as susceptible to Higgins' charms as Eliza herself. Higgins always seems able to talk his way around either one of them at will, no matter how badly he mistreats them.

### NOTABLE QUOTATIONS

“A woman who utters such depressing and disgusting sounds has no right to be anywhere - no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible: and don't sit there crooning like a bilious pigeon.” (Higgins, Act I)

“You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as a lady's maid or shop assistant, which requires better English.” (Higgins, Act I)

“I shall make a duchess of this draggletailed guttersnipe.” (Higgins, Act II)

“At her age! Nonsense! Time enough to think of the future when you haven't any future to think of.” (Higgins, Act II)

“Eliza, you are to live here for six months, learning how to speak beautifully, like a lady in a florist's shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom, and have lots to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven and sixpence to start life with as a lady in a shop.

If you refuse this offer you will be a most ungrateful and wicked girl; and the angels will weep for you.” (Higgins, Act II)

“I suppose the woman wants to live her own life; and the man wants to live his; and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind. So here I am, a confirmed old bachelor, and likely to remain so.” (Higgins, Act II)

“What! That thing! Sacred, I assure you. You see, she’ll be a pupil; and teaching would be impossible unless pupils were sacred. I’ve taught scores of American millionairesses how to speak English: the best looking women in the world. I’m seasoned. They might as well be blocks of wood. I might as well be a block of wood.” (Higgins, Act II)

“What am I, Governors both? I ask you, what am I? I’m one of the undeserving poor, that’s what I am. Think of what that means to a man. It means that he’s up agen middle class morality all the time. If there’s anything going, and I put in for a bit of it, it’s always the same story: ‘You’re undeserving; so you can’t have it.’ But my needs is as great as the most deserving widow’s that ever got money out of six different charities in one week for the death of the same husband. I don’t need less than a deserving man: I need more. I don’t eat less hearty than him; and I drink a lot more. I want a bit of amusement, cause I’m a thinking man. I want cheerfulness and a song and a band when I feel low. Well, they charge me the same for everything as they charge the deserving. What is middle class morality? Just an excuse for never giving me anything. Therefore I ask you, as two gentlemen, not to play that game on me. I’m playing straight with you. I ain’t pretending to be deserving. I’m undeserving, and I mean to go on being undeserving. I like it, and that’s the truth. Will you take advantage of a man’s nature to do him out of the price of his own daughter what he’s brought up and fed and clothed by the sweat of his brow until she’s growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable? I put it to you; and I leave it to you.” (Alfred Doolittle, Act II)

“No, Governor. She wouldn’t have the heart to spend ten; and perhaps I shouldn’t neither. Ten pounds is a lot of money: it makes a man feel prudent like; and then goodbye to happiness. You give me what I ask you, Governor: not a penny more, and not a penny less.” (Alfred Doolittle, Act II)

“Tell her so, Governor: tell her so. I’m willing. It’s me that suffers by it. I’ve no hold on her. I got to be agreeable to her. I got to give her presents. I got to buy her clothes something sinful. I’m a slave to that woman, Governor, just because I’m not her lawful husband. And she knows it too. Catch her marrying me! Take my advice, Governor: marry Eliza while she’s young and don’t know no better. If you don’t you’ll be sorry for it after. If you do, she’ll be sorry for it after; but better her than you, because you’re a man, and she’s only a woman and don’t know how to be happy anyhow.” (Alfred Doolittle, Act II)

“Oh, I can’t be bothered with young women. My idea of a lovable woman is something as like you as possible.” (Higgins, Act III)

“What they think they ought to think is bad enough, Lord knows; but what they really think would break up the whole show. Do you suppose it would be really agreeable if I were to come out now with what *I* really think?” (Higgins, Act III)

“It’s all a matter of habit. There’s no right or wrong in it. Nobody means anything by it. And it’s so quaint, and gives such a smart emphasis to things that are not in themselves very witty. I find the new small talk delightful and quite innocent.” (Clara, Act III)

“You certainly are a pretty pair of babies, playing with your live doll.” (Mrs. Higgins, Act III)

“You have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It’s filling up the deepest gulf that separates class from class and soul from soul.” (Higgins, Act III)

“You won my bet! You! Presumptuous insect! *I* won it.” (Higgins, Act IV)

“I sold flowers. I didn’t sell myself. Now you’ve made a lady of me and I’m not fit to sell anything else. I wish you’d left me where you found me.” (Eliza, Act IV)

“A year ago I hadn’t a relative in the world except two or three that wouldn’t speak to me. Now I’ve fifty, and not a decent week’s wages among the lot of them. I have to live for others and not for myself: that’s middle class morality.” (Alfred Doolittle, Act V)

“They’ve got you every way you turn: it’s a choice between the Skilly of the workhouse and the Char Bydis of the middle class; and I haven’t the nerve for the workhouse. Intimidated: that’s what I am. Broke. Brought up. Happier men than me will call for my dust, and touch me for their tip; and I’ll look on helpless, and envy them. And that’s what your son has brought me to.” (Alfred Doolittle, Act V)

“You let her alone, mother. Let her speak for herself. You will jolly soon see whether she has an idea that I haven’t put into her head or a word that I haven’t put into her mouth. I tell you I have created this thing out of the squashed cabbage leaves of Covent Garden; and now she pretends to play the fine lady with me.” (Higgins, Act V)

“You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she’s treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know can be a lady to you, because you always treat me as a lady, and always will.” (Eliza, Act V)

“The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another.” (Higgins, Act V)

“I am expressing my righteous contempt for Commercialism. I don’t and won’t trade in affection. You call me a brute because you couldn’t buy a claim on me by fetching my slippers and finding my spectacles. You were a fool: I think a woman fetching a man’s slippers is a disgusting sight: did I ever fetch your slippers? I think a good deal more of you for throwing them in my face. No use slaving for me and then saying you want to be cared for: who cares for a slave? If you come back, come back for the sake of good fellowship; for you’ll get nothing else. You’ve had a thousand times as much out of me as I have out of you; and if you dare to set up your little dog’s tricks of fetching and carrying slippers against my creation of a Duchess Eliza, I’ll slam the door in your silly face.” (Higgins, Act V)

“Freddy’s not a fool. And if he’s weak and poor and wants me, may be he’d make me happier than my betters that bully me and don’t want me.” (Eliza, Act V)

“You find me cold, unfeeling, selfish, don’t you? Very well: be off with you to the sort of people you like. Marry some sentimental hog or other with lots of money, and a thick pair of lips to kiss you with and a thick pair of boots to kick you with. If you can’t appreciate what you’ve got, you’d better get what you can appreciate.” (Higgins, Act V)

“Independence? That’s middle class blasphemy. We are all dependent on one another, every soul of us on earth.” (Higgins, Act V)

## NOTES

**Act I** - The play begins under the portico of St. Paul’s Church in Covent Garden, where a variety of people have taken shelter from the rain. We meet three people seeking a cab ride after a theater performance (Mrs. Eynsford Hill and her adult children, Freddy and Clara); a flower girl with whom Freddy has a collision (Eliza Doolittle), and for whose spoiled flowers his mother pays; a gentleman who buys a bunch of flowers (Colonel Pickering); a note-taker recording the flower girl’s dialect in phonetic notation (Henry Higgins); and various other bystanders. Higgins begins telling various characters, aristocrats and commoner alike, their geographical origins with a high degree of accuracy, much to the amazement of the crowd and the curiosity of Pickering. Higgins claims he could pass Eliza off as a duchess in three months. He and Pickering, who know of one another’s work in phonetics, introduce themselves and go off to discuss their common interest. Eliza, using money thrown at her by Higgins, indulges herself in the luxury of a taxicab ride home.

**Act II** - This act takes place the following morning at Higgins’ laboratory on Wimpole Street. Higgins is showing Pickering his apparatus and explaining his phonetic techniques. Eliza then arrives, offering to pay Higgins a shilling an hour for speech lessons so she can get a job in a flower shop. Higgins is intrigued by the possibilities of the situation, and Pickering offers to pay for the lessons if Higgins can make good on his boast of passing Eliza off as a duchess at the ambassador’s garden party six months hence. Higgins accepts the challenge, and tells Mrs. Pearce to take Eliza away, clean her up, burn her clothes, and give her new ones. Eliza hesitates, but eventually agrees, and is taken away by Mrs. Pearce. Meanwhile, Pickering insists on assurances that no advantage will be taken of Eliza’s position during the experiment. Mrs. Pearce then returns and asks Higgins not to swear in Eliza’s presence, to display good table manners, and to keep himself well-groomed and his things tidy.

Eliza's father, Alfred P. Doolittle, then arrives, threatening to take Eliza home to rescue her from a compromising situation, but really hoping for money to turn a blind eye to what he is sure is afoot. Higgins tells him to take Eliza away, but he offers to sell Eliza to Higgins for five pounds. Higgins is appalled by his lack of moral scruples, but fascinated by his perverted logic just the same. They give him the five pounds. As he turns to leave, Eliza enters, clean and in new clothes, and he doesn't recognize his own daughter.

**Act III** - The action in this act takes place several months later at the home of Mrs. Higgins, Henry's mother, who is receiving guests in her parlor. This is Eliza's first big trial in her process of transformation. When Higgins arrives, his mother tells him to go home because his blunt language offends all her friends. He then explains the nature of the experiment, and warns his mother that Eliza pronounces words well, but has not yet learned the proper subjects to address, and that he has told her to stick to the weather and everybody's health. His mother is skeptical, to say the least. In short order, Mrs. Eynsford Hill and her daughter Clara, Colonel Pickering, and Freddy Eynsford Hill arrive, followed at last by Eliza.

The conversation begins awkwardly, with Eliza puppeting what she has been taught to say by Higgins. It's not long, however, before Eliza, gaining confidence, begins talking about her aunt's death, supposedly from influenza, but possibly from poison concealed in her gin. As she becomes more enthusiastic, her grammar gets worse, as does the subject of her conversation, while she maintains the beautiful pronunciation she has learned from Higgins. Higgins explains this to his mother's guests as "the new small talk," with which Freddy and Clara are immediately taken; Freddy is also obviously smitten with Eliza herself. Eliza leaves, followed by the Eynsford Hills; Higgins mischievously encourages Clara to try out the new small talk at her remaining visits that afternoon.

After the others leave, Mrs. Higgins rakes her son and Pickering over the coals for being so foolish as to engage in such an experiment. She points out that the real question is what is to be done with Eliza after the experiment is over, when she has become "a fine lady without a fine lady's income," but Higgins and Pickering don't get it, and remark that they will simply find her some light employment.

**Act IV** - The ambassador's garden party has just ended, and Eliza has been an unqualified success. Higgins has won his bet. When they return home, the men talk of their brilliant achievement, and agree that the experiment had gotten boring over the last few months, but totally ignore Eliza. She controls her fury until they leave, then bursts into tears, and when Higgins returns for his slippers, she throws them at him. When Higgins asks what is wrong with her, she wonders what is to become of her. Higgins suggests she might marry, and offers to have his mother set her up with someone suitable. He can't understand what she is so upset about, and balks when she speaks about leaving in the morning. When she takes off the rented jewelry she is wearing and gives it to Higgins so she won't be accused of stealing it, he calls her ungrateful, and throws her ring, which had been a gift from him, into the fireplace. After he stalks from the room, Eliza revels in her triumph at having given Higgins some of his own treatment back, then quickly retrieves the ring.

**Act V** - The final act takes place in Mrs. Higgins' drawing room. Higgins and Pickering arrive in a panic because Eliza has disappeared; they have set the police on her trail, much to the chagrin of Mrs. Higgins. As she is in the process of reproving them, Alfred P. Doolittle arrives, dressed in the

latest fashion, and accuses Higgins of ruining his life. It turns out that Higgins, as a joke, submitted Doolittle's name to the Moral Reform Society as "the most original moralist in England." The result was that Ezra D. Wannafeller left Doolittle three thousand pounds a year in his will on the condition that he lecture for the Wannafeller Moral Reform World League six times a year. Doolittle claims that the money has forced him into the middle class, and ruined his happiness.

Mrs. Higgins then reveals that Eliza is upstairs, upset because of the way the men mistreated her the night before. They, of course, are clueless about what has upset her. She refuses to bring Eliza down unless the men agree to behave, then asks Doolittle to step out on the balcony for a few minutes in order to spare Eliza another shock quite so soon. When Eliza comes down, she thanks Pickering for his kindness, chides Higgins for his insensitivity, and announces her intention of leaving Wimpole Street. At that moment, Doolittle appears, and Eliza, who insisted she could no longer utter the old sounds, lapses into the "Aaaahawoooh" of her previous life. Doolittle then tells Eliza that he is on his way to church to marry her stepmother, and invites her and Pickering to attend the ceremony. Mrs. Higgins also decides to come. Before leaving, Pickering begs Eliza to reconsider her decision to leave them.

The play closes with a conversation between Eliza and Higgins, who discuss the nature of friendship and the way in which people should interact with one another in the world. He insists that he admires her more now that she is willing to defy him and stand on her own two feet, and invites her back to Wimpole Street to live with him and Pickering as "three old bachelors." She refuses, saying she might marry Freddy or even hire herself out as a teacher of phonetics. When the party is ready to leave for the wedding, she says goodbye to Higgins, insisting that they will not meet again, but he asks her to pick up a few things for him at the store, confident that she will return.

**Epilogue** - Shaw wrote an epilogue to the story, in which he resolved the ambiguous ending by having Eliza marry Freddy and set up a flower shop, by means of which she supported both of them. Higgins and Pickering continue to be her friends, but she makes no attempt to establish a closer relationship with Higgins because she knows she can never compete with his mother for his affections. Pickering supports them financially in the early years, and after much struggle, the little shop eventually is able to stand on its own. Doolittle, meanwhile, rises to the highest station in society, becoming the darling of aristocratic dinner parties everywhere. Clara, to everyone's surprise, joins the radical humanist movement of H.G. Wells.

## ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. George Bernard Shaw once said, "It is most unwise for people in love to marry," while Oscar Wilde's Algernon Moncrieff intoned that "divorces are made in heaven." Compare and contrast the views of love and marriage expressed in George Bernard Shaw's *Pygmalion* and Oscar Wilde's *The Importance of Being Earnest*. Which do you consider the more cynical with regard to marriage, and why?

2. In George Bernard Shaw's *Pygmalion* and Oscar Wilde's *The Importance of Being Earnest*, Algernon Moncrieff and Alfred P. Doolittle are very different characters, yet they have one very important characteristic in common - both serve as mouthpieces for the playwright's social criticism. Which character do you consider the more effective vehicle for communicating the playwright's ideas? Support your conclusion with specific incidents or quotations from the two plays.
3. Both George Bernard Shaw's *Pygmalion* and Oscar Wilde's *The Importance of Being Earnest* are notably passionless romances. In your opinion, is this due more to their function as witty criticism of the British upper classes, or to the playwrights' ambivalence on the subject of sexuality? Support your conclusion with specifics from the two plays.
4. Compare and contrast the roles played by Henry Higgins and Colonel Pickering in the transformation of Eliza Doolittle in George Bernard Shaw's *Pygmalion*. Which transformation is the most significant? Why do you think so?
5. In George Bernard Shaw's *Pygmalion*, Henry Higgins assumes the role of the transformer to Eliza's Galatea, but it is equally evident that he himself is in considerable need of transformation. To what extent does Higgins change during the course of the play? What role does his transformation, or lack thereof, play in the denouement?
6. In what way does George Bernard Shaw's *Pygmalion* undermine the conventions of the typical romantic comedy? How does Shaw succeed in raising, and then dashing, the expectations of the audience? What does he intend to accomplish by doing this?
7. What does George Bernard Shaw's *Pygmalion* communicate about the equality of all people? Does Henry Higgins really believe in the equality of "all human souls," as he claims to do? Why or why not?
8. In George Bernard Shaw's *Pygmalion*, evaluate Higgins as a teacher and Eliza as a student. What are their respective strengths and weaknesses in these roles? What does the play intend to communicate about the value of education?
9. Evaluate the relationship between Professor Higgins and his mother in George Bernard Shaw's *Pygmalion*. Is their relationship a healthy one? Support your conclusion with specific incidents or quotations from the play.
10. Compare and contrast the language and behavior of Eliza and Higgins at Mrs. Higgins' at-home in Act III of George Bernard Shaw's *Pygmalion*. Which would you consider to be closer to being able to function smoothly in polite society? Why?

11. Compare and contrast the changes that occur in the lives of Eliza Doolittle and her father over the course of the play in George Bernard Shaw's *Pygmalion*. How do the two feel about the changes they have undergone? Would you evaluate the changes in their lives differently than did the characters themselves? Why or why not?
12. In Act V of George Bernard Shaw's *Pygmalion*, Eliza comments that "the difference between a lady and a flower girl is not how she behaves, but how she's treated." Do you agree? What do you believe are the characteristics of "a lady," according to the play?
13. In George Bernard Shaw's *Pygmalion*, the playwright deliberately alludes to Ovid's story of Pygmalion and Galatea. In what ways does Shaw alter the myth in the process of updating it to a modern setting? How do these alterations correspond with the main themes Shaw is seeking to communicate?
14. Discuss the view of education expressed in George Bernard Shaw's *Pygmalion*. When Eliza repeatedly asks, "What will become of me?" what is she afraid of? Is there any connection between her fears and the lack of motivation seen among poorer classes in America today to seek educational advancement?
15. Compare and contrast the endings for George Bernard Shaw's *Pygmalion* presented in Shaw's epilogue and the musical version of the play, Lerner and Loewe's *My Fair Lady*. Which ending do you like better? Which is more believable? Which fits Shaw's purposes better? Support your conclusion with specific incidents and quotations from the play.
16. Both Mark Twain's *Huckleberry Finn* and George Bernard Shaw's *Pygmalion* are in their own ways criticisms of "middle-class morality." Giving special attention to the characters of Huck and Alfred P. Doolittle, compare and contrast the effectiveness of the two in pointing out the hypocrisies of the very different societies the two authors seek to skewer.
17. Compare and contrast the roles played by language in the George Bernard Shaw plays *Major Barbara* and *Pygmalion*. Focus particularly on the uses of language to indicate class structure and generate comedy.
18. In George Bernard Shaw's *Pygmalion*, Alfred P. Doolittle, though a minor character, serves as the mouthpiece for much of Shaw's social philosophy. Which minor character in Shaw's *Major Barbara* is most nearly his counterpart - the representative of the "undeserving poor"? Why do you think so? Support your conclusion with specifics from the play.
19. Both George MacDonald's *Phantastes* and George Bernard Shaw's *Pygmalion* make use of the legend of Pygmalion and Galatea, but in very different ways. Discuss the ways in which the two authors use the Greek legend, and relate their uses of the story to the overall themes of the two works.

20. Both George Bernard Shaw and Thomas Hardy deplored “middle-class morality,” but their approaches to condemning it were very different. Compare and contrast the critiques of “middle-class morality” found in *Pygmalion* and in *Tess of the D’Urbervilles*.
21. In Thomas Hardy’s *Tess of the D’Urbervilles*, the author pictures social convention as the enemy of the natural cycles of life in which all are inevitably caught up. He compares society’s standards with the geocentric theory of the solar system - a way of looking at things that simply does not correspond with nature. In George Bernard Shaw’s *Pygmalion*, Alfred P. Doolittle, when he is on the way to the church to marry his long-time companion, complains that marriage “ain’t the natural way.” Do you agree with their assessment? Use material from the two works to assess the validity of the authors’ contrast between nature and moral standards.
22. In Thornton Wilder’s *The Bridge of San Luis Rey*, Uncle Pio I described as a Pygmalion to Camila Perichole’s Galatea. Compare and contrast their relationship with that of Henry Higgins to Eliza Doolittle in George Bernard Shaw’s play *Pygmalion*. Be sure to consider as well the ideas the two authors are trying to communicate through the relationships in question.
23. Both John Galsworthy in *The Forsyte Saga* and George Bernard Shaw in *Pygmalion* are critics of “middle-class morality,” though in very different ways. What aspects of Victorian morality do the authors reject? How do they go about conducting their critiques? Be sure to cite incidents and quotations from both works in your analysis.
24. In Jane Austen’s *Emma*, the meddlesome matchmaker Emma Woodhouse tries to raise Harriet Smith’s social status and in the process renders her unwilling to marry men of her own class and unfit to marry those who are above her. Her dilemma is similar to that of Eliza Doolittle in George Bernard Shaw’s *Pygmalion*, who, after having been transformed through the tutelage of Henry Higgins, cries out, “I sold flowers. I didn’t sell myself. Now you’ve made a lady of me and I’m not fit to sell anything else. I wish you’d left me where you found me.” To what extent are the two young ladies in question similarly victimized by those who sought to make them “projects”? Which of the two is better off at the end of their respective stories?