Pristine Prism

FIRST SEMESTER **BA**

MAJOR ENGLISH

CHIEF EDITOR: Dr. THANDAVA GOWDA
EDITORS: Dr. R V SHEELA
                   Dr. PADMAVATHY. K

FOREWORD

Discipline Specific Core- English Text book for I Semester B.A coming under Bengaluru City University (BCU), has been designed with the objectives of instilling literary sensibility and linguistic competencies in students. The first semester - Introduction to Literature along with the practical component, are designed according the parameters of State Education Policy 2024. This is the first Text Book for Undergraduate students of BA, BCU, Bengaluru, prepared by the Members of the Text Book Committee. I congratulate the Text Book Committee's efforts for the untiring task of framing and collating the material which would familiarize and introduce the beginners to English literature - a theory paper and English language component as a practical paper. I thank the Director of Bengaluru City University Press and their personnel for bringing out the textbook deftly and on time. I hope the text will motivate the teachers and the students to make the best use of it and develop interest in literature.

Prof. Lingaraj Gandhi
Vice-Chancellor
Bengaluru City University
Bengaluru-560001

MEMBERS OF BOARD OF STUDIES IN ENGLISH (UG)

Dr. T.N. Thandava Gowda **Chairperson** **PG Dept. of English** BCU	**Dr.PadmavathyK** Professor & Head Dept of English Sindhi College Kempapura Bengaluru - 560024
Dr.P.Sartaj Khan Principal,, Associate Professor& Head Deptof English Al-Ameen Arts, Science and Commerce College Hosur Road Bengaluru – 560036	**Ms.Ayesha Firdose** Associate Professor Dept of English and Media Studies Vijaya College Jayanagar Bengaluru-560011
Prof. Dr. R V Sheela Professor & Head Dept.of English MES College ofArts ,Commerce and Science Malleswaram, Bengaluru – 560003	**Ms. Leena Karanth A** Assistant Professor & Head Dept.of English Bishop Cotton's Women Christian College Bengaluru - 560001
Dr.AnitaRao Associate Professor& Head Dept.of English GFGC, Channapatna, Ramanagaram District	**Ms. Prasanna Udipikar** **Vice Principal** Associate Professor &Head , Dept. of English V.V.N.Degree College Bengaluru-560004
Dr.Kavita Shastri Associate Professor & Head Dept of English and Media Studies Vijaya College Jayanagar Bengaluru – 560011	**Dr.NarasimharajuK** Associate Professor Dept of English Govt. RC College of Commerce &Mgmt Race Course Road Bengaluru - 560001

MEMBERS OF THE TEXTBOOK COMMITTEE (BCU)

Dr.Padmavathy K
Professor & Head
Department of English
Sindhi college
Bangalore- 560024
Chairperson

Prof. Dr. R V Sheela
BOS Member
Professor & Head
Department of English
MES college of Arts,
Science & Commerce
Malleswaram
Bangalore-560003

TEXTBOOKCOMMITTEEMEMBERS

Dr. Manjula Veerappa
Vijaya College, Jayanagar
Bengaluru

Dr.Susheela B
Jyothinivas college
Bengaluru

Prof. Rita Josephine
Bishop Cotton Women's
Christian College, Bengaluru

Prof. Shashidhar S
Acharya Institute of Graduate
Studies
Bengaluru

Prof Manoj Jain
Bishop Cotton Women's Christian
College
Bengaluru

PREFACE

The Major English Text book for I Semester B.A ,**Pristine Prism**- introduces undergraduate students to an illuminating combination of literary selections; Poetry, Prose, Essays and to popular Literary Devices , that cater not only to enhance literary sensibilities but also to develop creative outlook. These pieces collectively would open up a world of inspiration and creativity, while also developing skills that are essential for today's global environment.

The chosen collection from various genres would make reading interesting and meaningful. First semester students who are new to the intensive study of literature would develop skills of analysis, interpretation and self-expression. They receive a thorough introduction to essential literary genres and study the work of great canonical authors. The text expose students to literature and sharpen the abilities to read, write, analyse and interpret.

First Semester focusses on providing an intense study of introduction to the history of literature to familiarize beginners with the origin and development of English literature and its significance.
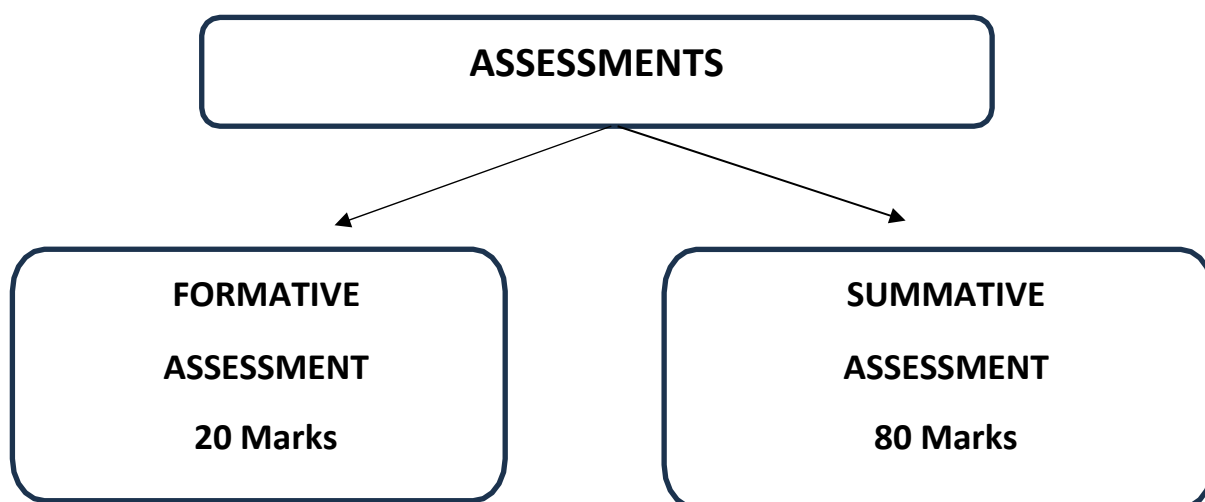For the first time Phonetics is incorporated as a practical component with the objective of enhancing the requisite language skills.

The syllabus design and methodology abides by the frame work expected to achieve the desired goals of SEP 2024. I would like to thank the concerned Chairperson and her team of teachers who have worked meticulously to accomplish the vested task. I thank the Vice Chancellor and Registrar of Bengaluru City University for their consistent support. I also thank the publisher, who helped us bring out the book on time.

Dr.Thandava Gowda
Chairperson, Board of Studies, UG

A Note to the Teacher

Literary Musings, the new Discipline Specific Core Course- English BA Text Book for the First semester undergraduate Arts under Bengaluru City University aims to provide students with a strong foundation in the history and development of English literature. The chosen literary pieces aim at developing analytical, argumentative and evaluative skills. The new SEP syllabus comprises of history of English literature and other literary genres. It also introduces the students to various literary devices essential for the students of English literature.

```
┌─────────────────────────────────┐
│          ASSESSMENTS            │
└─────────────────────────────────┘
          ↙             ↘
┌──────────────┐  ┌──────────────┐
│  FORMATIVE   │  │  SUMMATIVE   │
│  ASSESSMENT  │  │  ASSESSMENT  │
│   20 Marks   │  │   80 Marks   │
└──────────────┘  └──────────────┘
```

- Each course shall carry a total of 100 marks.
- All courses conducted by the Examination Unit of the University will have a semester- end written examination for 80 marks.
- Additionally, each course in every semester will also have Internal Marks worth 20.

FORMATIVE ASSESSMENT	
Assessment Occasion/ Type	**Weightage in Marks**
Presentations/Role Plays/ Assignments/Projects/Report Writing/ArticleWriting/ Story-Poem Writing etc.	10
Tests	10

Total	20

PRACTICALS		
Formative Assessment	10	50 Marks
Summative Assessment	40	
Assessment Mode	Records, Listening Comprehension Transcription, Reading Comprehension.	

Summative Assessment Question Paper pattern is given after the syllabus of the course.

The Committee expresses its sincere thanks to Dr.Thandava Gowda, Chairperson, Board of Studies, Bengaluru City University for his consistent support and direction. The Committee also thanks Prof. Lingaraja Gandhi, the Honourable Vice Chancellor of Bengaluru City University for his support in bringing out the new text book.

Dr. PADMAVATHY. K
CHAIRPERSON,
TEXT BOOK COMMITTEE

MAJOR SUBJECT

B.A. in English

COURSEOBJECTIVES

The objectives of the course areas follows:

- To demonstrate a comprehensive understanding of both major and minor writers, texts, and contexts, including canonical and non-canonical literature.
- To gain familiarity with various literatures, particularly Indian writers, their traditions, and their style of writing and discourse.
- To enhance skills in remembering, understanding, applying, analyzing, evaluating, creating literature and acquire advanced literary and linguistic skills.
- To exhibit an awareness of the importance of literature and literary forms, as well as the cultural debates they generate.
- To develop proficiency in using English in various domains and the ability to articulate write clearly, creatively, and persuasively.
- To foster a spirit of inquiry and critical thinking.
- To situate and contextualize texts across different theoretical orientations and cultural spaces.
- To possess reading and writing skills relevant to academic and professional disciplines such as print and electronic media, advertising, and content writing.

COURSE OUTCOMES

By the end of the course, students will be able to:

- Demonstrate a thorough understanding of major and minor writers, texts, and contexts, encompassing both canonical and non-canonical literature.
- Acquire knowledge of diverse literary works, especially those by Indian authors, their literary traditions, and unique styles of writing and discourse.
- Develop proficiency in recalling, comprehending, applying, analyzing, evaluating, and creating literature, along with advanced literary and linguistic abilities.
- Show an understanding of the significance of literature and literary forms,

- Placetextswithindifferenttheoreticalframeworksandculturalcontexts.
- Refine their reading and writing skills relevant to academic and professional fields such as print and electronic media, advertising, and content creation.

SYLLABUS
MAJOR COURSE
B.A. IN ENGLISH
I SEMESTER

Course Title – Introduction to Literature	Total Credits for the Program: 06 (03+03) (Practical)
Teaching Hours: 4 hours/weekCredits: 3	Practical: 3 hours/week Credits: 3
Formative Assessment Marks:20 + 10 (Practicals)	
Summative Assessment Marks: 80 + 40 (Practicals)	
Total Marks: 150	Duration of Exam: 3hrs+3hrs (Practicals)

Sem	Type of Course	Theory/ Practical	Instruction Hr/Week	Total Hours of Syllabus	Duration of Exam	Formative Assessment Marks	Summative Assessment Marks	Total Marks	Credits
I	Major English	Theory	4	56/64	3 Hours	20	80	100	3
		Practical	3	40/48	3 Hours	10	40	50	3

CONTENT OF THE COURSE: I SEMESTER - BA IN ENGLISH		56/64hrs	Page no.
UNIT I: Introduction to Literature			
Chapter No. 1	Defining Literature- Introduction to History of Literature and Society, Literature and Life, Literature and Science.	6hrs	11 - 25
UNIT II: Literary Forms			
Chapter No.2	**Poetry:** Lyric, Sonnet, Ballad, Ode, Elegy, Epic, Mock-Epic, Dramatic Monologue**.**	4hrs	27 - 37
	Prose: Novel, Novella, Short Story, Essay, Biography, Autobiography.	4hrs	38 - 43
	Drama: Comedy, Tragedy, Tragic-comedy, One- Act Play,Epic play	4hrs	44 - 49
Chapter No. 3 POETRY	**CLOUD** by PB Shelley	4hrs	50 - 56
	SONNET 132 by William Shakespeare	4hrs	57 - 59
Chapter No. 4 PROSE	**THE VERGER** by Somerset Maugham	4hrs	60 - 70
	THEN LATER, HIS GHOST by Sarah Hall	4hrs	71 - 81
Chapter No. 5 ESSAY	**OF STUDIES** by Francis Bacon	4hrs	82 - 87
	ON RULE OF THE ROAD by A G Gardiner	4hrs	88 - 92
UNIT III: Literary Devices and Phonetics			
Chapter No. 6	Simile, Metaphor, Personification, Hyperbole, Allusion, Idiom, Pun.	4hrs	94 - 98
	Onomatopoeia, Alliteration, Synecdoche, Euphemism, Oxymoron, Irony, Understatement Paradox, Allusion.	4hrs	99 - 107
	Introduction to Phonetics **PRACTICALS – 3hrs per week**	40/48hrs	112

Pedagogy: Lecture, Presentation, Seminar, Practical sessions, Role Plays, Assignments, Ted Talks, MOOC

UNIT I

INTRODUCTION
TO
LITERATURE

CHAPTER 1

What is Literature?

Literature can be defined as a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.

English literature is the study of literature written in English language. The writers do not necessarily have to be from England but can be from all over the world. It includes some of history's most famous writers: James Joyce (Ireland), William Shakespeare (England), Mark Twain (United States), Arthur Conan Doyle (Scotland), Dylan Thomas (Wales), Vladimir Nabokov (Russia),R K Narayan (India) just to name a few.

Brief History of English Literature

The Middle English Period

Although there were many interesting works produced in the Old English or Anglo-Saxon Age, the first truly significant period in the literary history of England was the Middle English period (1066-1400). The Age can be conveniently split into the early and late Middle English periods. Following the Norman Conquest in 1066, French became the language of the court and the dominant literary language in England. The literature of the early Middle English period (1066-1340), although historically important due to the part it played in the evolution of modern English literature, has very little intrinsic value. It is mostly in the form of chronicles, religious and didactic poetry and romances, all highly influenced by the traditions of Norman or French literature. But the native tongue gradually pushed itself into the forefront, picking up many elements from French and by the mid-14th century, English had again re-established itself as the language of literature, culture, administration and the

law courts. It is this age (1340-1400) which is popularly known as the Age of Chaucer. In many ways, the age is one of transition from the medieval to the modern world. The age saw the development, for the first time, of a strong national consciousness. The religious world saw a serious outburst against orthodoxy and several organized attacks against the Church. The social world saw the first stirrings of revolt against the feudal system. The age also saw the first impact of Renaissance humanism and a gradual movement towards a secular world. But in certain aspects. Chaucer's England was still characteristically medieval, particularly in its notion of chivalry and in the juxtaposition of love, war, and religion. Many of these strands are wonderfully amalgamated in the first outstanding literary genius of English literature, Geoffrey Chaucer.

The Elizabethan Age

The first truly great age of English Literature was the Elizabeth Age. The Elizabethan era is the period associated with the reign of Queen Elizabeth I (1558-1603). It was an age of increasing stability in politics and religion, of an enormous expansion of both geographical and mental horizons leading to new ideas and new thinking. The Queen was a product of the Renaissance and many writers and artists thrived under the Queen's patronage during her reign. The earlier half of the Elizabethan era die not see much work of permanent importance. At length, however, there came the greatest outburst of creative energy in the whole history of English literature. The period witnessed a great variety of unlimited creativity in both verse and prose. During this golden age in English history, literature flourished like never before, especially in the field of drama. William Shakespeare and his contemporaries like Christopher Marlowe, Thomas Dekker, John Fletcher, and Francis Beaumont made Elizabethan theatre memorable.

Elizabethan Poetry: Elizabethan Poetry is characterized by a number of significant developments. There was the emergence of a courtly poetry which most often centred around the figure of the monarch; the most notable product of this form was Edmund Spenser's *The Faerie Queene*. Of greater lasting significance was the growth of the lyric form, leading to the immense popularity of a particular form of lyric poetry, the sonnet. Many of the lyrics were published in anthologies like Tottel's*Miscellany*, the Elizabethan lyric developed through imitation of Italian models. initially exhibiting a certain awkwardness, then slowly moving towards originality and mastery of the form.

The Puritan Age

The Puritan Age began with the Civil War between the Royalists and the Republicans which ended with the beheading of King Charles F in 1649, established itself firmly during the Commonwealth era of Oliver Cromwell and ended with the Restoration of Charles II to the throne of England in 1660. The Puritans were a significant group of English Protestants in the 16th and 17th centuries who opposed what they felt was the Church of England's gradual reconciliation with the Roman Catholic Church. Initially, Puritans were mainly concerned with religious, rather than political or social, matters. During that period, they expressed distinctive views on matters like clerical dress. Gradually in the late 1630s, the Puritans became a major political force in England and came to power as a result of the Civil War. They soon made themselves unpopular because of their bigotry, narrowness, austere living and stern morality. In their attempt at changing people by force, the Puritans closed the theatres and viewed dance, music, arts, and other innocent pleasures as sinful pastimes.

Metaphysical Poetry: Metaphysical poetry is a term applied to a group of poets-John Donne, George Herbert, Richard Crashaw, Andrew Marvell, Henry Vaughan being the best known among them writing in the early and mid - seventeenth century. The term goes back to John Dryden who observed that Donne "affects the metaphysics", that is, he was too much inclined towards intellectual analysis and complex arguments. In 1779 Dr Samuel Johnson first used the term "metaphysical poets" as a derogatory term for a kind of poetry that he considered over-ingenious he wrote in his "Life of Cowley", "*The metaphysical poets were men of learning and to show their learning was their whole endeavour... The most heterogeneous ideas are yoked together by violence; nature and an are ransacked for illustrations, comparisons and allusions.*" The term continues to be used but no longer with negative implications. The first decade of the 20th century saw a renewal of interest and a growing appreciation of these poets, triggered by T. S. Eliot's essay "The Metaphysical Poets". Eliot pointed out to what he referred to as their "unified sensibility", their fusion of thought and feeling. According to him, for Donne, "*every thought was an experience*". Other qualities came to be associated with metaphysical poetry-the sustained ingenious argument, the

dramatic quality, the conversational tone, and their striking imagery, often referred to as a "conceit." According to Helen Gardner, "*A conceit is a comparison whose ingenuity is more striking than its justness.*" The metaphysical conceit is drawn from a wide variety of sources and is an integral part of the argument. Helen Gardner comments, "*The poet has something to say which the conceit explicates or something to urge which the conceit helps to forward.*"

"Wit"-imaginative intelligence shown in verbal and intellectual agility-is also widely regarded as a defining characteristic. All these features marked a major shift in literary style which came to be regarded as hallmarks of the "School of Donne".

The Neo-classical Age (1660-1780)

The Neo-classical Age in English literature is also known as the Augustan Age, named after the reign of Emperor Augustus in ancient Rome, widely recognized as one of the greatest eras Roman culture. The literary arts flourished during this period with Augustus himself encouraging both Virgil and Horace. In 1660, when Charles Il returned to England from exile in France he was hailed by Dryden as the English Augustus. The King brought with him from France a great respect for classical principles and English writers consciously set out to emulate these principles which were enshrined at their best in the Augustan Age of Roman literature. As Christopher Maclachlan points out, "*The result is a period of literature dedicated to clarity, balance and the classical tradition. By the first was meant a plainness of meaning which avoided obscure wit, complicated word-play or references to facts or ideas not readily understood by the ordinary reader. By the second was meant a tone of writing which avoided extremes of emotion and a point of view which avoided extremes of opinion. By the last was meant a constant and conscious attention to classical literature of ancient Greece and Rome, as a model and source of ideas, phrases and allusions.*" Neo classicism began with Dryden in the latter half of the 17th century and was firmly established by Alexander Pope in the 18th century. Other notable writers of the Augustan Age were Jonathan Swift, Samuel Johnson and Henry Fielding.

The Age of Transition

The middle of the eighteenth century was a period of transition. The stability which English thought and society regained at the end of the seventeenth century could not, in the nature of things, be long maintained. The beginning of the Industrial Revolution towards the end of the century also produced a very different view of the value of life in urban society from that found in the earlier generation. Further, the strain of thought most clearly represented by Rousseau, the French philosopher, encouraged the notion that the conventions of civilization, far from representing the process of refinement of a crude humanity into a gracious pattern of worthwhile living, imposed intolerable restrictions on the individual personality and produced every kind of corruption and evil. As a result of all these influences, there developed in this era an interest in the old and the "uncivilized", an appreciation of simple ways of life and common humanity, a revival of interest in ballads and other folk literature and a growing importance attached to emotion and imagination over reason. There was also a shift from the view that poetry was essentially "imitation" of human nature to the view that poetry had for its major function the expression of the poet's emotion These concerns which clearly point the way to Romantic poetry are reflected in the Transitional poets like William Cowper, Oliver Goldsmith, Thomas Gray, William Blake and Robert Burns who are often referred to as pre-Romantic poets.

The Romantic Age

There was a significant shift in taste and attitude taking place. throughout Europe in the latter part of the eighteenth century which gave birth to what is generally considered the greatest era of English poetry-the Romantic Age. Several factors contributed to the development of Romantic poetry. This included a desire to give new direction to English poetry by freeing it from the shackles of Neo-classical rules and regulations, the impact of the French Revolution (1789) and the American War of Independence (1776) which emphasized the ideals of liberty and equality, and the influence of German Transcendental philosophers who suggested the supremacy of the Imagination. It was a period of massive energy - intellectual, social and artistic. Philosophically, the Romantic Movement was a reaction against the rationalism of the eighteenth century. Emotionally, it was an extreme assertion of the self. Imagination now replaced reason as the supreme faculty of the mind, the ultimate shaping or creative power,

the human equivalent to divine creative power. Greater emphasis was laid on the importance of intuition, instinct and feelings.

Romantic poetry is marked by an enlightened sympathy for the poor and oppressed, as well as a deep interest in the Hellenic and Medieval ages. Above all, Romantic poetry is associated with a "Return to Nature" not merely a veneration of Nature but also a revival of interest in the elemental simplicities of life rather than the sophisticated urban interests of neo-classical poetry. This should be seen in the context of the rapid industrialization and urbanization which spread through England in the late 18 and early 19 centuries. The term "Return to Nature" also implies a return to a spontaneous and natural mode of expression rejecting the artificial poetic diction of neo-classical poetry. Wordsworth's famous definition of poetry as "*the spontaneous overflow of powerful emotion*" represents the basic quality of Romantic poetry.

The Victorian Age

Although the ascension of Victoria to the throne of England took place in 1837, most literary historians locate the beginning of the new age in 1832, the year the Reform Bill was passed.English literature, more specifically, poetry, seemed to have entered a period of lean years in utter contrast to the poetic rapture of the Romantics.

However, the leanness of those initial years was more apparent than real. Though it was true that Shelley and Keats were dead, already there had appeared three disciples of these poets who were destined to be more widely read than their Masters. It must be remembered that Tennyson had been publishing poetry since 1827, his first poems appearing more or less simultaneously with the last works of Byron. Shelley and Keats. Fame and renown came to him only in 1842 when his collected poems appeared: he was recognized as one of England's great literary leaders. Similarly, Elizabeth Barrett had been writing since 1820, but it was not until the 1840s that her poems became popular, and Robert Browning had published his Pauline - a Shelley-inspired confessional poem-in 1833, but it was not until 1846, when he published the last of the series of Bells and Pomegranates, that the reading public began to appreciate his power and originality. Moreover, even as romanticism appeared to be passing away, a group of great prose practitioners - Dickens, Thackeray, Carlyle, and Ruskin - had started emerging, heralding the literary glory of a new age.

The Victorian Age, as can be inferred, was an age of turbulent social changes. Man was caught between two worlds-in the words of Matthew Arnold- one dead and the other powerless to be born. The new democratic, scientific and industrial forces weighed down on the times resulting in the breakdown of the existing feudal order. The wedge between science and religion was widened further by the publication of Charles Darwin's Origin of Species (1858) which challenged the very foundations of institutional religion. George London remarks:

"*In ideology, politics, and society, the Victorians created astonishing innovation and change: democracy, unionization of workers, socialism, Marxism, and other modern movements took form. In fact, this age of Darwin, Marx, and Freud appears to be not only the first that experienced modem problems but also the first that attempted modern solutions. Victorian, in other words, can be taken to mean parent of the modern and like most powerful parents, it provoked a powerful reaction against itself.*"

Modernism and Modern Poetry

The term 'modernity' in the sense of describing a response to life was first used by Charles Baudelaire (1821-1867) the French post, in his essay "The Painter of Modern Life". He described modernity as the fashionable, fleeting and contingent in art, in opposition to the eternal and immutable ("*By modernity I mean the transitory, the fugitive, the contingent which make up one half of art, the other being the eternal and the immutable*"). Critics use the term to describe a way of living and experiencing life which had arisen with the changes brought in by the ravages of industrialization and urbanization which took place on an unprecedented scale-changes which were more in the nature of a total breakdown and rebuilding. The literature of the modern period is seen as one of not just change but crisis. The expression 'modern poetry' applied to denote the poetry written during the first three decades of the twentieth century, especially the interwar period.

The term 'modernism' has now come to designate a response by artists and writers to several developments that had far-reaching consequences apart from industrialization and urban society, including war, technological change and new philosophical systems. The nineteen century, as we have seen, was characterized by a widespread disillusionment with the prevalent models of the individual and the social. Charles Darwin (1809-1882), Karl Marx

(1818-1883) and Sigmund Freud (1856-1939) initiated a transformation in the Western world by reinterpretation, radically altering the entrenched ideas of what constituted social, the individual and the natural. In the early years of the century, Einstein's theory of relativity demolished the Newtonian principles wh had been the foundation of the physical sciences for centuries.

Peter Childs remarks, "*The First World War, and the years immediately before and after it, brought about the demise of many institutions and beliefs*". The class system which had formed the bedrock of European society was violently shaken by the growth of trade unions and the rise of the Labour Party. People's beliefs in such things as King and Country, patriotism and duty "were betrayed by the carnage of war" patriarchal hegemony was challenged as women went to work. With the destruction wrought by the First World War, which saw the deployment of highly efficient death-dealing weapons (submarines, aeroplanes, for example) on a mass scale for the first time in human history resulting in high casualties, it seemed "*absurd to celebrate noble ideas like human dignity in art...to assert a belief in human progress.*"

Two important influences, both foreign to Britain, determined the course of modernist poetry-symbolism (with its Vers libre and Imagism.)

Questions for Discussion

1. Trace the development of English Literature through the ages.
2. Explain the difference between the Romantic age and Victorian age
3. Bring out the features of Modernity and Modern poetry.
4. What factors influenced the age of Transition?

LITERATURE AND SOCIETY

Literature is mirror to society and reflects the reality of the society. The true meaning of literature is the written works in different forms, such as, novels, poetry, stories, plays, fiction etc. It may also consist of texts based on information as well as imagination. The history of literature dates back to the dawn of human civilization. Society acts as a role model for its writers. Literature combines both abstract thoughts with the concrete forms presents subjects like alienation and assimilation in society but also reflects the issues such as social, political, social and historical facts. The aim of the writer is to depict the reality of the society through a piece of literature. Literature and society are dependent on each other and are two sides of a coin. If we look at the history of any society, one will find that societies have changed from time to time and same is the case with literature. Societies changed their norms, styles and rules in the same way literature changed from traditional to modern. We found literature related to contemporary issues like Child Labour, Women Empowerment, Eco-feminism, Eco-criticism, Gender Discrimination, Female Foeticide and other issues that are present in every society. Thus, we can say that literature and society are two faces of a same coin.

The literature of an age, and its social set up keeping and reacting one over the other. Literature influences the **society**; society is reflected in Literature and in this way, in all languages and at all times there has been a close interaction between the two.
Literature of any age cannot escape the influence of the social scene and therefore is found reflecting the society of the age when it is created.

The poet, the dramatist, the novelist, the essayist is all the product of their age and their-age openly and clearly gets imaged in their compositions. That cannot be helped, it so seems. Take the example of two literatures.

Literature means something that is written for refreshing and inspiring the mind. It records the thoughts and feelings of great minds. It attracts in two ways—through its matter and through its manner. The matter must be such that those who read it are interested in some

way. The manner must be such as will be pleasing to the reader and adds to his fund of knowledge.

We live in a society. That is, there are relations and interrelation between men who live in the society. We like to hear about our fellow men who live in society, their thoughts and feelings, their likes and dislikes.

Naturally, if we have the power of language to express the feelings, we are well on the way to creating literature. In other words, the subject matter of literature is society in some form or other. The poet expresses his feeling and we who read his poetry are interested and feel at one with him and ourselves. After all, society is this bond of fellowship between man and man through communication that the poet or writer seeks.

If literature expresses social sympathies, naturally it is bound to exercise some positive influence on our mind and attitude. Society reacts to literature in a living way. An inspiring poem creates general influence on society. It rouses our feelings and enthusiasm for welfare.

Shelley has called poets the unacknowledged legislators of mankind. The function of a legislator is to lay down the law, a settled course of action that men may follow. Poetry and literature generally do this in a quiet and unobtrusive way. Novels are known to have changed the direction of the human mind and set in motion movements that have altered our ways of life.

The influence of literature on society is felt directly or indirectly. Thus, Miss Stowe's "Uncle Tom's Cabin' was directly responsible for a movement against slavery in literature and life in USA of those days. The novels of Dickens had an indirect influence in creating in society a feeling for regulating and removing social wrongs, calling for necessary reforms.

Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society. It is, however, clear that if we are interested in literature, and its influence is bound to move us amply. Literature is made out of the lore of life. No doubt, the realistic artist brings to a focus the oddities and cruder aspects of life overmuch. But to know life fully, not only the bright side but also the seamy and dark side of life is to be known.

Thus, society creates literature. It may be described as the mirror of the society. But the quality and nature of the reflection depends upon the writer's attitude of mind, whether he is progressive in his outlook or reactionary.

Naturally, conservative-minded writer will stress those aspects of social life, which put the traditional ways of life in the best possible way. For example, he will set a high value on reverence for age-old ideals, respect for religion, chastity of woman and so on. On the other hand, a progressive writer will tend to show how old ideals act as restraints on the natural freedom of the human mind, cripple the free movement of man and women in an unrestricted atmosphere, set for liberating new ideals and moving society that looks forward to newer ways of life.

Questions for Discussion:

1. What is the relationship between Literature and Society? (10 Marks)
2. How do the Society and Literature reflect each other?
3. Examine Literature's influence on society.

LITERATURE AND LIFE

"*Literature always anticipates life. It does not copy it but moulds it to its purpose*. *The nineteenth century, as we know it, is largely an invention of Balzac*." – Oscar Wilde

"*Literature is a luxury; fiction is a necessity.*" - G. K. Chesterton

Literature is the expressed influence of communities and the individuals in societies. Literature spans culture, beliefs, and attributes the necessary component for corroborating how literature reflects, and portrays communities. The language from literature helps gives culture explanation of live-in different society. Literature that is defined by the culture aspect, gives details about such fascinating and affluent information or context. Certain works, and words used in literature can help the reader understand and describe the sense.

Literature is the foundation of life. It places an emphasis on many topics from human tragedies to tales of the ever-popular search for love. While it is physically written in words, these words come alive in the imagination of the mind, and its ability to comprehend the complexity or simplicity of the text. Literature enables people to see through the lenses of others, and sometimes even inanimate objects; therefore, it becomes a looking glass into the world as others view it. It is a journey that is inscribed in pages, and powered by the imagination of the reader. Ultimately, literature has provided a gateway to teach the reader about life experiences from even the saddest stories to the most joyful ones that will touch their hearts.

From a very young age, many are exposed to literature in the most stripped-down form: picture books and simple texts that are mainly for the sole purpose of teaching the alphabet

etc. Although these are not nearly as complex as an 800-page sci-fi novel, it is the first step that many take towards the literary world. Progressively, as people grow older, they explore other genres of books, ones that propel them towards curiosity of the subject, and the overall book. Reading and being given the keys to the literature world prepares individuals from an early age to discover the true importance of literature: being able to comprehend and understand situations from many perspectives.

Physically speaking, it is impossible to be someone else. It is impossible to switch bodies with another human being, and it is impossible to completely understand the complexity of their world. Literature, as an alternative, is the closest thing the world has to being able to understand another person whole-heartedly. For stance, a novel about a treacherous war, written in the perspective of a soldier, allows the reader to envision their memories, their pain, and their emotions without actually being that person. Consequently, literature can act as a time machine, enabling individuals to go into a specific time period of the story, into the mind and soul of the protagonist.

Questions for Discussion:

1) Literature is the mirror of Society. Elucidate. (10 Marks)
2) In what ways does Literature reflect life?

LITERATURE AND SCIENCE

Science and Literature are both products of one's observation and experience. Literature is engendered when a creative imagination is at work and science is engendered when a curious imagination is at work.

Literature and science are two fundamental and fundamentally different activities of human mind. Coleridge at one place has said that the opposite of prose is not poetry but verse, and the opposite of poetry is not prose but science. Literature is a way of experiencing the world which naturally finds its expression in either a kind of prose or a more fully ordered rhythm which is called verse while science is altogether another way of experiencing the world. It represents a different habit of mind. Nevertheless, we must not suppose that because these principles are opposites, therefore if we adopt one, we must exclude the other. Nor do we have any intention in our mind of suggesting that one of these things is better than the other. Human life needs both for its richness and perfection.

Science, in its older meaning, was used to define knowledge generally, the state of fact knowing. The common ground between the scientist and the artist is that they, in the same way as mystic, are engaged with experience itself; the artist is attempting to express the experience in its own terms, and the scientist is trying to see experience as a connected system. In this sense both the scientist and the artist employ imagination. The artist is freer than the scientist for he is not controlled by a system. Again, the man of science seeks truth as a remote, lonely and unknown benefactor; the poet singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion. Wordsworth said of poetry that it is the breath and finer spirit of all knowledge, the impassioned expression which is in the countenance of all science.

In science, "We murder to dissect." The word with which science deals is what we commonly call the world of fact; the world of physical actuality objectively considered. The scientist is concerned with things as they really are in themselves. For the scientist it is of primary

consequence that the real and objective world should correspond to his theory. Science, therefore, aims to afford a systematic and rational explanation of things, an explanation which shall include their nature, genesis and history in terms of cause, effect and physical law.

But in our daily practice we are interested, not with things as they are in themselves, but with the aspect which they make to our emotional natures. The poet as the artist is concerned with value and is indifferent to fact. It does not the least matter to the poetic excellence of the Iliad whether there was a Trojan war. "Poetry", says Leigh Hunt," begins where matter of fact or of science ceases to be merely such, and to exhibit a further truth, the connection it has with the world of emotion and its power to produce imaginative pleasure." To the botanist, the lily is "HexandriaMonogynia" or some other jaw-breaking bombast of the kind; to the poet it is the 'lady of the garden' or 'the plant flower of light'. The region of the scientist is one entirely unpeeled by dreams, hopes, longings, ideals, impulses, instinct and other constituents of the human mind. We do not question the vast utility of science, but we may still be pardoned for repeating what Tennyson speaks in *Locksley Hall*:

Science grows and beauty dwindles.
Roofs of slated hideousness
Art and Grace are less and less.

The relationship of the artist and the scientist has not been a simple one. For, in certain periods the write has welcomed the new development of science, while at others he has turned on them with a conscious though sometimes, unreasoning hostility.

Questions for Discussion:

1. How different is the function of Literature from Science? (10 Marks)
2. Discuss the poets' views on poetry in comparison to science.
3. Debate on the different approaches of a poet and a scientist to explore truth.

UNITII
LITERARY FORMS

CHAPTER 2

POETRY

Introduction

The Greek verb *poiéo* meaning '**I make or create**', gave rise to three words: *poiets* meaning **'the one who creates'**, *poíesis* meaning **'the act of creation'** and *poíema* meaning **'the thing created'**. From these we get three English words: **poet** (the creator), **poesy** (the creation) and **poem** (the created). A poet is therefore one who creates and poetry is what the poet creates.

It conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. A Poem can be structured, with rhyming lines and meter, the rhythm and emphasis of a line based on syllabic beats. Modern poetries are also written in freeform, which follows no formal structure. Forms of poetry range from Nursery Rhymes to Epics.

Poetry is probably the oldest form of literature, and which predates the origin of writing itself. The oldest written manuscripts we have are poems, mostly epic poems telling the stories of ancient mythology. Examples include the Epic of Gilgamesh and the Vedas (sacred texts of Hinduism). Poetry and language are also fashionably thought to have belonged to ritual in early agricultural societies; and poetry in particular, it has been claimed, arose at first in the form of magical spells recited to ensure a good harvest. Poems frequently rely for their effect on imagery, word association, and the musical qualities of the language used.

According to Shelly, *"A poem is the very image of life expressed in its eternal truth . . . the creation of actions according to the unchangeable forms of human nature, as existing in the mind of the Creator."* The task of poets is to interpret and present the poem; Shelley's metaphor here explicates: *"Poetry is a mirror which makes beautiful that which is distorted."*

Some of the famous poetic forms are

- Lyric
- Sonnet
- Ballad
- Ode
- Elegy
- Epic
- Mock-Epic
- Dramatic monologue
- Haiku
- Limerick
- Villanelle

Lyric Poetry:

The word lyric is derived from the Greek word '***Lyrikos***'. Lyric poetry refers to a short poem, with song-like`12 qualities, that expresses the speaker's personal emotions and feelings. The poet uses rhyme, meter, or other literary devices to create a song-like quality. Lyric poetry originated in ancient Greek literature and was originally intended to be set to music, accompanied by a musical instrument called a lyre, which resembles a small harp and sung during different festivities. It is a category of poetry, encompassing many different subgenres, styles, cultures, and eras of time.

The mood expressed is mostly about the extremes in life, mostly love or death or some other intense emotional experience. Nearly any experience or phenomenon can be explored in the emotional, personal lyric mode, from war and patriotism to love and art. Lyric poems can follow any metrical pattern, be it iambic, trochaic, or pyrrhic.

Example of Lyric Poem: Aedh Wishes for the Cloths of Heaven - W. B. Yeats*

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

Poems are for reference only

Sonnet:

The sonnet is unique among poetic forms in literature and has retained its appeal for major poets for five centuries. The form may have originated in the 13th century among the Sicilian school of court poets, who were influenced by the love poetry of Provençal troubadours. From there it spread to Tuscany, where it reached its highest expression in the 14th century in the poems of Petrarch. His Canzoniere—a sequence of poems including 317 sonnets, addressed to his idealized beloved, Laura—established and perfected the Petrarchan (or Italian) sonnet, which remains one of the two principal sonnet forms, as well as the one most widely used. The other major form is the English (or Shakespearean) sonnet.

The Petrarchan sonnet is divided into two stanzas, the octave (the first eight lines) followed by the sestet (the final six lines). The tightly woven rhyme scheme, abba, abba, cdecde or cdcdcd, is suited for the rhyme-rich Italian language.

Sir Thomas Wyatt introduced the Petrarchan sonnet to England in the early sixteenth century. His famed translations of Petrarch's sonnets, as well as his own sonnets, drew fast attention to the form. However, the second major type of sonnet, the Shakespearean, or English sonnet, follows a different set of rules. Here, three quatrains and a couplet follow the rhyme scheme: abab, cdcd, efef, gg. Shakespeare has written 154 sonnets.

The Spenserian sonnet, invented by sixteenth century English poet Edmund Spenser, cribs its structure from the Shakespearean—three quatrains and a couplet—but employs a series of "couplet links" between quatrains, as revealed in the rhyme scheme: abab, bcbc, cdcd, ee. Spenser has written 89 sonnets in his collection Amoretti.

Example of Petrarchan form: How Soon Hath Time – John Milton*

How soon hath Time, the subtle thief of youth,
  Stol'n on his wing my three-and-twentieth year!
  My hasting days fly on with full career,
   But my late spring no bud or blossom shew'th.
Perhaps my semblance might deceive the truth
  That I to manhood am arriv'd so near;
  And inward ripeness doth much less appear,
  That some more timely-happy spirits endu'th.
Yet be it less or more, or soon or slow,
  It shall be still in strictest measure ev'n
  To that same lot, however mean or high,
Toward which Time leads me, and the will of Heav'n:
  All is, if I have grace to use it so
  As ever in my great Task-Master's eye.

Example of Shakespearean Sonnet: Sonnet 65*

Since brass, nor stone, nor earth, nor boundless sea
But sad mortality o'er-sways their power,
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's honey breath hold out
Against the wrackful siege of batt'ring days,
When rocks impregnable are not so stout,
Nor gates of steel so strong, but time decays?
O fearful meditation! where, alack,
Shall time's best jewel from time's chest lie hid?
Or what strong hand can hold his swift foot back?

Or who his spoil of beauty can forbid?
  O, none, unless this miracle have might,
  That in black ink my love may still shine bright.

Poems are for reference only

Ballads:

Centuries-old in practice, the composition of ballads began in the European folk tradition, in many cases accompanied by musical instruments. Ballads were not originally transcribed, but rather preserved orally for generations, passed along through recitation.

Ballad by definition is a type of poem that tells a story and was traditionally set to music. Their subject matter dealt with religious themes, love, tragedy, domestic crimes, and sometimes even political propaganda. English language ballads are typically composed of four-line stanzas that follow an ABCB rhyme scheme.

There are so many different types of ballad that giving one strict definition to fit all the variations would not be possible. The simplest way to define a ballad is a song or poem that tells a story and has a bouncy rhythm and rhyme scheme.

Ballads can be broadly classified into Folk ballad, Lyrical ballad and Modern Ballad

Folk Ballad: "Barbara Allen" – An Extract*

'Twas in the merry month of May
When green buds all were swellin'
Sweet William on his death bed lay
For love of Barbara Allen

He sent his servant to the town
To the place where she was dwellin'
Saying, "You must come to my master, dear
If your name be Barbara Allen"

Lyrical Ballad: We are Seven – William Wordsworth – An Extract*

A simple child, dear brother Jim,
That lightly draws its breath,
And feels its life in every limb,
What should it know of death?

I met a little cottage girl,
She was eight years old, she said;
Her hair was thick with many a curl
That cluster'd round her head.

She had a rustic, woodland air,
And she was wildly clad;
Her eyes were fair, and very fair,
—Her beauty made me glad.

Modern Ballad: Annabel Lee – Edgar Allan Poe – An Extract*

It was many and many a year ago,
    In a kingdom by the sea,
That a maiden there lived whom you may know
    By the name of Annabel Lee;
And this maiden she lived with no other thought
    Than to love and be loved by me.

I was a child and she was a child,
    In this kingdom by the sea,
But we loved with a love that was more than love—
    I and my Annabel Lee—
With a love that the wingèd seraphs of Heaven
    Coveted her and me.

***Poems are for reference only**

Ode:

An ode is a formal, often ceremonious lyric poem that addresses and often celebrates a person, place, thing, or idea. The Greek word ōdē, which has been accepted in most modern European languages, means a choric song, usually accompanied by a dance. The ceremonious ode, is performed on an occasion of public or private dignity in which personal emotion and general meditation are united.
There are three types of odes: the **Pindaric**, **Horatian**, and **Irregular**.

1. The Pindaric Ode -
The Pindaric ode is named for the ancient Greek poet Pindar, who is credited with innovating this choral ode form. Pindaric odes were performed with a chorus and dancers, and often composed to celebrate athletic victories. A Pindaric ode consists of a strophe, an antistrophe

that is melodically harmonious, and an epode. Pindaric poems are also characterized by irregular line lengths and rhyme schemes.

Example of Pindaric Ode: "Ode on Intimations of Immortality from Recollections of Early Childhood" - William Wordsworth*

There was a time when meadow, grove, and stream,
        The earth, and every common sight
                To me did seem
          Apparelled in celestial light,
        The glory and the freshness of a dream.
        It is not now as it hath been of yore;—
            Turn wheresoe'er I may,
             By night or day,
The things which I have seen I now can see no more.

2. Horatian Ode -

The Horatian ode, named after the Roman poet Horace, is generally more tranquil and contemplative than the Pindaric ode. It is less formal, less ceremonious, and better suited to quiet reading than theatrical production. The Horatian ode consists of two- or four-line stanzas that share the same meter, rhyme scheme, and length.

Example of Horatian Ode: Ode to a Nightingale – John Keats – An Extract*

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thine happiness,
That thou, light-winged Dryad of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

3. Irregular Ode -

Irregular odes follow neither the Pindaric form nor the Horatian form. Irregular odes typically include rhyme, as well as irregular verse structure and stanza patterns.

Example of Irregular Ode: America – Robert Creeley*

America, you ode for reality!
Give back the people you took.
Let the sun shine again
on the four corners of the world

you thought of first but do not
own, or keep like a convenience.
People are your own word, you
invented that locus and term.
Here, you said and say, is
where we are. Give back
what we are, these people you made,
us, and nowhere but you to be.

Poems are for reference only

Elegy:

The elegy is a form of poetry in which the poet or speaker expresses grief, sadness, or loss. The word elegy is derived from the Greek word élegos, meaning "funeral lament." It is a meditative lyric poem lamenting the death of a public personage, a friend or a loved one. Though some classical elegies were laments, many others were love poems. A distinct kind of elegy is the pastoral elegy, which borrows the classical convention of representing its subject as an idealized shepherd in an idealized ,lopastoral background and follows a rather formal pattern. It begins with an expression of grief and an invocation to the Muse to aid the poet in expressing his suffering. It usually contains a funeral procession, a description of sympathetic mourning throughout nature, and musings on the unkindness of death. It ends with acceptance, often a very affirmative justification, of nature's law.

The elements of a traditional elegy mirror three stages of loss. First, there is a lament, where the speaker expresses grief and sorrow, then praise and admiration of the idealized dead, and finally consolation and solace.

Many modern elegies have been written not out of a sense of personal grief, but rather a broad feeling of loss and metaphysical sadness.

Example of Elegy: In Memory of WB Yeats – WH Auden – An Extract*

He disappeared in the dead of winter
The brooks were frozen, the airports almost deserted
And snow disfigured the public statues
The mercury sank in the mouth of the dying day
Oh, all the instruments agree
The day of his death was a dark cold day
Far from his illness
The wolves ran on through the evergreen forests
The peasant river was untempted by the fashionable quays
By mourning tongues

The death of the poet was kept from his poems

Poems are for reference only

Epic:

An epic is a long narrative poem recounting heroic deeds both orally and in written form. The prime examples of the oral epic are the Mahabharatha, Homer's Iliad and Odyssey, Virgil's Aeneid, John Milton's Paradise Lost and Edmund Spenser's Faerie Queene.

An epic may deal with various subjects as myths, heroic legends, histories, edifying religious tales, animal stories, or philosophical or moral theories. Epic poetry has been and continues to be used by people all over the world to transmit their traditions from one generation to another, without the aid of written language. Other characteristics of epics include formal style, brave heroes, supernatural elements, journeys, third-person narrator and length.

Example of Epic Poetry - Paradise Lost (lines 240 to 270) - John Milton

Stygian flood
As Gods, and by thir own recover'd strength, [240]
Not by the sufferance of supernal Power.
Is this the Region, this the Soil, the Clime,
Said then the lost Arch-Angel, this the seat
That we must change for Heav'n, this mournful gloom
For that celestial light? Be it so, since he [245]
Who now is Sovran can dispose and bid
What shall be right: fardest from him is best
Whom reason hath equald, force hath made supream
Above his equals. Farewel happy Fields
Where Joy for ever dwells: Hail horrours, hail [250]
Infernal world, and thou profoundest Hell
Receive thy new Possessor: One who brings
A mind not to be chang'd by Place or Time.
The mind is its own place, and in it self
Can make a Heav'n of Hell, a Hell of Heav'n. [255]
What matter where, if I be still the same,
And what I should be, all but less then he
Whom Thunder hath made greater? Here at least
We shall be free; th' Almighty hath not built
Here for his envy, will not drive us hence: [260]
Here we may reign secure, and in my choyce
To reign is worth ambition though in Hell:

Better to reign in Hell, then serve in Heav'n.
But wherefore let we then our faithful friends,
Th' associates and copartners of our loss [265]
Lye thus astonisht on th' oblivious Pool,
And call them not to share with us their part
In this unhappy Mansion, or once more
With rallied Arms to try what may be yet
Regaind in Heav'n, or what more lost in Hell? [270]

Poems are for reference only

Mock-Epic:

Mock-epic also called mock-heroic, is a form of satire that adapts the elevated heroic style of the classical epic poem to a trivial subject. The tradition originated in classical times with an anonymous burlesque of Homer.

Mock epic is the imitation of epic but in such a manner that creates humour. Most mock epics begin with an innovation of the Muse (a poetic tradition beginning with Homer) and include other tropes such as supernatural interference in the plot, prolonged battle sequences, lengthy speeches, and formal or highly verbose diction—all of which commonly appear in traditional epic. But the main purpose of the mock-epic is to poke fun at the tendency of nobility to make trivial matters serious by writing about the people and events in intentionally flowery, overblown language that becomes humorous when simplified.

Poets like Lord Byron and Alexander Pope used the epic for comic effect in Don Juan and The Rape of the Lock which became popular mock-epics.

Example of Mock-Epic: Rape of the Lock – Alexander Pope – An extract*

What dire offence from am'rous causes springs,
What mighty contests rise from trivial things,
I sing—This verse to Caryl, Muse! is due:
This, ev'n Belinda may vouchsafe to view:
Slight is the subject, but not so the praise,
If she inspire, and he approve my lays.
        Say what strange motive, Goddess! could compel
A well-bred lord t' assault a gentle belle?
O say what stranger cause, yet unexplor'd,
Could make a gentle belle reject a lord?

In tasks so bold, can little men engage,
And in soft bosoms dwells such mighty rage?

Poems are for reference only

Dramatic Monologue:

Dramatic monologue is a poem written in the form of a speech of an individual character; it compresses into a single vivid scene, a narrative sense of the speaker's history and psychological insight into his character. Although dramatic monologues also occur in theatre and prose, the term most frequently refers to a poetic form where the poet creates a character who speaks without interruption, to an implied or explicit audience, often not intended to be the reader.

It can be broadly classified as

- Romantic Monologue
- Philosophical and Psychological Monologue
- Conversational Monologue

Example of Dramatic Monologue: Porphyria's Lover – Robert Browning – An Extract*

The rain set early in to-night,
  The sullen wind was soon awake,
It tore the elm-tops down for spite,
  And did its worst to vex the lake:
  I listened with heart fit to break.
When glided in Porphyria; straight
  She shut the cold out and the storm,
And kneeled and made the cheerless grate
  Blaze up, and all the cottage warm;
  Which done, she rose, and from her form
Withdrew the dripping cloak and shawl,
  And laid her soiled gloves by, untied
Her hat and let the damp hair fall,
  And, last, she sat down by my side
  And called me.

Poems are for reference only

Example of Psychological Monologue: "Lady Lazarus" - Sylvia Plath – An Extract

 I have done it again.
One year in every ten
I manage it—
A sort of walking miracle, my skin
Bright as a Nazi lampshade
My right foot
A paperweight,
My face a featureless, fine
Jew linen.

*Poems are for reference only

Example of Romantic Monologue: The Love Song of J. Alfred Prufrock - T. S. Eliot

 "Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question …
Oh, do not ask, "What is it?"
Let us go and make our visit."

*Poems are for reference only

PROSE

Introduction

The word 'prose' is taken from the Latin '*prosus*' which means 'direct' or 'straight'. Prose is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse. Prose is a kind of writing that is structured in a grammatical way, with words and phrases that build sentences and paragraphs. Prose is the most common and popular form of writing in fiction and non-fiction works. Fiction and non-fiction works can be further classified into autobiography, biography, essay, short story, novel, nonfiction, blog, email etc.

Autobiography:

The word 'autobiography' is derived from three Greek words *'autos'* (self), *'bios'* (life) and *'logy'* (writing). The expression of the self, the account of one's life is Autobiography. The coining of the term 'autobiography' has been attributed to the nineteenth century British poet Robert Southey, who used it when he was describing the work of a Portuguese poet, Francisco Vieura.

An Autobiography is a work chronicling a person's life, where the narrator and subject happen to be the same person. Autobiographies delineate not only about the individual but also present to its readers the socio-cultural, political and economic situation of the place and age in which the individual is/was in. Autobiography as a form of writing is not new and has been in existence since antiquity. 'The Confessions of Saint Augustine', written in the 4th century is considered to be one of the first pieces belonging to this genre of writing.Autobiography as a literary form originated in Europe in the 15th century during Renaissance. Renaissance, is a period marked by new interest in human personality and scientific inquiry was an ideal setting for the development of this new style of writing.*The Book of Margery Kempe* dated between 1436 and 1438 is said to be the first autobiography in English.

The 17th and 18th century saw a marked growth in the production of diaries, memoirs and autobiographies. 19th and 20th century witnessed an outpouring of autobiographies of eminent people from different walks of life.Autobiography gained popularity in the 20th century. This is an age marked by individuality, debunking of myths and social hierarchies like patriarchy, colour/class/caste and therefore a number of autobiographies were written by the subalterns.

Examples:

Adolf Hitler's *Mein Kampf,* Andre Agassi's *Open: An Autobiography,* Mahatma Gandhi *The Story of My Experiments with Truth,* Nelson Mandela *A Long Walk to Freedom,* Nirad C.

Chaudhuri *The Autobiography of an Unknown Indian,:*Maya Angelou's *I Know Why the Caged Bird Sings*

Biography:

An account of a person's life or literature which consists of the histories of individuals. John Dryden defined biography as *"the history of particular men's lives."* It is a relatively full account of a particular person's life, trying to bring forth character, temperament, and milieu, including the subject's activities and experiences.

The origin of biographies can be traced to ancient Greeks and Romans, who produced short, formal accounts of lives of individuals. Plutarch wrote*Bioiparallëloi*(*Parallel Lives*), a collection of biographies of famous Greek and Roman soldiers, legislators, orators, and statesmen. Sir Thomas North translated *Bioiparallëloi* into English in 1579, and titled it as, *Lives of the Noble Grecians and Romans*. This work was the source of William Shakespeare's Roman history plays and also influenced his conception of the tragic hero. In Ancient Greece and Rome biography was considered a branch of historical writing.

Medieval writers chronicled the deeds of kings and also wrote hagiographies(the lives of saints), which was the chief medieval form of biography.The art of biography developed steadily until the sixteenth century and at the end of the eighteenth century, Dr Johnson's *Lives of the Poets* (1781) and Boswell's *The Life of Samuel Johnson* (1791) established the genre as a significant literary activity.

In England, detailed secular biographies appeared in the seventeenth century, one the most distinguished works being Izaak Walton's *Lives* (including short biographies of the poets John Donne and George Herbert), written between 1640-78. Eighteenth century was the age of the emergence of the full-scale biography, and also of the theory of biography as a special literary genre.

In a biography a person researches, documents and interprets about another person's life. The researcher/ biographer is an external person, whereas in an autobiography the subject, narrator and writer are all in one individual. A biography can be written when a person is alive or even after the death of an individual. Different biographies of an individual with different interpretations can appear over many centuries, for example biography of Veer Savarkar (28 May 1883-26 February 1966) was written as recently as 2019, a good 53 years after his death.

A biographer documents information about a person whom she/ he is writing about from different sources- interviews, bytes from family members, archives, historical documents, letters, journals, articles in newspapers and magazines and at times also from the biographers'

memory, if he or she was a friend or an acquaintance example PupulJayakar, one of Indira Gandhi's biographers was Indira Gandhi's friend too.

During the last two centuries both scholarly and popular biographies have become popular.

Essay:

The word Essay is derived from the French word *'essayer'*, which means "to attempt." An essay is a short prose discussion of any subject, written to express a point of view, to discuss a topic or to present an experience. The essay is usually aimed at a general audience.English essayist, Aldous Huxley defines essays as, *"a literary device for saying almost everything about almost anything."*Dr. Johnson defined it *as "a loose sally of the mind, an irregular, undigested piece, not a regular and orderly performance".*

The origin of the essay has been attributed to the Roman writers Cicero and Seneca. In 1571 French writer Montaigne gave this form its name, and established many of its conventions. He called his short, philosophical writings which were the products of moments by the French word *assai*, which means 'attempt'.

The essay has its roots in the prose-writings of the Elizabethan period, particularly in the works of Lodge, Lyly, Greene, Sir Philip Sidney etc. Francis Bacon is credited to be the first English essayist and his essays are modelled on Montaigne's. He used the term essays to talk about his short compositions on specific subjects. Abraham Cowley is considered to be the first conscious essayist in English literature and is called, "the Father of the English Essay".

During the Restoration period Dryden and Temple cast their criticisms of poetry and observations of life in the form of delightful essays (Dryden's Essays on 'Dramatic Poesie', Temple's 'Essays on Poetry'). The Eighteenth century, saw the rise of the periodicals and the essay fully established itself as a popular literary form. Defoe, the precursor of the golden age of prose, gave the essay a strain of irony and a simple, clear and realistic style. Addison and Steele, in their periodicals 'The Tatler' and 'The Spectator' wrote essays with a frankly didactic purpose, namely to reform contemporary manners and morals. They brought philosophy to the coffee-table. The nineteenth century saw the growth of two kinds of essays: essays which were primarily literary reviews and personal essays. The prose essay is a flexible and a lively form in the modern age. The study of literature as a university subject has led to poets and critics publishing collections of critical essays. Essays are on an infinite variety of subjects.

Examples:

Francis Bacon's 'Of Parents and Children', Joseph Addison's 'Silence', Eliot's 'Tradition and Individual Talent', R L Stevenson's 'An Apology of Idlers'.

Novel:

The word comes from the Italian *novella,* 'a piece of news, tale which was applied to the collections of short tales like Boccaccio'; *Decameron* (c. 1348-51) which were popular in the fourteenth century. The novel forms the third in the trio of major genres with poetry and drama. A novel is a long fiction almost always concentrating on character and incident, and usually containing a plot.

Novels are long prose fictions, and they include Plot (tragic, comic), dealing with different styles and manners (from the satiric to the rhapsodic) and showing a capacity to cover every imaginable subject matter from all points of view. They range from the popular thrillerto the most mysterious literary ploys. The novel has emerged as one of the major modern literary forms because of its capacity to absorb other literary styles, its freedom to develop in any direction and its flexibility.

Don Quixote (1605,1615) by Spanish writer Cervantes is perhaps the single most significant early novel: it follows the adventure of a genial but mad knight who imagines himself in the world of chivalric ideals and adventure and continually conflicts with reality. The novel came into popular awareness towards the end of the 1700s, when the growing middle class had more leisure time to read and money to buy books.The19th century saw the burgeoning of the novel all over Europe. In Britain Sir Walter Scott, Jane Austen, Emily and Charlotte Bronte, George Eliot, Thackeray, Dickens and Trollope are only a few of the novelists of major significance writing in the middle of the nineteenth century. The Publication of novels bit by bit in periodicals brought them to a mass market which thrilled at the suspense of waiting for the next episode. Many of the popular writers were women.

The 19th century was dominated by writers like Thomas Hardy and Henry James, who shaped the novel to include new techniques and subject matter. The twentieth century saw a few novelists writing in the nineteenth-century realist tradition, while some writers adapted the novel to express the ideas of modernism. Joyce's *Ulysses* (1922) is written in a variety of literary styles, among them being the 'Stream Of Consciousness' technique, which was used by several other experimental writers in the early twentieth century, including Virginia Woolf.

Examples:

Defoe's *Robinson Crusoe* and *Moll Flanders*, Jane Austen's *Sense and Sensibility* and *Pride and Prejudice*, Charlotte Bronte's *Jane Eyre*, Emily Bronte's *Wuthering Heights* (1847), Herman Melville's *Moby Dick*, Mark Twain's *Adventures of Huckleberry Finn* (1884), F. Scott Fitzgerald's *The Great Gatsby*.

Novella:

A novella is a piece of fiction that is shorter than a full-length novel but longer than a short story. Novellas generally offer a quick compelling story with a singular point of view. This genre of writing influenced the development of the short story and the novel throughout Europe. The origin of the Novella can be traced to Italy during the Middle Ages, the novella was based on local events that were humorous, political, or romantic in nature; the individual tales often were gathered into collections along with anecdotes, and legends.Geoffrey Chaucer introduced the novella to England with The Canterbury Tales.

Novellas incorporate many narrative and structural elements of novel-length stories, but they often focus on a single point of view. There is no page count or set number of words for the constitution of a novella, but they usually have a word count between 30,000 and 60,000 words.

Features of a Novella:
- Explores a single, fascinating central conflict.
- Due to its length, has less time to explore subplots and tends to focus on the main plot.
- Has one main character and a handful of secondary characters.
- Usually moves at a quick pace, usually maintain unity of time and place.

Examples:

George Orwell's "Animal Farm", Joseph Conrad's "Heart of Darkness", Hermann Hesse's "Siddhartha" Ernest Hemingway's "The Old Man and the Sea"
H.G. Wells' "The Time Machine" Robert Louis Stevenson's "The Strange Case of Dr. Jekyll and Mr. Hyde"

Short Story:

A short story is a brief work of prose fiction, and the narrative techniques, components and types are similar to the aspects of a novel. The short story had always existed as an informal oral tradition. The short story emerged as a form in its own right in the nineteenth century, though many earlier forms, such as the fable, fabliau and folktale are its precursors. Mass middle-class literacy, popularity of magazines and periodicals paved the way for the

emergence and market of this genre of writing. A short story has a few unique characteristics: concentration on few characters, often one single character, lack of a complicated plot and elaborate description, quick ending, economical usage of words, dense writing, usually organized so as to focus on the exposition of a single incident or character. Most of these qualities are simple consequences of the one defining factor of the short story, that it should be short.

The American Edgar Allan Poe is often designated as the originator of the modern short story. Most novelists from the mid-nineteenth century onwards have written some short stories. Some writers who can be credited for popularizing the form are: Chekhov, O. Henry, Ernest Hemingway, Washington Irving, Hawthorne, Sir Walter Scott, Mary Shelley, E. T. A. Hoffmann, Balzac, Gogol, Pushkin, and Turgenev. Almost all the major novelists in all the European languages have also written notable short stories.

Examples:

O. Henry's "The Gift of the Magi", W. W. Jacobs's "The Monkey's Paw", Franz Kafka's "The Metamorphosis", Oscar Wilde's "The Happy Prince", Washington Irving's "Rip Van Winkle".

Questions for Discussion:
I. Define the following in a sentence or two:
   a) Autobiography b) Short Story c) Essay d) Biography

II. State the differences between the following:
a) Autobiography and Biography
b) Novella and Novel

III. Give two examples for the following:
a) Autobiography
b) Biography
c) Novel
d) Novella
e) Short story
f) Essay

DRAMA

Introduction

Drama as a genre combines the **literary art of storytelling** (and often poetry) with live performance in a shared space. As a form of ritual as well as entertainment, drama has served to unite communities and challenge social norms, to delight and disturb its audiences.

Comedy:

The term 'comedy' is customarily applied only to plays for the stage or to motion pictures though the comic form at times also occurs in prose fiction and narrative poetry. In the most common literary application, a comedy is a work in which the materials are selected and managed primarily in order to interest, involve and amuse: the characters and their discomfitures engage the reader's pleasurable attention rather than one's profound concern, the reader is made to feel confident that no great disaster will occur and usually the action turns out happily for the chief characters. As a form of drama, it is intended to amuse and ends happily. Comedy differs from farce and burlesque by having has a more sustained plot, more weighty and subtle dialogue, more natural characters and less boisterous behaviour. Since comedy strives to amuse, both wit and humor are utilized. The range of appeal is wide, varying from the crude effects of low comedy to the subtle and idealistic reactions.

Within the very broad spectrum of dramatic comedy, the following types are frequently distinguished

1. *Romantic Comedy:* It was developed on the model of contemporary prose romances such as Thomas Lodge's Rosalynde (1950), the source of Shakespeare's As You Like It (1599). Such comedy represents a love affair, the course of this love does not run smooth, yet overcomes all difficulties to end in a happy union as in Shakespeare's A Midsummer Night's Dream.

2. *Satiric Comedy:* ridicules political policies or philosophical doctrines or else attacks deviations from the social order by making ridiculous the violators of its standards of morals and manners. The early master of satiric comedy was the Greek Aristophanes c. 450-c.385 B.C, whose plays mocked political, philosophical and literary matters of his age. Shakespeare's contemporary, Ben Johnson wrote satiric or 'corrective comedy'. Two of his well-known works of satiric comedy are Volpone and The Alchemist.

3. ***The Comedy of Manners:*** originated on the New Comedy of the Greek Menander, c 342-292 B.C, and was developed by the Roman dramatists Plautus and Terence in the third and second centuries B.C. Their plays dealt with the vicissitudes of young lovers and included what became the stock characters of much later comedy, such as the clever servant, old and stodgy parents and the wealthy rival. The English comedy of manners was exemplified by Shakespeare's in Love Labour's Lost and Much Ado About Nothing.

The following are a list of some well-known examples of Shakespearean comedies:

All's Well That Ends Well, As You Like It, The Comedy of Errors, Measure for Measure, The Merchant of Venice, The Merry Wives of Windsor, A Midsummer Night's Dream, The Taming of the Shrew, The Two Gentlemen of Verona and The Winter's Tale.

Tragic Comedy:

It is a play that has a plot suitable to tragedy but which ends happily like a comedy. The action, serious in theme and subject matter seems to lead to a tragic catastrophe. However, an unexpected turn of events brings about a happy denouement. In English dramatic history, tragicomedy usually designates the particular kind of play developed by Beaumont and Fletcher about 1610. Their work Philaster is a typical example. Characteristics of tragicomedy include: an improbable plot, love as the central interest, rapid action, contrast of deep villainy and exalted virtue, the rescue of the hero and the heroine in the nick of time, a penitent villain, the disguises, surprises, jealousy, treachery and intrigue. Some of Shakespeare's tragic comedies are Cymbeline and The Winter's Tal. Fletcher's The Faithful Shepherdess is a pastoral tragicomedy. Other seventeenth-century tragicomedies are Massinger's The Prisoner, Davenant's Fair Favourite, Shadwell's Royal Shepherdess and Dryden's Secret Love and Love Triumphant.

Tragedy:

The term 'tragedy' is broadly applied to literary and especially to dramatic representations of serious and important actions which eventuate in a disastrous conclusion for the protagonist or chief character. Aristotle defined tragedy as 'the imitation of an action that is serious, has magnitude and is complete in itself', in the medium of poetic language and in the manner of dramatic rather than of narrative presentation which incorporates 'incidents arousing pity and fear, wherewith to accomplish the catharsis of such emotion'. Aristotle's catharsis in Greek signifies 'purgation' or 'purification'. Aristotle sets out to account for the undeniable, though remarkable fact that many tragic representations of suffering and defeat leave an audience feeling not depressed but relieved. Secondly, Aristotle uses this distinctive effect with the reader in mind to bring about 'the pleasure of pity and fear'. Aristotle was of the view that a tragic hero will most effectively evoke both our pity and terror if he is neither thoroughly good nor thoroughly evil but a mixture of both and also that the tragic effect will be stronger

if the hero is 'better than we are' in the sense that he is of higher than ordinary moral worth. Such a man is exhibited as suffering a change in fortune from happiness to misery because of a mistaken act or he is led by his hamartia-his 'error of judgement' or as it is often thought less literally translated his tragic flaw. One common form of hamartia in Greek tragedies was hubris, that pride or overweening self -confidence which leads a protagonist to disregard a divine warning or to violate an important moral law. The tragic hero moves the audience to pity because he is not an evil person but his misfortune is greater than he deserves but he moves us also to fear because we recognize similar possibilities of error in our own lesser and fallible selves. The structure and incidents of the play evoke 'tragic pity and fear', one in which the events develop through complication to a catastrophe in which there occurs often by an anagnorisis 'recognition of error' or discovery of facts hitherto unknown to the protagonist, a sudden peripeteia or reversal in his fortune from happiness to disaster.

There are different kinds of Tragedies-

1.*Medieval tragedy:* are stories of a person of high status who whether deservedly or not is brought from prosperity to wretchedness by an unpredictable turn of the wheel of fortune. The short narratives in 'The Monk's Tale' of the Canterbury Tales (late fourteenth century) are in Chaucer's own terms 'tragedies' of this kind. The Elizabethan era was the beginning and the pinnacle of dramatic tragedy in England. The tragedies of this period owed much to the native religious drama, the miracle and morality plays which had developed independently of classical influence but with a crucial contribution from the Roman writer Seneca (first century) whose drama got to be widely known earlier than those of the Greek tragedians.

2.*Senecan tragedy:* was written to be recited rather than acted but to English playwrights who thought that these tragedies had been intended for the stage, they provided the model for an organized five act play with a complex plot and an elaborately formal style of dialogue. Senecan drama in the Elizabethan Age had two main lines of development. One of these consisted of academic tragedies written in close imitation of the Senecan model including the use of a chorus and usually constructed according to the rules of the three unities of time, place and action. Some of the early playwrights of this form of tragedy are the plays of Thomas Sackville and Thomas Norton.

3.*Revenge Tragedy or the Tragedy of Blood:* This type of play derived from materials of murder, revenge, ghosts, mutilations and carnage but while Senecan Tragedy had relegated such matters to long reports of offstage actions by messengers, the Elizabethan writers usually represented them on stage to satisfy the appetite of the contemporary audience for violence and horror. Thomas Kyd's The Spanish Tragedy (1586) established this popular form; its subject is a murder and the quest for revenge and it includes a ghost, insanity, suicide, a play- within- a- play, sensational incidents and a gruesomely bloody ending. Two other popular plays that fall into this category are Christopher Marlowe's The Jew of Malta (c. 1592) and Shakespeare's Titus Andronicus (c.1590) and from this lively but unlikely prototype came one of the

greatest of tragedies, Hamlet as well as John Webster's fine horror plays of 1612-13, The Duchess of Malfi and The White Devil.

4.***Bourgeois or domestic tragedy:*** Until the close of the seventeenth century almost all tragedies were written in verse and has as protagonists' men of high rank whose fate affected the fortunes of a state. A few minor Elizabethan tragedies such as A Yorkshire Tragedy had as the chief character a man of the lower class but it remained for eighteenth century writers to popularize the bourgeois or domestic tragedy which was written in prose and presented a protagonist from the middle and lower social ranks who suffers commonplace or domestic disaster. George Lillo's The London Merchant or The History of George Barnwell (1731) are examples of this form of tragedy.

Since that time most successful tragedies have been in prose and represent middle-class or occasionally even working class, heroes and heroines. The great and highly influential Norwegian playwright Henrik Ibsen wrote in the latter nineteenth century tragedies in prose many of which (such as A Doll's House, Ghosts, An Enemy of the People) revolve around an issue of general, social or political significance. Tragedy since World War I has also been innovative in other ways including experimentation with new versions of ancient types. Eugene O' Neill's Mourning Becomes Electra (1931) is an adaptation of Aeschylus's Oresteia with the locale shifted from Greece to New England. T. S Eliot's Murder in the Cathedral (1935) is a tragic drama which like Greek tragedy is written in verse and has a chorus but also incorporates elements of two early Christian forms, the medieval miracle play and the medieval morality play. Some Greek tragedies are as follows: Oedipus Rex, Medea, Ajax, Prometheus Bound, Agamemnon, The Persians, Hippolytus, Bacchae, Electra, The Trojan Women. Some well-known Shakespearean tragedies are as follows: well-known Shakespearean tragedies: Hamlet, Macbeth, King Lear, Romeo and Juliet, Othello, Julius Caesar, Antony and Cleopatra, Coriolanus, Troilus and Cressida, Timon of Athens.

As a literary device, tragedy has evolved since classic Greek literature into modern literary works in which the tragic hero is more of a "common man," with complex flaws and vices. Here are some famous literary examples that can be considered modern tragedy: The Great Gatsby, One Flew Over the Cuckoo's Nest, Fences, The Catcher in The Rye, Madame Bovary, Hedda Gabler, The Picture of Dorian Gray, Flowers for Algernon, Things Fall Apart, Death of a Salesman, Moby dick, Crime and Punishment, The Scarlet Letter, Wuthering Heights and Frankenstein.

One Act play:

In the history of drama, there have been many short, unified dramatic works which may properly be called one-act plays but the term is usually reserved for those written since the late nineteenth century. It is defined as a drama consisting of one act; the dramatic equivalent of the short story. Before 1890, one act plays were used chiefly in vaudeville programs or as

curtain raisers for the important play of the evening. Often a group of two or three one-act plays are produced in a single theatrical presentation. Interest in the genre grew as part of the development of the modern, experimental theatre. However with the Little Theatre Movement, attention to the one-act play increased and the form was adopted by such playwrights as J.M.Barrie, A.W. Pinero, A. Chekhov and G.B. Shaw. Modern dramatists as Strindberg, Shaw, Synge, O'Neil, Beckett and Pinter have all written notable one-act plays. The following are a few one act plays by major dramatists Edward Albee – 'The Goat, or Who Is Sylvia? '(2002) ,Samuel Beckett – Krapp's Last Tape (1958), Anton Chekhov – A Marriage Proposal (1890), Joseph Heller – Clevinger's Trial (1973), Israel Horovitz – Line (1974),Eugène Ionesco – The Bald Soprano (1950), Arthur Miller – A Memory of Two Mondays (1955),August Strindberg – Pariah (1889), Motherly Love (1892), and The First Warning (1892),Thornton Wilder – The Long Christmas Dinner (1931), Cormac McCarthy – The Sunset Limited (2006),Jean-Paul Sartre - No Exit (1944), Athol Fugard - "Master Harold"...and the Boys (1982)

Epic Theatre:

Epic theatre is a term that the German playwright Bertolt Brecht, in the 1920's, applied to his plays. By the words 'epic' Brecht signified primarily his attempt to emulate on stage, the objectivity of narration as in Homeric epic. By employing a detached narrator and other devices to achieve alienation effects, Brecht aimed to subvert the sympathy of the audience with the actors and the identification of the actor with his role that were features of the theatre of bourgeois realism. His hope was to encourage his audience to criticize and oppose rather than passively to accept the social conditions and modes of behavior that the plays represent. He wished to block their emotional responses and to hinder their tendency to empathize with the characters and become caught up in the action. To this end, he used "alienating" or "distancing" effects to cause the audience to think objectively about the play, to reflect on its argument, to understand it, and to draw conclusions. It is a didactic form of drama presenting a series of loosely connected scenes that avoid illusion and often interrupt the story line to address the audience directly with analysis, argument, or documentation. Its dramatic antecedents include the episodic structure and didactic nature of the pre-Expressionist drama of the German playwright Frank Wedekind and the Expressionist theatre of the German directors Erwin Piscator (with whom Brecht collaborated in 1927) and Leopold Jessner, both of whom made exuberant use of the technical effects that came to characterize epic theatre. Brecht's perspective was Marxian, and his intention was to appeal to his audience's intellect in presenting moral problems and reflecting contemporary social realities on stage.

Brecht's epic theatre was in direct contrast to that encouraged by the Russian director Konstantin Stanislavsky, in which the audience was persuaded—by staging methods and naturalistic acting—to believe that the action onstage was "real." Influenced by conventions of Chinese theatre, Brecht instructed his actors to keep a distance between themselves and the characters they portrayed. They were to disregard inner life and emotions while emphasizing stylized external actions as signs of social relationships. Gesture, intonation, facial

expression, and grouping were all calculated to reveal overall attitudes of one character toward another.

Brecht's dramatic works continue to be produced frequently and his epic theatre has had important influence on such playwrights as Edward Bond and Caryl Churchill in England and Tony Kushner in America. Some well -known works of Bertolt Brecht are Mother Courage and Her Children (1939), The Life of Galileo (1939), The Good Person of Setzuan (1942) and The Caucasian Chalk Circle (1945). Moreover, these plays have achieved the status of modern classics.

Questions for Discussion:

1.Define Comedy. Explain the kinds of Comedy.
2.Write a note on Tragedy and its elements.
3.Write a note on One act play and Epic theatre.

CHAPTER 3

Poetry

Introduction

A poem is a piece of writing that follows a particular structure or form, often characterized by rhythm, meter, rhyme, and stanzaic organization. It typically employs language chosen for its aesthetic qualities and evocative power.

According to Wordsworth, *"Poetry is the spontaneous overflow of powerful feelings"*.It takes its origin from "emotion recollected in tranquillity".

English poetry has a rich and varied origin, evolving over centuries through different periods and influences. Here's a brief overview:

1. **Anglo-Saxon Poetry (c. 5th-11th centuries):** The earliest English poetry dates back to the Anglo-Saxon period, composed in Old English. It includes heroic epics like "Beowulf," which are characterized by alliteration, kennings (figurative expressions), and a strong oral tradition.
2. **Middle English Poetry (c. 11th – 15th centuries):** With the Norman Conquest in 1066, Old English evolved into Middle English. Notable works include Geoffrey Chaucer's "The Canterbury Tales," which is a collection of stories in verse form, showcasing a blend of courtly love, morality, and satire.
3. **Renaissance Poetry (c. 16th-17th centuries):** This period saw a revival of classical learning and humanism. Poets like Edmund Spenser ("The Faerie Queene") and William Shakespeare (sonnets and plays) explored themes of love, politics, and the human condition. The sonnet form, especially the Shakespearean and Petrarchan forms, gained prominence.
4. **Metaphysical Poetry (c. 17th century):** Characterized by intellectual exploration and elaborate conceits, metaphysical poets like John Donne, George Herbert, and Andrew Marvell explored complex themes such as love, religion, and existence.
5. **Augustan Poetry (c. 18th century):** The Age of Enlightenment brought forth poets like Alexander Pope and Jonathan Swift, known for their satirical and polished verse. This era emphasized reason, wit, and social critique.
6. **Romantic Poetry (late 18th to early 19th centuries):** Romantic poets such as William Wordsworth, Samuel Taylor Coleridge, and Lord Byron focused on individualism, nature, and the sublime. Their poetry emphasized emotion, imagination, and a departure from classical forms.
7. **Victorian Poetry (19th century):** The Victorian era produced poets like Alfred, Lord Tennyson, Robert Browning, and Christina Rossetti. Their works often reflected the social, political, and moral concerns of the time, alongside themes of faith, doubt, and industrialization.
8. **Modernist Poetry (early 20th century):** Poets like T.S. Eliot, Ezra Pound, and W.B. Yeats experimented with form, language, and symbolism. Modernist poetry often reflected disillusionment with traditional values and a fragmented view of reality.
9. **Contemporary Poetry (20th century to present):** Contemporary English poetry encompasses diverse styles, themes, and voices, ranging from confessional poetry

(Sylvia Plath, Anne Sexton) to postmodern experimentation (John Ashbery, Charles Bernstein) and movements like the spoken word and slam poetry.

English poetry continues to evolve, influenced by global cultures, social changes, and technological advancements, maintaining its status as a vibrant form of artistic expression.

PERCY BYSSHE SHELLEY (1792-1822)

About the Poet

Percy Bysshe Shelley was born 4 August 1792 at Field Place, near Horsham, Sussex, England. The eldest son of Timothy and Elizabeth Shelley, he stood in line to inherit his grandfather's considerable estate and a seat in Parliament. He attended Eton College, where he began writing poetry, and went on to Oxford University. After less than a year at Oxford, he was expelled for writing and circulating a pamphlet promoting atheism.A dreamer of unrealizable dreams in his life, Shelley is the same in his poetry. The world with its cramping institutions-religion, kingship, marriage and other conventions had little attraction for him. Shelly felt that these institutions of society commanded people by force rather than love, religion by its dogmatism, kingship by its despotism and marriage by its indissoluble tie. Shelley's poetry therefore is one long protest against them and a cry for a better world. At 19, Shelley eloped to Scotland with 16-year-old Harriet Westbrook. Two years later he published his first long serious work, *Queen Mab: A Philosophical Poem*. The poem emerged from Shelley's friendship with the British philosopher William Godwin, and it expressed

Godwin's freethinking socialist philosophy. Shelley also fell in love with Godwin and Mary Wollstonecraft's daughter, Mary, and in 1814 they travelled to Europe. In 1815 the couple went to Lake Geneva, where Shelley spent a great deal of time with the poet Lord Byron, sailing on Lake Geneva and discussing poetry and the supernatural late into the night. The same year, Shelley wrote the verse allegory *Alastor, or The Spirit of Solitude*. Detested by men, Shelley often sought the company of Nature. In the odes- *The West Wind* and *A Skylark*-the poet expects a bright future to follow a bleak present and the world at last to listen to him. In December 1816 Harriet Shelley apparently committed suicide. In a matter of weeks, Shelley and Mary Godwin were officially married.

Early in 1818, Percy and Mary Shelley left England for the last time, and went to Italy. During the remaining four years of his life, Shelley produced all his major works, including *The Masque of Anarchy*, written in response to the Peterloo Massacre of 1818, *The Cenci* and *Prometheus Unbound*. On 8 July 1822, shortly before his 30th birthday, Shelley drowned in a storm while attempting to sail from Leghorn to La Spezia, Italy, in his schooner, the Don Juan.

About the Poem

In "The Cloud," Shelley is again the myth-maker. The cloud is not merely a physical substance but seems to be an immortal minor divinity (such as a naiad or a Nereid, which in classical mythology were associated with water). By employing this form of personification, Shelley is able to endow nature with the powers and attributes of immortals. Thus, his cloud is not only capable of changing its form almost at will but is incapable of dying as well: "I change, but I cannot die."

Shelley's showcases the multiple activities of the cloud. It begins as a gardener watering flowers, changes to a mother or nurse shading a child from the midday sun while the child takes a nap, becomes a bird that shakes dew from its wings to awaken the buds (which are babies rocked to rest on the breast of their mother the earth), and becomes a thresher wielding a flail. It laughs, sifts, sleeps, folds its wings like a bird, puts a girdle around the sun, becomes a roof, marches through a triumphal arch, is a baby daughter, passes "through the pores of the ocean and shores," and tears down an empty tomb. As a divinity, it can be and do a multiplicity of things. Shelley's "The Cloud" is compact with images, which, taken together, give the reader a good account of this natural phenomenon in the language of poetry.

The Cloud

I bring fresh showers for the thirsting flowers,
From the seas and the streams;
I bear light shade for the leaves when laid
In their noonday dreams.
From my wings are shaken the dews that waken
The sweet buds every one,
When rocked to rest on their mother's breast,
As she dances about the sun.
I wield the flail of the lashing hail,
And whiten the green plains under,
And then again I dissolve it in rain,
And laugh as I pass in thunder.

I sift the snow on the mountains below,
And their great pines groan aghast;
And all the night 'tis my pillow white,
While I sleep in the arms of the blast.
Sublime on the towers of my skiey bowers,
Lightning my pilot sits;
In a cavern under is fettered the thunder,
It struggles and howls at fits;
Over earth and ocean, with gentle motion,
This pilot is guiding me,
Lured by the love of the genii that move
In the depths of the purple sea;
Over the rills, and the crags, and the hills,
Over the lakes and the plains,
Wherever he dream, under mountain or stream,
The Spirit he loves remains;
And I all the while bask in Heaven's blue smile,
Whilst he is dissolving in rains.

The sanguine Sunrise, with his meteor eyes,
And his burning plumes outspread,
Leaps on the back of my sailing rack,
When the morning star shines dead;
As on the jag of a mountain crag,

Which an earthquake rocks and swings,
An eagle alit one moment may sit
In the light of its golden wings.
And when Sunset may breathe, from the lit sea beneath,
Its ardours of rest and of love,
And the crimson pall of eve may fall
From the depth of Heaven above,
With wings folded I rest, on mine aëry nest,
As still as a brooding dove.

That orbèd maiden with white fire laden,
Whom mortals call the Moon,
Glides glimmering o'er my fleece-like floor,
By the midnight breezes strewn;
And wherever the beat of her unseen feet,
Which only the angels hear,
May have broken the woof of my tent's thin roof,
The stars peep behind her and peer;
And I laugh to see them whirl and flee,
Like a swarm of golden bees,
When I widen the rent in my wind-built tent,
Till calm the rivers, lakes, and seas,
Like strips of the sky fallen through me on high,
Are each paved with the moon and these.

I bind the Sun's throne with a burning zone,
And the Moon's with a girdle of pearl;
The volcanoes are dim, and the stars reel and swim,
When the whirlwinds my banner unfurl.
From cape to cape, with a bridge-like shape,
Over a torrent sea,
Sunbeam-proof, I hang like a roof,
The mountains its columns be.
The triumphal arch through which I march
With hurricane, fire, and snow,
When the Powers of the air are chained to my chair,
Is the million-coloured bow;
The sphere-fire above its soft colours wove,
While the moist Earth was laughing below.

I am the daughter of Earth and Water,
And the nursling of the Sky;
I pass through the pores of the ocean and shores;
I change, but I cannot die.

For after the rain when with never a stain
The pavilion of Heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
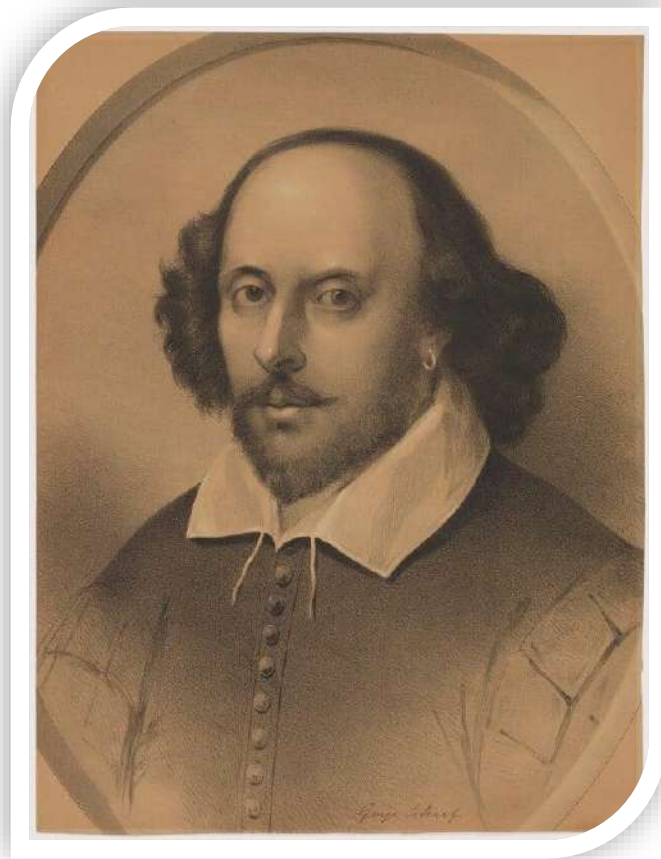I arise and unbuild it again.

Glossary:

1. **Wield**-hold and use (a weapon or tool)
2. **Flail**-a threshing tool consisting of a wooden staff with a short heavy stick swinging from it
3. **Aghast**-filled with horror and shock
4. **Sublime**-of very great excellence or beauty
5. **Cavern**- a large cave or chamber in a cave
6. **Sanguine**-optimistic or positive, especially in an apparently bad or difficult situation
7. **Ardour**-great enthusiasm or passion
8. **Pall**-cloth spread over
9. **Aery**-having an aerial quality
10. **Orbed**-to form into a disk or circle
11. **Whirlwind**-a column of air moving rapidly round and round in a cylindrical or funnel shape
12. **Torrent**-a strong and fast-moving stream of water or other liquid
13. **Cape** -a point or extension of land jutting out into water as a peninsula
14. **Cenotaph**-a monument to someone buried elsewhere, especially one commemorating people who died in a war.

Questions for Discussion:

1. Examine the activities of the cloud as an inevitable part of nature.
2. Being Immortal or Divine are qualities ascribed to the Cloud. Explain
3. Imagery and Personification are key figures of speech in the poem. Elaborate.
4. *'Like a child from the womb, like a ghost from the tomb, I arise…'*. Explain the statement in context of the poem 'The Cloud'.

WILLIAM SHAKESPEARE (1564-1616)

About the Poet:

William Shakespeare is the most prominent poet and playwright of the Elizabethan period with his depth, variety and unmatched excellence. He was born in 1564 in Stratford-upon-Avon and excelled as an actor poet and dramatist. He is often called the national poet of England and considered by many as the greatest dramatist of all time. Popularly known as the **"Bardof Avon"**, He wrote 38 plays, 154 sonnets, two long narrative poems and several other poems. Some of his best-known plays *are **Hamlet, Macbeth, Othello, King Lear, Romeo and Juliet**and**The Tempest.***

Shakespeare's sonnets, 154 in number, *form "the casket with which encloses the most precious pearls of Elizabethan lyricism, some of them unsurpassed by any lyricist."* It is in these sonnets that Shakespeare unlocks his heart. Most critics, agree that Shakespeare's sonnets consist of two groups of poems- a long series addressed to the **Fair Youth** (sonnets 1 to 126), followed by a shorter series addressed to the **Dark Lady** (127 to 154). These sonnets

are dedicated to a Mr W.H. but it is not clear who this only "begetter" of the poems is despite a lot of conjecture and research. The Identity of the **Dark Lady** too remains shrouded in mystery. In the sonnets 127 to 154 Shakespeare does not keep to the literary convention of praising her beauty or complaining of her cruelty and coldness of heart; he presents **The Dark Lady** as a woman who though without beauty, is nevertheless charming and clever. He is aware of her weaknesses and her imperfections, yet she mesmerizes him.

Sonnet 132 is written in praise of the two mourning eyes of his beloved lady that are mourning and pitying the narrator himself. Her eyes are in mourning because she knows of his heart's suffering caused by her disdain. The sonnet is an appeal made for her pity. The couplet is a reaffirmation of the poet's belief that real beauty need not have anything to do with being fair complexioned and that those who possess a dark complexion like the **Dark Lady** aren't ugly.

Sonnet CXXXII (Sonnet 132)

Thine eyes I love, and they, as pitying me,
Knowing thy heart torments me with disdain,
Have put on black and loving mourners be,
Looking with pretty ruth upon my pain.
And truly not the morning sun of heaven
Better becomes the grey cheeks of the east,
Nor that full star that ushers in the even,
Doth half that glory to the sober west,
As those two mourning eyes become thy face:
 O! let it then as well beseem thy heart
 To mourn for me since mourning doth thee grace,
And suit thy pity like in every part.
Then will I swear beauty herself is black,
 And all they foul that thy complexion lack.

Glossary:

1. **Ruth:** pity, compassion
2. **Sobar west:** the semi dark western sky
3. **Beseem:** match
4. **Doth thee grace:** helps you look attractive
5. **Suit:** clothe, array
6. **Foul:** ugly

Questions:

1. Comment on the poet's description of the Dark Lady's eyes.
2. Discuss the sonnet as the poet's expression of love for his beloved.
3. How does Shakespeare redefine beauty in his sonnet?

CHAPTER - 4

Prose

Introduction

The history of the English short story is a journey through centuries of literary evolution, reflecting changing social, cultural, and artistic landscapes. While the short story as a distinct literary form began to emerge in the 19th century, its roots stretch back much further, shaped by various influences and traditions.

Early Origins:

1. **Medieval and Renaissance Tales**: Before the formalization of the short story, narratives in England were often found in folk tales, fables, and medieval romances. Geoffrey Chaucer's "Canterbury Tales" (late 14th century) is a notable example of early English storytelling in verse form.
2. **Elizabethan Era**: During the Elizabethan period (late 16th to early 17th century), prose fiction began to gain prominence with the rise of prose romances and works like Thomas Nashe's "The Unfortunate Traveller" (1594), which showcased episodic storytelling.

19th Century Development:

1. **Emergence of the Short Story**: The 19th century marked the formal recognition and development of the short story as a distinct literary genre. Writers like Edgar Allan Poe in America and Nathaniel Hawthorne in England contributed significantly to its evolution. Poe's stories such

Some notable short story writers who have made significant contributions to the genre:

1. **Rudyard Kipling** - Known for his tales set in British India and his use of vivid storytelling in works such as "The Jungle Book" and "Plain Tales from the Hills."
2. **D.H. Lawrence** - A writer whose short stories often explore themes of sexuality, relationships, and the English countryside, including works like "The Horse Dealer's Daughter" and "The Rocking-Horse Winner."
3. **Virginia Woolf** - Renowned for her contributions to modernist literature, Woolf wrote experimental short stories such as "Kew Gardens" and "The Mark on the Wall," which explore themes of consciousness and perception.

4. **E.M. Forster** - Although better known for his novels, Forster also wrote compelling short stories that reflect his keen observations of society and human relationships, including "The Machine Stops" and "The Celestial Omnibus."
5. **Graham Greene** - A prolific writer known for his novels, Greene also wrote engaging short stories that often explore moral and political themes, such as "The Destructors" and "The Basement Room."
6. **Angela Carter** - Known for her feminist perspectives and magical realism, Carter wrote innovative short stories like those in "The Bloody Chamber" collection, which reimagine fairy tales with a dark, subversive twist.
7. **Ian McEwan** - A contemporary writer whose short stories often delve into the complexities of human behavior and morality, including works like "First Love, Last Rites" and "In Between the Sheets."
8. **Julian Barnes** - Known for his precise prose and keen insights into human nature, Barnes has written short stories collected in works like "The Lemon Table" and "Pulse."
9. **Zadie Smith** - A contemporary writer whose short fiction explores themes of race, identity, and belonging, including stories in collections like "Grand Union" and "The Embassy of Cambodia."
10. **Kazuo Ishiguro** - Although primarily known for his novels, Ishiguro has also written thought-provoking short stories, including those collected in "Nocturnes" and "A Village After Dark."

These writers showcase the breadth and depth of British short fiction, exploring a wide range of themes, styles, and perspectives that continue to captivate readers around the world.

THE VERGER

William Somerset Maugham

About the Author

W. Somerset Maugham, in full, (born Jan. 25, 1874, Paris, France—died Dec. 16, 1965, Nice), English whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature.

William Somerset Maugham was a renowned novelist, playwright, memoirist and short-story writer. He was born in Paris on January 25, 1874. Maugham had a traumatic childhood. He lost is mother to tuberculosis and father to cancer and thus was orphaned at the tender age of ten. He was raised by his uncle and aunt.

Maugham studied medicine at St. Thomas' Hospital, and apprenticed as a midwife in London's Lambeth slum area. He published his first novel, *Liza of Lambeth*, in 1897 and this launched Maugham's notable writing career.

Maugham wrote fiction, memoirs, travelogues, and plays and he was one of the highest-paid writers of his era. His best-known works are Of Human Bondage (1915) and Moon and Sixpence (1919).

Maugham assisted in the ambulance corps and was actively involved in the intelligence work during World War I.

Maugham had an unhappy married life. He was married to SyrieWellcome. Maugham's sexual orientation leaned towards homosexuality, and he had several male lovers throughout his life. Frederick Gerald Haxton was Maugham's constant companion for nearly thirty years. Maugham died on December 16, 1965, in Nice, France.

Awards:

He received a number of awards which included: the 'Queen's Companion of Honour' in 1954 and the 'Fellow of the Library of Congress' and 'Fellow of the Royal Society of Literature'.

Works:

'The Magician', 'The Land of The Blessed Virgin', 'Sketches and Impressions in Andalusia', 'The Hero', 'Mrs. Craddock', 'The Merry-Go-Round', 'The Explorer', 'Moon and Sixpence', 'The Trembling of a Leaf' and 'The Painted Veil'.

About the Story:

"The Verger" is a story about Albert Edward Foreman, who was a Verger in St. Peter's Neville Square Church. Foreman was a conscious person, he executed his duties with joy and dedication. Foreman life undergoes a major change with the arrival of a new vicar. The new vicar dismisses him from service due to Foreman's illiteracy. A disappointed and dejected Foreman chances upon the idea of opening a tobacco shop with his meagre savings. He

flourishes as a businessman and within ten years opens ten tobacco shops in London. He develops his business with full dedication which leads to success. Within ten years he opens ten new tobacco shops in London city. A bank manager advises him to invest his now savings and is startled when Foreman expresses his lack of literacy.

When the manager asks in surprise if he were a literate what would be his position. He humbly answers that he would be a verger in St. Peter's Neville Square church. The verger is a personification of dedication, progress, practical, hard work and humility.

There had been a christening that afternoon at St. Peter's, Neville Square, and Albert Edward Foreman still wore his verger's gown. He kept his new one, its folds as full and stiff though it were made not of alpaca but of perennial bronze, for funerals and weddings (St. Peter's, Neville Square, was a church much favoured by the fashionable for these ceremonies) and now he wore only his second-best. He wore it with complacence for it was the dignified symbol of his office, and without it (when he took it off to go home) he had the disconcerting sensation of being somewhat insufficiently clad. He took pains with it; he pressed it and ironed it himself. During the sixteen years he had been verger of this church he had had a succession of such gowns, but he had never been able to throw them away when they were worn out and the complete series, neatly wrapped up in brown paper, lay in the bottom drawers of the wardrobe in his bedroom.

The verger busied himself quietly, replacing the painted wooden cover on the marble font, taking away a chair that had been brought for an infirm old lady, and waited for the vicar to have finished in the vestry so that he could tidy up in there and go home. Presently he saw him walk across the chancel, genuflect in front of the high altar and come down the aisle; but he still wore his cassock.

"What's he 'anging about for?" the verger said to himself "Don't 'e know I want my tea?"

The vicar had been but recently appointed, a red-faced energetic man in the early forties, and Albert Edward still regretted his redecessor, a clergyman of the old school who preached leisurely sermons in a silvery voice and dined out a great deal with his more aristocratic parishioners. He liked things in church to be just so, but he never fussed; he was not like this new man who wanted to have his finger in every pie. But Albert Edward was tolerant. St. Peter's was in a very good neighbourhood and the parishioners were a very nice class of people. The new vicar had come from the East End and he couldn't be expected to fall in all at once with the discreet ways of his fashionable congregation.

"All this 'ustle," said Albert Edward. "But give 'im time, he'll learn."

When the vicar had walked down the aisle so far that he could address the verger without raising his voice more than was becoming in a place of worship he stopped.

"Foreman, will you come into the vestry for a minute. I have something to say to you."

"Very good, sir."

The vicar waited for him to come up and they walked up the church together.

"A very nice christening, I thought sir. Funny 'ow the baby stopped cryin' the moment you took him."

"I've noticed they very often do," said the vicar, with a little smile. "After all I've had a good deal of practice with them."

It was a source of subdued pride to him that he could nearly always quiet a whimpering infant by the manner in which he held it and he was not unconscious of the amused admiration with which mothers and nurses watched him settle the baby in the crook of his surpliced arm. The verger knew that it pleased him to be complimented on his talent.

The vicar preceded Albert Edward into the vestry. Albert Edward was a trifle surprised to find the two churchwardens there. He had not seen them come in. They gave him pleasant nods.

"Good afternoon, my lord. Good afternoon, sir," he said to one after the other.

They were elderly men, both of them and they had been churchwardens almost as long as Albert Edward had been verger. They were sitting now at a handsome refectory table that the old vicar had brought many years before from Italy and the vicar sat down in the vacant chair between them. Albert Edward faced them, the table between him and them and wondered with slight uneasiness what was the matter. He remembered still the occasion on which the organist had got in trouble and the bother they had all had to hush things up. In a church like St. Peter's, Neville Square, they couldn't afford scandal. On the vicar's red face was a look of resolute benignity but the others bore an expression that was slightly troubled.

"He's been naggin' them he 'as," said the verger to himself. "He's jockeyed them into doin' something, but they don't like it. That's what it is, you mark my words."

But his thoughts did not appear on Albert Edward's clean cut and distinguished features. He stood in a respectful but not obsequious attitude. He had been in service before he was appointed to his ecclesiastical office, but only in very good houses, and his deportment was irreproachable. Starting as a page-boy in the household of a merchant-prince he had risen by due degrees from the position of fourth to first footman, for a year he had been single-handed butler to a widowed peeress and, till the vacancy occurred at St. Peter's, butler with two men under him in the house of a retired ambassador. He was tall, spare, grave and dignified. He looked, if not like a duke, at least like an actor of the old school who specialised in dukes' parts. He had tact, firmness and self-assurance. His character was unimpeachable.

The vicar began briskly. "Foreman, we've got something rather unpleasant to say to you. You've been here a great many years and I think his lordship and the general agree with me that you've fulfilled the duties of your office to the satisfaction of everybody concerned."

The two churchwardens nodded.

"But a most extraordinary circumstance came to my knowledge the other day and I felt it my duty to impart it to the churchwardens. I discovered to my astonishment that you could neither read nor write."

The verger's face betrayed no sign of embarrassment.

"The last vicar knew that, sir," he replied. "He said it didn't make no difference. He always said there was a great deal too much education in the world for 'is taste."

"It's the most amazing thing I ever heard," cried the general. "Do you mean to say that you've been verger of this church for sixteen years and never learned to read or write?"

"I went into service when I was twelve sir. The cook in the first place tried to teach me once, but I didn't seem to 'ave the knack for it, and then what with one thing and another I never seemed to 'ave the time. I've never really found the want of it. I think a lot of these young fellows waste a rare lot of time readin' when they might be doin' something useful."

"But don't you want to know the news?" said the other churchwarden.

"Don't you ever want to write a letter?"

"No, me lord, I seem to manage very well without. And of late years now they've all these pictures in the papers I get to know what's goin' on pretty well. Me wife's quite a scholar and if I want to write a letter she writes it for me. It's not as if I was a bettin' man."

The two churchwardens gave the vicar a troubled glance and then looked down at the table.

"Well, Foreman, I've talked the matter over with these gentlemen and they quite agree with me that the situation is impossible. At a church like St. Peter's Neville Square, we cannot have a verger who can neither read nor write."

Albert Edward's thin, sallow face reddened and he moved uneasily on his feet, but he made no reply.

"Understand me, Foreman, I have no complaint to make against you. You do your work quite satisfactorily; I have the highest opinion both of your character and of your capacity; but we haven't the right to take the risk of some accident that might happen owing to your lamentable ignorance. It's a matter of prudence as well as of principle."

"But couldn't you learn, Foreman?" asked the general.

"No, sir, I'm afraid I couldn't, not now. You see, I'm not as young as I was and if I couldn't seem able to get the letters in me 'ead when I was a nipper I don't think there's much chance of it now."

"We don't want to be harsh with you, Foreman," said the vicar. "But the churchwardens and I have quite made up our minds. We'll give you three months and if at the end of that time you cannot read and write I'm afraid you'll have to go."

Albert Edward had never liked the new vicar. He'd said from the beginning that they'd made a mistake when they gave him St. Peter's. He wasn't the type of man they wanted with a classy congregation like that. And now he straightened himself a little. He knew his value and he wasn't going to allow himself to be put upon.

"I'm very sorry sir, I'm afraid it's no good. I'm too old a dog to learn new tricks. I've lived a good many years without knowin' 'ow to read and write, and without wishin' to praise myself, self-praise is no recommendation, I don't mind sayin' I've done my duty in that state of life in which it 'as pleased a merciful providence to place me, and if I could learn now, I don't know as I'd want to."

"In that case, Foreman, I'm afraid you must go."

"Yes sir, I quite understand. I shall be 'appy to 'and in my resignation as soon as you've found somebody to take my place."

But when Albert Edward with his usual politeness had closed the church door behind the vicar and the two churchwardens, he could not sustain the air of unruffled dignity with which he bad borne the blow inflicted upon him and his lips quivered. He walked slowly back to the vestry and hung up on its proper peg his verger's gown. He sighed as he thought of all the grand funerals and smart weddings it had seen. He tidied everything up, put on his coat, and hat in hand walked down the aisle. He locked the church door behind him. He strolled across the square, but deep in his sad thoughts he did not take the street that led him home, where a nice strong cup of tea awaited; he took the wrong turning. He walked slowly along. His heart was heavy. He did not know what he should do with himself. He did not fancy the notion of

going back to domestic service; after being his own master for so many years, for the vicar and churchwardens could say what they liked, it was he that had run St. Peter's, Neville Square, he could scarcely demean himself by accepting a situation. He had saved a tidy sum, but not enough to live on without doing something, and life seemed to cost more every year. He had never thought to be troubled with such questions.

The vergers of St. Peter's, like the popes Rome, were there for life. He had often thought of the pleasant reference the vicar would make in his sermon at evensong the first Sunday after his death to the long and faithful service, and the exemplary character of their late verger, Albert Edward Foreman. He sighed deeply. Albert Edward was a non-smoker and a total abstainer, but with a certain latitude; that is to say he liked a glass of beer with his dinner and when he was tired he enjoyed a cigarette. It occurred to him now that one would comfort him and since he did not carry them he looked about him for a shop where he could buy a packet of Gold Flakes. He did not at once see one and walked on a little. It was a long street with all sorts of shops in it, but there was not a single one where you could buy cigarettes.

"That's strange," said Albert Edward.   To make sure he walked right up the street again. No, there was no doubt about it. He stopped and looked reflectively up and down.

"I can't be the only man as walks along this street and wants a fag," he said. "I shouldn't wonder but what a fellow might do very well with a little shop here. Tobacco and sweets, you know."

He gave a sudden start.
"That's an idea," he said. "Strange 'ow things come to you when you least expect it."
He turned, walked home, and had his tea.
"You're very silent this afternoon, Albert," his wife remarked.
"I'm thinkin'," he said.

He considered the matter from every point of view and next day he went along the street and by good luck found a little shop to let that looked as though it would exactly suit him. Twenty-four hours later he had taken it and when a month after that he left St. Peter's, Neville Square, for ever, Albert Edward Foreman set up in business as a tobacconist and newsagent. His wife said it was a dreadful come-down after being verger of St. Peter's, but he answered that you had to move with the times, the church wasn't what it was, and 'enceforward he was going to render unto Caesar what was Caesar's.

Albert Edward did very well. He did so well that in a year or so it struck him that he might take a second shop and put a manager in. He looked for another long street that hadn't got a tobacconist in it and when he found it and a shop to let, took it and stocked it. This was a success too. Then it occurred to him that if he could run two he could run half a dozen, so he began walking about London, and whenever he found a long street that had no tobacconist and a shop to let he took it. In the course of ten years he had acquired no less than ten shops and he was making money hand over fist. He went round to all of them himself every Monday, collected the week's takings and took them to the bank.

One morning when he was there paying in a bundle of notes and a heavy bag of silver the cashier told him that the manager would like to see him. He was shown into an office and the manager shook hands with him.

"Mr. Foreman, I wanted to have a talk to you about the money you've got on deposit with us. D'you know exactly how much it is?"

"Not within a pound or two, sir; but I've got a pretty rough idea."

"Apart from what you paid in this morning it's a little over thirty thousand pounds. That's a very large sum to have on deposit and I should have thought you'd do better to invest it."

"I wouldn't want to take no risk, sir. I know it's safe in the bank."

"You needn't have the least anxiety. We'll make you out a list of absolutely gilt-edged securities. They'll bring you in a better rate of interest than we can possibly afford to give you."

A troubled look settled on Mr. Foreman's distinguished face. "I've never 'ad anything to do with stocks and shares and I'd 'ave to leave it all in your 'ands," he said.

The manager smiled. "We'll do everything. All you'll have to do next time you come in is just to sign the transfers."

"I could do that all right, said Albert uncertainly. "But 'ow should I know what I was signin'?"

"I suppose you can read," said the manager a trifle sharply.

Mr. Foreman gave him a disarming smile.

"Well, sir, that's just it. I can't. I know it sounds funny-like but there it is, I can't read or write, only me name, an' I only learnt to do that when I went into business."

The manager was so surprised that he jumped up from his chair.

"That's the most extraordinary thing I ever heard."

"You see it's like this, sir, I never 'ad the opportunity until it was too late and then some'ow I wouldn't. I got obstinate-like."

The manager stared at him as though he were a prehistoric monster.

"And do you mean to say that you've built up this important business and amassed a fortune of thirty thousand pounds without being able to read or write? Good God, man, what would you be now if you had been able to?"

"I can tell you that sir," said Mr. Foreman, a little smile on his still aristocratic features. "I'd be verger of St. Peter's, Neville Square."

Glossary:

1. **Verger:** a church officer who takes care of the interior of the building and acts as an attendant (carries the verge) during ceremonies
2. **Genuflect:** bend the knees and bow in a servile manner
3. **Vicar:** a Catholic priest who acts for a higher-ranking clergyman
4. **Parishioner:** a member of a parish

5. **Vestry:** a room in a church where sacred vessels and vestments are kept or meetings are held
6. **Disconcert:** cause to lose one's composure
7. **Demean:** reduce in worth or character, usually verbally
8. **Unimpeachable:** beyond doubt or reproach
9. **Refectory:** a communal dining-hall, usually in a monastery
10. **Irreproachable:** free of guilt; not subject to blame
11. **Obsequious:** attempting to win favor from influential people by flattery
12. **Sallow:** unhealthy looking
13. **Exemplary:** worthy of imitation
14. **Resolute:** firm in purpose or belief
15. **Ecclesiastical:** of or associated with a church

Questions for Discussion:

1. How did the verger react to the vicar's announcement?
2. Why had the vicar never learnt to read or write? How had he managed in life? What had Foreman done before he became a verger? Why did he not want to go back to that job?
3. Describe the circumstances under which the verger lost his job.
4. Sketch the character of the Verger.
5. Write about Foreman's life after he was asked to step down as a verger.
6. How does Foreman motivate his readers?
7. Write a note on the conversation between the vicar and the verger in the vestry.

THEN LATER, HIS GHOST

Sarah Hall

About the writer:

Sarah Hall was born in Cumbria in 1974. She took a degree in English and Art History at Aberystwyth University, and began to take writing seriously from the age of twenty, first as a poet, several of her poems appearing in poetry magazines, then as a fiction-writer. She took an M Litt in Creative Writing at St Andrew's University and stayed on for a year afterwards to teach on the undergraduate Creative Writing programme.

Her first novel, *Haweswater*, was published in 2002. - and is a rural tragedy about the disintegration of a community of Cumbrian hill-framers, due to the building of a reservoir. It won several awards, including the 2003 Commonwealth Writers Prize (Overall Winner, Best First Book).

Her second book, *The Electric Michelangelo* (2004), set in the turn-of-the-century seaside resorts of Morecambe Bay and Coney Island, was shortlisted for the 2004 Man Booker Prize for Fiction and the 2005 Commonwealth Writers Prize (Eurasia Region, Best Book). *The Carhullan Army* (2007), won the 2007 John Llewellyn-Rhys Memorial Prize and was shortlisted for the 2008 Arthur C Clarke Award for Best Science Fiction.

Her most recent books are the novel *How to Paint a Dead Man* (2009); her first collection of short stories *The Beautiful Indifference* (2011); *Mrs Fox* (2014), which won the BBC National Shorts Story Award; and the novel *The Wolf Border* (2015).

Sarah Hall is an Honorary Fellow of Aberystwyth University and a fellow of the Civitella Ranieri Foundation. She was named one of Granta's Best of Young British Novelists in 2013. Her latest book is the short story collection "The Beautiful Indifference"

About the short story:

A determination is a driving force that helps people through rough times in their lives. Without determination, people would no longer strive for their goals. Throughout the short story, 'Then Later, His Ghost,' Sarah Hall shows how strength and determination can get you through these tough times. This theme is made clear through the severe setting the characters are faced with and her use of symbolism. This short story takes place in a post-apocalyptic world.

The wind was coming from the east when he woke. The windows on that side of the house boxed and clattered in their frames, even behind the storm boards, and the corrugated metal sheet over the coop in the garden was creaking and hawing, as though it might rip out of its rivets and fly off. The wind bellowed. All the structures it hit or ran through sang and moaned. December 23rd. The morning was dark, or it was still night. He lay unmoving beneath the blankets, feet cold in his boots, his chest sore from breathing unheated air. The fire had gone out; the wood had burned too high with the pull up the chimney, or the flames had been extinguished by gusts. It was hard keeping it in overnight. Coal was much better; it burned hotter and longer, but it was hard to find and too heavy to carry.

He pulled the blankets over his face. *Get up*, he thought. If he didn't get up it would be the beginning of the end. People who stayed inside got into trouble. No one was going to help them. Part of him understood – who wanted to die outside, tossed about like a piece of litter, stripped of clothing by the hands of the wind, then lodged somewhere, dirt blowing dunes over your corpse? Crawling into a calm little shelter was preferable.

Something hard clattered along the roof, scuttling over the slates, and was borne away. There was a great *ooming* sound above, almost oceanic, the top of the sky heaving and breaking. Whatever had been kept in check by the old Gulf Stream was now able to push back, unfurl and lash around. A bully of a wind. No wonder people had once created aerial gods, fiends of the air or the mountaintops. Even he took it personally, sometimes – yelling uselessly at the force, his voice tiny and whipped away. Not often though, it didn't really help. When it came from the east a lot of the remaining house roofs went, and whole walls could topple – another reason not to stay inside too much. You had to be alert to the collapses. He turned on his side and shivered as the cold crept down his neck. The sofa he was lying on felt damp. The cushion he was using as a pillow smelled of wet mortar. He didn't usually sleep in this room, but Helene was now in his.

Another sizeable object crashed past the house, splintering against the gable and flying off in separate pieces. He'd heard the wind shifting and strengthening during the night, though he was used to sleeping with the sound percussing his dreams. He couldn't remember the last still day, the trees standing upright and placid, the air itself seeming to vanish, to not exist. Stillness seemed like a childhood myth, like the glory of August hay-timing, or Father Christmas. Last night he'd slept restlessly; his dreams were turbulent – wars, animals stampeding, Helene being swept away. After a night like that it was hard to get up. Other days he almost liked the climate. He liked being one of the only ones left in the town, the impetus; he liked letting go of the ropes strung between buildings and jumping so his coat could sail him several feet forward, flying like a spectre.

Get up, he thought. And then, because it was proving difficult, he thought, *Buffalo*. He pictured the buffalo. It was enormous and black-brown. It had a giant head and the shoulders

of a weightlifter, a tapered back end, small, upturned horns. It looked permanently, structurally braced. He sat up, moved the blankets away, and then stood. He found the torch next to the sofa and switched it on. The cold made him feel older and stiffer. He moved around and lifted his legs gymnastically to get his blood moving. He did some lunges. There was a portable gas stove in the corner of the room and he set the torch next to it, ignited the ring, boiled water and made tea. He drank the tea black. There were no smuts in the grate. Perhaps he'd leave the fire a day to save fuel – the temperature was about four or five degrees, he guessed, manageable. So long as Helene was warm enough.

He took the torch and moved through the building, to the room where she slept. It was warm. She slept with the little tilly lamp on. She didn't like the dark. Her fire was still glowing orange. She was sound asleep. She was lying on her side and her belly mound was vast under her jumper. He picked up the cast-off blanket from the floor and draped it back over her. She didn't move. She seemed peaceful, though her eyes were moving rapidly behind her eyelids. The wind was quieter this side of the house, the leeside. It whistled and whined as it slipstreamed away. Little skitters of soot came down the chimney and sparks rose from the cradle. He looked at Helene sleeping. Her hair was cut quite short, like his, but hers curled and was black. When they were open her eyes were extremely pretty, gold-coloured, gold to green. He imagined climbing on to the bed next to her and putting his arm over her shoulder. Sometimes when he was checking on her she woke up and looked at him. Mostly she knew he was just checking, bringing her tea, or some food, or more wood for the fire. But sometimes she looked afraid. He knew she worried about the baby coming; that frightened him too. He was practical, and he'd found a medical book, but still. Helene was very quiet mostly. She'd done well, he thought, lasting it out, but she didn't seem to think so. He thought probably she hadn't developed any methods to help, like picturing the buffalo, and he worried about her. She was probably thirty, or thirty-five. She'd been an English teacher, though not his; she liked sardines in tomato sauce, which was good because he had lots of tins. She was very polite and always thanked him for the food. *That's all right,* he'd say, and sometimes he'd almost add, Miss. She never said anything about what had happened to her, or the baby, but he could guess. No one would choose that now. He had found her in the Catholic cathedral, what was left of it. There were two dead bodies nearby, both men; they looked freshly dead when he uncovered their faces. She was looking up at the circular hole where the rose window had been. She wasn't praying or crying.

He left some tea for her in a metal cup with a lid, and some sardines, and went back to his room. He did a stock check. He did this every day, unnecessarily, but it made him feel calmer. Calor gas bottles, food, clothes, batteries, duct tape, painkillers, knives, rope. The cans were piled in such a way that he could count them by tens. This house still had water, a slow trickling stream that was often tinted and tasted earthy. He still hadn't worked out if it had its own well. But it made life easier – he didn't have to rig up a rainwater funnel. He'd been collecting packets of baby formula too, but when he'd showed Helene she'd just looked sad.

There was a box with more delicate things inside, frivolous things, he sometimes thought, other times, precious. Photographs – of his mother, and his little brother in school football strip – his passport, though it was useless now, and the pages he'd been collecting for Helene. She loved reading, and he didn't have much to read in the house. He'd been hunting for the play for a month or two and it was a very difficult task. So many books had been destroyed. Once the buildings were breeched nothing paper lasted; it warped and rotted, the ink smudged. Sometimes just a paragraph, or a line, was all he could hope for. *So dear the love my people bore me, nor set a mark so bloody on the business: but with fairer colours painted their foul ends. In few, they hurried us aboard a bark, bore us some leagues to sea, where they'd prepared a rotten carcass of a boat, not rigg'd . . .*

The town's library had been demolished in the first big storms. No wonder: it had been built in the Sixties, part of the civic centre. The older the building, the longer it lasted, generally: people had gotten very bad at construction, he thought, or lazy. He was good at salvaging. He was good at it because he was good at moving around outside. He wasn't timid, but he never took anything for granted. He wore the rucksack strapped tight to his body, like a packed parachute, taped up his arms and legs, tested the ropes, and always looked in every direction for airborne debris. He never assumed it was safe.

He took a tin of sockeye salmon out of the stack, opened it and ate it cold. Ulcers starred his tongue. He probably needed some fruit, but he'd rather give the fruit to Helene. He was hungry and he ate too fast. In winter having two meals was important – breakfast and dinner – even if they were small. This was the fourth winter. Last Christmas he hadn't really celebrated because he was by himself, but having Helene made things nicer. He scraped the last flakes out of the tin with his nail and ate them. He drank the oil, which made him gag. He saved the tin – while they were still greasy they were good for making flour and water dumplings over the fire, though the dumplings tasted fishy. As well as the surprise gift, he'd been planning their Christmas meal. He'd had a tin of smoked pheasant pâté for two years, too much of a boon to eat by himself. There was a jar of redcurrant. A jar of boiled potatoes. And a tin of actual Christmas pudding. They would have it all warmed. Two courses. He even had a miniature whisky with which to set fire to the pudding.

He went to the back of the house, peered through a gap in the stormboards and watched the dawn struggling to arrive. Daylight usually meant the wind eased slightly, but not today. The light was pulsing, murky yellow aurorae. There were the usual items speeding past on the current – rags, bits of tree, transmuted unknowable things. Sometimes he was amazed there were enough objects left to loosen and scatter about. Sometimes he wondered whether these were just the same million shoes and bottles and cartons in flight, circling the globe endlessly, like tides of scrap. The clouds passed fat and fast overhead, and were sucked into a vortex on the horizon, disappearing into nothing. There was sleetish rain, travelling horizontally, almost too quickly to see. It was a bad idea to go out today – too big a wind. His rule was nothing more than a ninety, or what he gauged to be a ninety. But he wanted to find the last few pages.

He went back to his room and got ready. He put on hefty waterproof trousers and jacket. He cleaned and put on the goggles. He pulled the hood of the jacket up, yanked the toggles and tied them tightly. He taped the neck. He taped his cuffs and his ankles, his knees and his elbows. He put on gloves but left them untaped so he could take them off if he found any more books; he would need his fingers to be nimble, to flick through and tear out. It might mean he would lose one glove, or both, but he'd risk it. When he was done he felt almost airtight, like some kind of diver, *a storm-diver*, he thought. But it was better not to get too heroic. For a while he'd worn a helmet, but it had made him feel too bulky, too heavy, not adapted. He weighted the rucksack down with the red stone – he didn't like to think of it as his lucky stone, because he wasn't superstitious, but secretly he did think it was lucky. It was egg-shaped, banded with pink and white – some kind of polished gneiss. It had been in the geology lab at school and he'd later found it, looking through the wreckage. It sat in the bottom of the rucksack like a ballast, leaving enough room for anything that he discovered on his excursions and wanted to bring back. He had plastic wrapping for anything delicate. He was good at discerning what was useful and what was not; he hadn't brought back many useless things, though the temptation was to save beautiful items, or money. His mother had always joked his birthdays were easy – as a kid he didn't need many toys, field comforts, or gadgets. His mother had died in the flu pandemic. So had his little brother.

****

There were two doors to the house – one on the north side and one on the west. He stood by the west door and thought, *Buffalo*. He opened the door and felt the draw of air, then opened it wider and moved into the alcove behind the storm door. The storm door opened inwards and could be locked either side. He moved the bolt, forced himself out into the buffeting air, planted his feet and fastened it behind him. Either side of the house, the wind tore past, conveying junk, going about its demolition. Behind him, the house felt solid. It'd been a good choice – a squat, single-storey longbarn on the low-lying outskirts of town, with shutters and big outer doors. He'd modified it a bit, nailing, building break-walls. The coop in the garden was more hopeful than practical. This was his fifth house. The first – his mother's, a white Thirties semi – had gone down as easily as straw, along with the rest of the row. The brick terraces had proved more durable, he'd lived in two, but they were high-ceilinged; once the big windows and roofs gave out they were easy for the wind to dismantle. Before the barn he'd been sharing with a man called Craig in a rank bunker near the market, a sort of utility storage. It was a horrible, rat-like existence – dark, desperate, scavenging. Craig was much older than him, but wasn't clever or good at planning. Things had turned bad. He got out as soon as he could and wasn't sorry. A lighthouse would have been best, round, aerodynamic, deep-sunk into rock, made to withstand batterings. But the coast was impossible – the surges were terrifying. Before everything had gone down he'd seen news footage; he couldn't quite believe the towering swells. He had nightmares about those waves reaching inland.

He inched along the barn wall, towards the open. He'd planned a route through town. He would keep to the west side of streets wherever he could, for protection, but that meant being in the path of anything collapsing. In the past he'd outrun avalanching walls, he'd been

picked up and flung against hard surfaces and rubble heaps, his collarbone and his wrist had been fractured. There were only so many near misses. He would need to judge the soundness of structures, only venture inside a building if the risks seemed low. He would go into the Golden Triangle – some of the big Victorian houses there were still holding and they were more likely to have what he was looking for. At the corner of the house he knelt, tensed his neck and shoulder muscles and put his head out into the rushing wind. The force was immense. He checked for large oncoming objects, then began to crawl along the ground. Staying low reduced the possibility of being knocked over, or decapitated. What had once been the longbarn's garden was now stripped bald of grass. Clods of earth tumbled past him. The wind shunted his backside and slid him forward. He flattened out and moved like a lizard, towards the farm buildings and the first rope. He had different techniques, depending on the situation. Sometimes he crawled miles. Sometimes he crouched like an ape and lumbered. Other times he made dashes, if there were intermittent blasts, cannonballing the lulls, but he could get caught out doing that. Sometimes it was better to walk into the wind head on, sometimes leaning back against it and digging your heels in was best.

It had been a while since he'd been out in anything as strong. It was terrifying and exhilarating. The fury bent him over when he tried to stand, so he stayed low, a creature of stealth and avoidance. He clung to the cord that ran between the buildings. He'd tested the bindings only a few days ago, but still he gave a good yank to make sure it hadn't begun to untether. This rope he'd put up himself, and he trusted it. A lot of the ones in town he'd redone too. He traversed it slowly while the wind bore between the buildings. After the farm, there was a dangerous open stretch. *The Huff*, he called it, because the weather always seemed filthy-tempered there. It had been a famous racecourse. Then the town started properly: its suburbs, its alleys and piles of stone. Once it was a town of magnificent trees. Plane trees, beeches, oaks. The big avenues had been lined by them, their leaves on fire in autumn, raining pollen in spring. Now they were mostly gone – uprooted and dying. There was a lot of firewood to haul away, though. He hardly ever saw anyone else taking it. He could probably count on one hand the number of people he saw in a month. Occasionally, a big armoured vehicle passed through, military – its windows covered in metal grilles. The soldiers never came out. A lot of people had gone west because it was supposed to be milder, there was supposed to be more protection and organisation. He'd never wanted to leave. He didn't believe it anyway.

When he got to *The Huff* he almost changed his mind and went back. The air above was thick with dirt, a great sweeping cloud of it. Every few moments something rattled, fluttered or spun past, bounced off the ground and was lobbed upwards. On tamer days he'd sledged across the stretch on a big metal tray, putting his heels down to slow the contraption and flinging himself sideways to get off. Today, no larks, he'd be lucky not to break his neck. Crossing it would mean agreeing with the wind rather than fighting it, becoming one of many hurled items, colliding with others, abraded, like a pellet in a shaker. It was too wide a tract of land to rope; he had to go without moorings.

There was no let-up, so he gave himself a moment or two to prepare and then he let go of the farm walls and began to crawl across. He tried to move his limbs quickly to keep up with the thrust of the current, but it was too strong. Within moments the wind had taken him, lifting his back end and tossing him over. He felt the red stone slam into his spine. He started tobogganing, feet first. He tucked his head in, rolled on his side, brought his knees up and felt himself scraping along. The ground was hard and bumpy and vibrated his bones. He put his hands down and felt debris filling his cuffs. Something sharp caught his anklebone and stung. *Shit*, he thought, *shitshitshit*. He went with it, there was nothing he could do, and after a while managed to slow himself and regain some control. But still he was propelled. He hoofed his boots down and tried to brake. He was nearly at the edge of the racecourse, where the old, outer flint wall of the town began. The wind shoved him hard again and he went tumbling forward. His shoulder and knee hit the pointed stones. He lay for a moment, dazed and brunted against the structure, dirt pattering around him. It was hard to breathe. The air tasted of soil.

He spat, turned his head. When he opened his eyes one pane of the goggles was cracked, splitting his view. He was all right, but he had to move. He crawled along the boundary wall, around trolleys and piles of swept rubbish. His knee throbbed. A superbruise. At the first gap he went through. He sat up, leant against the sharp flint and caught his breath. He cleaned his goggles, emptied his gloves. *Reckless idiot*, he thought. *Don't fuck it up*. He did want to live – moments like this reminded him. Moments like this made him feel more real than he ever had before. He became more skilful because of them. He evolved.

The boundary wall was twelve feet thick. Whoever had built it had meant business. Sections had been restored when he was a kid. It was holding up well. He looked at the town. Something catastrophic had passed over; that's how it looked now. Razed. Roofs and upper floors were gone; cars were parked on their backs, their windscreens smashed. The big storms had left domino rubble in every direction, scattered fans of bricks and tiles, bouquets of splintered wood. Old maps meant nothing. New streets had been made, buildings rearranged. He had to keep relearning its form as its composition shifted.

He got up, crouched low, surveyed the route and limped off. It was a mile to the Golden Triangle. He saw no one. He kept to the safer routes and used the secure ropes when he had to, hauling himself hand over hand. He squinted through the broken goggles, seeing an odd spider-like creature in front of him, but he didn't take them off – the last thing he needed was to be blinded. The ruins were depressing, but he occasionally saw miraculous things in them. An animal, though they were rare. There were no birds, not even distressed gulls; nothing could cope in the torrid air. The rats had done OK, anything living below ground level. Cats and dogs were few, and always emaciated and wretched. There was no food, nothing growing, not much to kill. People's survival instincts were worse, he often thought, but they could at least use can openers. Two years ago he'd seen a stag. It was standing on the football field in front of him, reddish, six points on each antler. It was standing perfectly still, like something from the middle of a forest, and it didn't panic or run. It was standing as if it had

always stood there, as if tree after tree had been stripped away around it, until the forest was gone and there was nothing left to shield it.

He'd seen awful things too. A man sliced in half by a flying glass pane, his entrails worming from his stomach. Craig's broken skull. The good things had to be held in the mind, and remembered, and celebrated. That was why he had to get the pages for Helene and why they would have a nice Christmas.

He made his way slowly through the town, forcing his body against the blast. He kept leeside wherever he could and watched for flying timber and rockslides. He crossed the little park at the edge of the Golden Triangle. There were stumps where the central pavilion had stood. The trees lying on the ground were scoured bare. Sleet had begun to gather along their trunks. He hoped it wouldn't turn to snow and lie; it was hard enough keeping his footing. When he got to the Victorian district he was surprised to see smoke leaking from one of the heaps. He made his way over, cautiously, but it was just a random fire burning along a beam, some stray electrical spark, perhaps, or friction. Two rows away the houses were in better shape. Some only had holes in the roofs and lopped-off chimneys. The windows were mostly out. He could hop through the bays if the lintels were safe.

He always called out to make sure they were empty first. It wasn't really etiquette. It wasn't really robbing. It was retrieval of what had been abandoned. He'd been in some of them before, checking for food, batteries, essentials. They had been lovely places once, owned by doctors and lawyers, he imagined. There were remnants – cast-iron fireplaces, painted tiles; even some crescents of stained glass hanging on above the door frames. Damp and fungus and lichen grew inside the walls. He tried a couple, searching through the downstairs rooms – he never went upstairs if he could help it, it was too dangerous. The wind moaned through the rooms, shifting wet curtains and making the peeling wallpaper flicker. There were pulpy masses on the shelves, rotting covers, the sour smell of macerating paper.

He stepped among the detritus, broken glass and broken furniture, digging through piles, tossing collapsed volumes aside. He'd been dreaming about finding a complete works – that would really be something special – bound in plastic perhaps, unviolated. But, like Bibles, they were the first to go, their pages wafer-thin and frail. He'd studied the play in school, not with any particular enjoyment. He could remember bits of it, the parts he'd had to read out. *As wicked dew as e'er my mother brush'd with raven's feather from unwholesome fen drop on you both! A south-west blow on ye* . . . Perhaps Helene had taught it. Reading it again might help her, if she could begin to think differently. She could read it while she nursed the baby. She could think about the good things that remained. All he needed were the last two acts. He'd found sections of the rest, dried the pages, sorted the scenes and put them in order, as best he could. There'd been some extensive gluing – it wasn't an attractive gift, by any stretch.

After ten or eleven houses he was starting to lose hope and worry about the daylight. The wind was not letting up: if anything it was gaining power. There had been a couple of

worryingly big bangs nearby, something shattering. He went back out on to the street and made his way further into the Golden Triangle. There was a big house further along, free-standing, walled. It had upper bays as well as lower. A vicarage, maybe. Part of the roof was gone. The gate was padlocked but the frame had come away from the post and he forced his way through the gap. In the garden the plant pots and urns were smashed apart but one of the small fruit trees was still standing, defiantly, petrified black globes hanging from its lower branches. He went through the lower window, down a hallway. He knew, even before he got to the big room at the back of the house, that he was going to find what he was looking for. Fortune favours the brave, he thought. He forced a swollen door into a parlour. The walls had once been red but were now darker, browny, like blood that had dried. There was a fireplace, heaped full of clinker and charred wood, pieces of chimney brick and sleeving. There was a man sitting in a chair, a corpse. His eyelids were shrinking back; some wisps of hair left on his head. The skin was yellow and tight and retreating off the bone. A blanket was wrapped around his shoulders. There was no bad smell. He didn't look too closely.

He went to the shelves. There were rows and rows of hardbacks. He could even read the titles on some of the spines. There was a collection of Shakespeares, mottled, mould blooming along them, but readable. He found it in the middle. He took off his gloves and opened it carefully; the edges of the paper were moist, stuck, and they tore slightly when moved, but it held together. He flicked gently to the end. *I'll deliver all; and promise you calm seas, auspicious gales and sail so expeditious that shall catch your royal fleet far off.*

He smiled. He took off his rucksack, wrapped the book in a plastic bag and a towel and put it inside one of the small compartments. He put the rucksack back on, clicked the straps across his chest, drew them tight, and put on his gloves. It would be a good house to go through for other things, but he didn't want to get caught out and not be able to get across town and over *The Huff* to the longbarn. He didn't want to leave Helene alone longer than he had to. She might be having the baby. He would come back, after Christmas, and search properly.

He closed the door on the dead man. On the way out he saw his reflection in the dusty, cracked hall mirror. The hood was drawn tightly around his head; he was earless and bug-eyed, like an alien. The metallic tape around his neck looked like grey scales. His face was filthy and covered with cuts. He put out his sore tongue. Suppose he wasn't really human any more, he thought. Suppose he was a kind of demon, made in this place. How would he know? But he felt human; he remembered feeling human. His knee hurt. And he could use a can opener. And he liked Christmas. He turned away from the mirror and climbed back out of the window. Snow was driving past on the wind.

Glossary:

Corrugated- parallel ridges to give added strength	Aerial goods- lion headed deity pictured in mysticism

Coop- cage	**Gable-** triangle part of house's exterior wall with peaked roof
Creaking- making harsh- high pitched sound	**Spectre**- ghost
Hawing- fling- flopping	**Tilly lamp**- kerosene lamp
Rip out- burst out	**Skitters of soot**- dart of a deep black powdery substance produced by incomplete burning of organic matter
Rivets- a short metal pin	**Calor**- heat
Bellowed- roar loud	**Breeched**-a baby when positioned feet
Dunes- a mound or ridge of sand	**Sockeye**- salmon or red salmon
Scuttling- splashing	**Sleetish**- wet snow/ frozen rain
Slates- a piece of construction material prepared for roofing	**Brunted**- shock or impact
Ooming- bling bling sound	**Rucksack**- large rugged backpack
Oceanic - sounds of the sea	**Unfurl**- spread out

Answer the following Questions:

1. Examine the main characters in the story and how are they developed by the writer?
2. There is a constant struggle for survival against the harsh landscape. Discuss
3. How does the writer portray the prospect of future and the survival of mankind through the character of the child in the story?
4. Enumerate on how Helene overcomes the terror of ruined landscape, scare resources and the constant threat of unknown in the story.
5. Comment on the concluding part of the story.
5. Despite the dismal circumstances, Helen shows tremendous fortitude. Explain with reference to the story.

Chapter 5
Essay

Introduction

The English essay as a literary form has evolved over centuries, shaped by various influences and cultural shifts. Its origins can be traced back to the Renaissance period in Europe, particularly to the works of Michel de Montaigne, a French philosopher and writer who is often credited as the pioneer of the modern essay.

Early Influences:

1. **Montaigne's Essays**: Michel de Montaigne (1533-1592) is considered the father of the essay. His collection of essays, titled *"Essais"* (meaning "attempts" or "trials" in French), was first published in 1580. Montaigne's essays were personal reflections and observations on diverse topics such as friendship, education, morality, and self-awareness. He used a conversational style, blending anecdotes, quotations, and personal experiences to explore complex ideas.
2. **English Renaissance**: The essay gained popularity in England during the Elizabethan and Jacobean periods. Writers like Francis Bacon and Sir Thomas Browne adopted and adapted the essay form, influenced by Montaigne's approach but adding their own distinct styles and perspectives.

Development in England:

1. **Francis Bacon**: Bacon (1561-1626) is known for his essays, collected in works such as "Essays, Civil and Moral" (1597) and "The Advancement of Learning" (1605). His essays were characterized by their aphoristic style, concise language, and exploration of philosophical and practical topics.
2. **Robert Burton**: Burton (1577-1640) wrote "The Anatomy of Melancholy" (1621), which is structured as a series of essays exploring the causes and effects of melancholy. His work contributed to the development of the essay as a form of introspective and scholarly exploration.

18th and 19th Century Evolution:

1. **The Spectator**: In the early 18th century, Joseph Addison and Richard Steele popularized the essay through their periodical "The Spectator" (1711-1712). They wrote essays on various topics of morality, society, and everyday life, often using fictional characters to convey their ideas.

2. **Romantic and Victorian Periods**: The essay continued to evolve in the Romantic and Victorian eras, with writers such as Charles Lamb ("Essays of Elia," 1823) and Thomas De Quincey ("Confessions of an English Opium-Eater," 1821) exploring personal and imaginative themes.

Modern and Contemporary Era:

1. **Modernist and Postmodernist Essays**: In the 20th century, writers like Virginia Woolf ("The Common Reader," 1925) and George Orwell ("Shooting an Elephant," 1936) experimented with the essay form, reflecting the changing literary and cultural landscape.
2. **Contemporary Essays**: Today, the essay remains a vibrant and diverse literary form, embraced by writers across genres and disciplines. It continues to serve as a medium for personal reflection, social critique, philosophical exploration, and artistic expression.

In summary, the English essay originated from the Renaissance period, influenced by Montaigne's pioneering work, and has since evolved through various literary movements and cultural contexts. Its flexibility and ability to blend personal insight with intellectual inquiry have ensured its enduring popularity and relevance in literature and beyond.

Of Studies - Francis Bacon

Approach to the essay:

- Studying provides knowledge that develops experience, nurtures character. Discuss
- Discuss the benefits of reading.
- Do you think reading provides delight and knowledge?

About the author:

Francis Bacon (1561-1626)

Francis Bacon is considered as **father of English essays**. His life span was 1561-1626 hence falls into Elizabethan age. His essays have mixture of extreme brevity and deep social knowledge...Francis Bacon was a major figure in the development of the English Renaissance. He became known at court and was knighted in 1603 after the succession of

James I. He was later appointed Lord Chancellor in 1618.The essay 'Of Studies' belongs to his first collection came out in 1597.

About the essay:

Francis Bacon a master of essay writing explained pros and cons of studies in his essay 'Of Studies'. He also talks about usages of studies in different fields of life, distinguished about good and bad books, role of different subjects in curing various weaknesses in human being etc.This essay is regarded as Bacon's masterpiece enriched with stylised Latin vocabulary, fresh and new ideas, logical and relevant themes and wisdom of the world. For these reasons, the essay is still popular among individuals of all ages. Adopting a didactic approach, the essay informs the readers about the benefits and uses of studies in one's life.

Bacon's Style:

Bacon is known for his brevity which is popularly called as aphoristic style. It comprises not only conciseness but also deep meaning. Usages of enumeration helps in bringing concise sentences.

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privacy and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business. For expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament, is affectation; to make judgment wholly by their rules, is the humour of a scholar. They perfect nature, and are perfected by experience: for natural abilities are like natural plants, that need pruning, by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is a wisdom without them, and above them, won by observation. Read not to contradict and confute; nor to believe and take for granted; nor to find talk and discourse; but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be read, but not curiously; and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments, and the meaner sort of books, else distilled books are like common distilled waters, flashy things. Reading maketh a full man; conference a ready man; and writing an exact man. And therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit: and if he read little, he had need have much cunning, to seem to know that he doth not. Histories make men wise; poets witty; the mathematics subtle; natural philosophy deep; moral grave; logic and rhetoric able to contend.

Abeuntstudiain mores [Studies pass into and influence manners]. Nay, there is no stand or impediment in the wit but may be wrought out by fit studies; like as diseases of the body may have appropriate exercises. Bowling is good for the stone and reins; shooting for the lungs and breast; gentle walking for the stomach; riding for the head; and the like. So, if a man's wit be wandering, let him study the mathematics; for in demonstrations, if his wit be called away never so little, he must begin again. If his wit be not apt to distinguish or find differences, let him study the Schoolmen; for they are *cyminisectores* [splitters of hairs]. If he be not apt to beat over matters, and to call up one thing to prove and illustrate another, let him study the lawyers' cases. So, every defect of the mind may have a special receipt.

Glossary:

1. **Disposition**- a person's inherent qualities of mind and character
2. **Marshalling**- assemble and arrange in order
3. **Crafty**- cunning
4. **Confute**-prove to be wrong
5. **Rhetoric**-the art of effective or persuasive speaking
6. *Abeuntstudia in mores*- a Latin phrase- means practices passionately pursued become habits, or studies become habits or pass on into one's character
7. *Cyminisectores*- someone who makes excessively fine distinctions in reasoning

Comprehension:

I. Answer the following in about a page each:
1.What does Bacon mean of "Some books are to be tasted, others to be swallowed, and some few to be chewed and digested" in the essay "Of Studies"?
2. What are Bacon's views on studies in his essay 'Of Studies'?
3. Bring out the uses of studies according to Bacon.

II. Answer the following in about two pages each:
1. What does Bacon mean by "writing makes an exact man", in his essay "Of Studies"?
2. Explain the philosophy in Bacon's essay "Of studies", particularly his advice on reading.
3. How does Bacon portray the importance of studies?
4. What remedies does Bacon suggest for deficiencies in some of the mental faculties?

Further study:

- **On studies by Samuel Johnson**
- **Bacon's Essays**

- **Of friendship**
- **Of Adversity**
- **Of Truth**

On the rule of the World - A. G. Gardiner

Approach to the text:

- Today, people often drive with a goal of arriving at their destinations as quickly as possible with little consideration for those around them and, at worst, a reckless disregard for others. Discuss in groups
- Why is it essential to observe the rules of the road?

About the Author:

A.G. Gardiner

Alfred George Gardiner was a British journalist and author. He was a prolific essayist and his style and subject matter easily qualified him to be categorized as what the English would call a very civilized gentleman. His essays include 'On Habits', 'On Being Tidy' and 'On Talk and Talkers'. 'On the Rule of the Road', was included in one of Gardiner's compilations titled 'Leaves in the Wind' and was published under his pseudonym "Alpha of the Plough''.

A.G. Gardiner defines the "rule of the road" in the following way: "It means that in order that the liberties of all may be preserved, the liberties of everybody must be curtailed." In other words, each person must have some limits on his or her freedom in order to enjoy the freedom that comes from social order. Gardiner claims that people are becoming "liberty drunk" and only recalling their liberties, not the responsibilities and limits that this liberty relies on.

A stout old lady was walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and with no small peril to herself. It was pointed out to her that the pavement was the place for pedestrians, but she replied: 'I'm going to walk where I like. We've got liberty now.' It did not occur to the dear old lady that if liberty entitled the pedestrian to walk down the middle of the road, then the end of such liberty would be universal chaos.

Everybody would be getting in everybody else's way and nobody would get anywhere.

Individual liberty would have become social anarchy. There is a danger of the world getting liberty- drunk in these days like the old lady with the basket, and it is just as well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved, the liberties of everybody must be curtailed. When the policeman, say, at Piccadilly Circus, steps into the middle of the road and puts out his hand, he is the symbol not of tyranny , but of liberty. You may not think so. You may, being in a hurry, and seeing your car pulled up by his insolence of office, feel that your liberty has been outraged. "How dare this fellow interfere with your free use of the public highway?" Then, if you are a reasonable person, you will reflect that if he did not interfere with you, he would interfere with no one, and the result would be that Piccadilly Circus would be a maelstrom that you would never cross at all. You have submitted to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality.

Liberty is not a personal affair only, but a social contract. It is an accommodation of interests. In matters which do not touch anybody else's liberty, of course, I may be as free as I like. If I choose to go down the road in a dressing- gown who shall say me nay? You have liberty to laugh at me, but I have liberty to be indifferent to you.

And if I have a fancy for dyeing my hair, or waxing my moustache (which heaven forbid), or wearing an overcoat and sandals, or going to bed late or getting up early, I shall follow my fancy and ask no man's permission. I shall not inquire of you whether I may eat mustard with my mutton. And you will not ask me whether you may follow this religion or that, whether

you may prefer Ella Wheeler Wilcox to Wordsworth, or champagne to shandy. In all these and a thousand other details you and I please ourselves and has no one's leave.

We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But when we step out of that kingdom, our personal liberty of action becomes qualified by other people's liberty. I might like to practice on the trombone from midnight till three in the morning. If I went onto the top of Everest to do it, I could please myself, but if I do it in my bedroom my family will object, and if I do it out in the streets the neighbours will remind me that my liberty to blow the trombone must not interfere with their liberty to sleep in quiet.

There are a lot of people in the world, and I have to accommodate my liberty to their liberties. We are all liable to forget this, and unfortunately we are much more conscious of the imperfections of others in this respect than of our own. A reasonable consideration for the rights or feelings of others is the foundation of social conduct. It is in the small matters of conduct, in the observance of the rules of the road, that we pass judgment upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are rare. It is the little habits of commonplace intercourse that make up the great sum of life and sweeten or make bitter the journey.

Glossary:

1. **Mr. Arthur Ransome-** A Journalist who later became a very successful writer of booksof children
2. **Petrpgrad-** Formerly St. Petersburg, the capital of Russia. It is now called Leningrad
3. **We've got liberty now** -The reference is to the freedom which the Bolshevik Revolution brought from the Tsarist rule in Russia in 1917
4. **Peril -** risk
5. **Pedestrians -** persons who walk on the streets
6. **Social anarchy -** absence of any law and order in society
7. **Piccadilly circus-** a busy centre in the West End of London where a number of roads meet and the traffic is very heavy
8. **Preserved -** maintained
9. **Tyranny -** autocracy
10. **Insolence of Office -**rude behaviour shown by the officer, here the policeman
11. **Outraged-** violated
12. **Maelstrom-** a whirlpool, a place or state of confusion and struggle
13. **Contract -** commitment
14. **The Strand-** a street in London, so called because it once ran along the side of river Thames
15. **Fancy -** desire
16. **Dark Lady-** The reference is to the dark lady of Shakespeare's sonnets
17. **Ella Wheeler Wilcox-** a popular American poetess
18. **Shandy-** lemonade

19. **Trombone**- a trumpet-like instrument
20. **Swat-** working hard at one's studies
21. **Helvellyn-** a high mountain in wales
22. **Tristram Shandy-** a novel by Robert Louis Stevenson
23. **Asquith-H.H. -** Asquith, the Prime Minister of England 1908-16
24. **Barrel-organ**- a mechanical musical instrument
25. **A clubbable man**-a person who can adjust with those around him like a member of a club adjusting with other fellow members
26. **Rugger-** Rugby football

Comprehension:

I. Answer the following questions in about a page each:

1. What is liberty according to the old lady? How would it cause universal chaos?
2. Describe freedom in your own words.
3. *"A reasonable consideration for the rights or feelings of others is the foundation of social conduct."* Explain
4. *"My right to swing my fist ends, where your nose begins."* Elucidate with reference to, 'On the Rule of the Road'.
5. Civilization can only exist when the public collectively accepts constraints on its freedom of action – Explain

II. Answer the following questions in about two pages each:

1. Discuss the importance of the rule of the road in our life as presented by A G Gardiner.
2. *"We can be neither complete anarchists nor complete socialists in this complex world."* Discuss.
3. We have both liberties to preserve- *"our individual liberty and our social liberty."* Discuss.
4. 'Liberty is not a personal affair only, but a social contract.' Elaborate.
5. In the essay 'On the Rule of the Road,' A.G. Gardiner says that some people are becoming *'liberty drunk'*. How can a connection be made between his claim and today's scenario on the roads?

Suggested Reading:

- Short films depicting traffic rules
- Identification of road sign boards

UNIT III
LITERARY DEVICES AND PHONETICS

CHAPTER 6

Literary Devices and Phonetics

Figurative Language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect. Figures are sometimes described as primarily poetic, but they are integral to the functioning of language and indispensable to all modes of discourse.Figurative language is phrasing that goes beyond the literal meaning of words to get a message or point across.

Simile:

A simile is a phrase that is used to compare two distinctly different things (someone or something) and is explicitly indicated by the word "like" or "as".

Examples:

a) Robert Burns' "A Red Red Rose"
"O my Luve is **like a red, red rose**
  That's newly sprung in June;" (lines1-2)

b) Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"
"Every soul, it passed me by, **Like the whizz of my crossbow**" (lines 223-224) Here the souls are compared to the speed of the crossbow.

Metaphor:

A metaphor, is a word or an expression that in literal usage denotes one kind of thing and is applied to a distinctly different kind of thing, without asserting a comparison. Writers use metaphors to add color and emphasis to what they are trying to express.

Examples:

a) Shakespeare's "Romeo and Juliet"
"But soft, what light through yonder window breaks? It is the east, and Juliet is the sun!" (Act 2, Scene 2)

b) William Shakespeare's "Shall I compare thee to a summer's day?"

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
   So long as men can breathe or eyes can see,
   So long lives this, and this gives life to thee.

(Entire poem is a metaphor)

Personification:

The word is derived from the Greek word, 'Prosopopeia', in which human attributes are assigned to a non-human entity or inanimate object to express a point or idea in a more colorful, imaginative way.

Examples:

a)William Wordsworth's *"I Wandered Lonely as a Cloud"*
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
<u>Fluttering and dancing in the breeze</u>.

b) William Shakespeare's *"A Midsummer's Night Dream"*
"The moon, methinks, looks with a wat'ry eye; And when she <u>weeps, weeps</u> every little flower, Lamenting some enforced chastity"

Hyperbole:

Hyperbole is the derived from the Greek word *'Huperbole'* which means "overshooting". Hyperbole is a bold overstatement, or the extravagant exaggeration of fact or of possibility and it adds emphasis without the intention of being literally true. It can be used for serious or ironic or comic effect.

Examples:

a) Joseph Conrad's "*Heart of Darkness"*
"I had to wait in the station for ten days—an eternity." (exaggeration of time)

b) William Wordsworth's *"I Wandered Lonely as a Cloud"*
"Continuous as the stars that shine
And twinkle on the milky way,
They stretched in a never-ending line
Along the margin of a bay:
Ten thousand I saw at a glance,
Tossing their heads in sprightly dance."

Onomatopoeia:

Onomatopoeia is also called echoism. Onomatopoeia entitles a word, or a combination of words, whose sound seems to resemble closely the sound it denotes: "hiss," "buzz," "rattle," "bang." There is no exact duplication, however, of nonverbal by verbal sounds; the perceived similarity is due as much to the meaning, and to the feel of articulating the words, as to their sounds.

Examples:

a) Alfred Lord Tennyson's *"MorteD'Arthur"*
"And answer made the bold Sir Bedivere:
"I heard the ripple washing in the reeds,
And the wild water lapping on the crag."

b) Edgar Allan Poe's *"The Bells"*
"Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling."

Alliteration:

The word comes from the Latin word *"littera,"* meaning *"letter of the alphabet"*. Alliteration has been in use since the 1650s. Alliteration is the repetition of a speech sound in a sequence of nearby words. The term is usually applied only to consonants, and only when the recurrent sound begins a word or a stressed syllable within a word.

Examples:

a) Samuel Taylor Coleridge's *"Rime of the Ancient Mariner"*
The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

b) William Blake's *"Tyger"*
Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

Idiom:

An idiom is a phrase that conveys a figurative meaning. They make sense when they are interpreted figuratively rather than literally. Idioms are usually specific to a particular region, culture, language, or dialect, and they are often difficult to translate from one language or culture to another.

Examples:

a) William Shakespeare's *'Much Ado About Nothing'*
 Antonio says of his brother Leonato: "If he could right himself with quarreling,
some of us would lie low". (Act 5, Scene 1)

b) Geoffrey Chaucer's *"The Canterbury Tales"*
"He at the last appointed him on one,
And let all others from his heartegon,
And chose her of his own authority;
For love is blind all day, and may not see."

Pun:

A pun is a literary device that is also known as a "play on words." It is a play on words centering on a word with more than one meaning or words that sound alike, words that are either identical in sound (homonyms) or very similar in sound, but are sharply diverse in meaning. Puns have often had serious literary uses.

Examples:

a) Why do amphibians take the bus? Because their cars are always getting toad.
    "Toad" vs. "towed"

b) Shakespeare's Romeo and Juliet
"Ask for me tomorrow, you shall find me a **grave** man."
                                                        (Act 3, Scene1)

c) Lewis Carroll's *Alice's Adventures in Wonderland*
"'Mine is a long and a sad **tale**!' said the Mouse, turning to Alice, and sighing. 'It is a long **tail**, certainly,' said Alice, looking down with wonder at the Mouse's **tail**; 'but why do you call it sad?' And she kept on puzzling about it while the Mouse was speaking."(Chapter 3)

Euphemism:

The word is derived from the Greek phrase *euphēmismos*, which means "to sound good." Euphemism refers to figurative language that is designed to replace words or phrases that would otherwise be considered harsh, impolite, or unpleasant. Euphemisms soften/mellow down otherwise difficult or unpleasant things when we speak, so as to not offend or disturb anyone.

Examples:

a) Thomas Hardy's "*Afterwards*"
When the Present has latched its postern behind my tremulous stay,
    And the May month flaps its glad green leaves like wings,
Delicate-filmed as new-spun silk, will the neighbours say,
    "He was a man who used to notice such things"?

b) Bob Hicok's "*Dropping the Euphemism*"

"When I said
I have to lay you off
a parallel universe was born
in his face, one where flesh
is a loose shirt
taken to the river and beaten
against rocks. Just

by opening my mouth I destroyed
his faith

. . .

 We sat.
I stared at my hands, he stared
at the wall staring at my hands.
I said other things
about the excellent work he'd done
and the <u>cycles of business</u>
which are like
the roller-coaster thoughts
of an oscilloscope."

Irony:

Irony as a literary device is a situation in which there is a contrast between expectation and reality. The term irony has been a part of the English language since the sixteenth century. It originated from the Latin word "ironia." and the French "ironie". These terms originate from the ancient Greek stereotypical character known as Eiron. An Eiron figure brings down his opponent by understating his abilities, thus engaging in a type of irony by saying less than what he means. Eiron was a pretender, who characteristically spoke in understatement and deliberately pretended to be less intelligent than he was, yet triumphed over the Alazon—the self-deceiving and stupid braggart.

There are **different** types of **irony**:

a) Dramatic irony: Also known as tragic irony. Here the reader knows something that a character does not know.

Example:

Shakespeare's Romeo and Juliet, each young lover takes the poison, thinking the other is already dead—the dramatic irony comes from the audience wanting them to know the whole story before taking this final action.

b) Comic irony: This is when irony is used for comic effect.

Example:

 Jane Austen's Pride and Prejudice

"It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. However, little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters." implying that men are the ones who hunt for a wife; however, she makes it clear throughout the narrative that it is actually the other way around.

c) Situational irony: This is at play when an expected outcome is subverted.

Example:

O. Henry's *'The Gift of the Magi'*, a wife cuts off her long hair to sell it in order to buy her husband a chain for his prized watch. Meanwhile, the husband has sold his watch in order to buy his wife a comb for her hair. The situational irony comes from each person not expecting to have their gift be undercut by the other's actions.

d) Verbal irony: This is a statement in which the speaker means something very different from what he or she is saying.

Example:

Guy de Maupassant's 'The Necklace'
"Her hair badly dressed, her skirts awry, her hands red, she spoke in a loud tone, and washed the floors in large pails of water. But sometimes, when her husband was at the office, she would seat herself before the window and think of that evening party of former times, of that ball where she was so beautiful and so flattered".
In the above passage, Maupassant tells the reader that Mathilde's story is an ironic inverse of Cinderella. Instead of a good-natured scullery maid attending a ball and becoming a princess, Mathilde's prideful nature has driven her from being the belle of the ball to an embittered washer woman.

Oxymoron:

The word "oxymoron" is an oxymoron itself, it is derived from the Greek words *"oxys"* ("sharp") and *"moros"* ("dull"). Oxymoron is a figure of speech pairing two words together that are opposing and/or contradictory. Oxymorons are oppositional words joined to create a unique word or phrase. This combination of contrary or antithetical words is also known in conversation as a contradiction in terms. As a literary device, oxymoron has the effect of creating an impression, enhancing a concept, and even entertaining the reader.

Example:

a) William Shakespeare's *"Romeo and Juliet"*
"Good night, good night! parting is such <u>sweet sorrow</u>,
That I shall say good night till it be morrow."

b) Lord Byron's *"Don Juan"*
"It is an awful topic–but 't is not

My cue for any time to be terrific:

For checker'd as is seen our human lot

With good, and bad, and worse, alike prolific

Of <u>melancholy merriment</u>, to quote

Too much of one sort would be soporific; –

Without, or with, offence to friends or foes,…"

Synecdoche:

Synecdoche is derived from the Greek word 'synekdokhe' which means "taking together". When a part of something is used to signify the whole, or the whole is used to signify a part. We use the term "ten hands" for ten workmen, or "a hundred sails" for ships and, in current slang, "wheels" to stand for an automobile. In a bold use of the figure, Milton describes the corrupt and greedy clergy in "Lycidas" as "blind mouths.

Examples:

a) William Shakespeare's *"Hamlet"*
"Tis given out that, sleeping in my orchard,

A serpent stung me; **so the whole ear of Denmark**

Is by a forged process of my death

Rankly abused: but know, thou noble youth,

The serpent that did sting thy father's life

Now wears his crown". (Act1, Scene 5)

b) T S Eliot's *"The Love Song of J. Alfred Prufrock"*

I know the <u>voices</u> dying with a dying fall

Beneath the music from a farther room.

Understatement:

An understatement is a figure of speech employed by writers or speakers to intentionally make a situation seem less important than it really is. What is being said is described with a lesser strength than what is reality or what is expected. When using understatement, the subject may be described as being much less important than what it literally is and the reason for using this type of language is to play down a situation, item or concept.

Examples:

a) E.E. Cummings's *"Since Feeling is First"*

"since feeling is first
who pays any attention
to the syntax of things
will never wholly kiss you;
wholly to be a fool
while Spring is in the world

my blood approves
and kisses are a better fate
than wisdom
lady i swear by all flowers. Don't cry
—the best gesture of my brain is less than
your eyelids' flutter which says

we are for each other: then
laugh, leaning back in my arms
for life's not a paragraph
<u>and death i think is no parenthesis</u>
(a convincing argument for living in the moment).

b) Andrew Marvell's *"To His Coy Mistress"*
"My echoing song; then worms shall try

That long-preserved virginity,

And your quaint honourturn to dust,

And into ashes all my lust;

The grave's a <u>fine and private place</u>,

But none, I think, do there embrace."

Paradox:

The word "paradox" is derived from the Greek word *"paradoxons,"* meaning contrary to expectation. A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes good sense.
In literature, a paradox is a literary device that contradicts itself but contains a plausible grain of truth.

Examples:

 a) John Donne's sonnet *"Death, Be Not Proud"*
"One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die".

b) Oscar Wilde's *"Lady Windermere's Fan"*
 "I can resist everything except temptation."
(Act1)
Wilde uses the contradicting ideas in this statement to illustrate the character's inability to resist temptation.

Allusion:

The word allusion is derived from the Latin verb *"ludere,"* which means to play, mimic, mock, or deceive. Allusion is a figure of speech that refers to a famous person, place, or historical event—either directly or through implication.

Examples:

a) Robert Frost's *"Nothing Gold Can Stay"*
Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour.
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay.

(Frost makes an allusion to the *"fall of man"* and exile from Paradise by referring to Eden and how it *"sank to grief."* This allusion helps to connect the human experience to the poet's lament about the cycle of life and death, beginning and ending, in nature).

b) Emily Dickinson's *"All Overgrown by Cunning Moss"*
All overgrown by cunning moss,
All interspersed with weed,
The little cage of "Currer Bell"
In quiet "Haworth" laid.

(Dickinson makes an allusion to *"Currer Bell"*, which was the pen name for English author Charlotte Brontë. Dickinson also alludes to the English village of Haworth, where Brontë died and was later buried).

Comprehension:

I. Define the following terms with a suitable example:

    a) Alliteration
    b) Euphemism
    c) Hyperbole
    d) Metaphor
    e) Irony
    f) Pun
    g) Paradox
    h) Simile
    i) Onomatopoeia
    j) Idiom

II. Identify the figure of speech used in the following sentences:

1) Life is as tedious as a twice-told tale.
>Simile
>Metaphor
>Hyperbole

2) The camel is the ship of the desert.
>Simile
>Metaphor
>Oxymoron

3) Variety is the spice of life.
>Simile
>Personification
>Metaphor

4) O Solitude! Where are the charms that sages have seen in thy face?
>Personification
>Hyperbole
>Apostrophe

5) O Hamlet! Thou hast cleft my heart in twain.
>Metaphor
>Oxymoron
>Hyperbole

6)Man proposes, God disposes.
>Antithesis
>Hyperbole
>Oxymoron

7) Here is the smell of blood still; all the perfumes of Arabia will not sweeten this little hand.
>Euphemism
>Oxymoron
>Hyperbole

III. Read the given poem and answer the questions that follow it:

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

a) Identify an example of hyperbole.
b) Give an example of simile.
c) Identify an alliteration.
d) Pick out an example of personification.

IV. Read the given poem and answer the questions that follow:

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

Identify the following:
a) simile
b) metaphor
c) personification

QUESTION PAPER PATTERN
MAJOR ENGLISH IN B.A.
INTRODUCTION TO LITERATURE

Time:3 hrs   **Max Marks: 80**

Instructions: Answer all the questions

Section A – Introduction to Literature

I. Answer any ONE in two pages. (any 1 out of 2 questions)   1x10=10

Section B -Literary Forms

II. a. Answer any TWO (any 2 out of 3 questions)   2x5=10

SectionC-Poetry

III. a. Answer any ONE (any 1 out of 2 questions)1x10 =10
b. Write short notes on any two (2 out of 3questions)   2x5=10

SectionD - Prose

IV. a. Answer any ONE in about two pages. (1 out of 2 questions)   1x10=10
b. Write short note on any one (1 out of 2 questions)   1x5=5

Section E - Essay

V. a. Answer any ONE in two pages (1 out of 2 questions)   1x10=10
b. Write short note on any one (1 out of 2 questions)   1x5=5

Section F - Literary Devices

VI.a Define any five with an example. (5 out of 6 questions)   1x5= 5
   b. Identify the figurative devices and explain.   2+2+1=5

MODEL QUESTION PAPER
MAJOR ENGLISH IN B.A.
INTRODUCTIONTOLITERATURE

Time: 3 hrs   **Max Marks: 80**

Instructions: Answer all the questions

Section A
IntroductiontoLiterature

I.Answer any ONE in about two pages: **1x10=10**

1. Trace the development of English literature from the age of transition to the Romantic age.
2. What is literature? Bring out the relationship between literature and society.

Section B
Literary Forms

II. Answer any TWO in about a page each: **2x5=10**
   1. Lyric poetry
   2. Modern Epic
   3. Elegy

Section C
Poetry

III. a. Answer any One in about two pages: **1x10=10**
     1. How does Shelley use sensuous description to depict "the sky after rain "in *The Cloud*?
   2. Discuss the sonnet 132 as the poet's expression of love for his beloved.

b. Write short notes on any two: **2x5=10**
      1. Description of clouds by Shelley
      2. Poetic devices used by William Shakespeare in Sonnet 132
      3. Impact of dark lady's eyes in sonnet 132

SectionD
Prose

IV. a. Answer any ONE in about two pages: **1x10=10**
   1.Analyse the character of Foreman as a verger.
    2. Despite the dismal circumstances, Helene shows tremendous fortitude. Explainwith reference to the story*, Then later, His ghost*.

b. Write a short note on any one:
1.Bank manager in *Verger*   **1x5=5**
2.The relationship between the man and woman in *Then later, his ghost*

Section E
Essay

V. a. Answer any ONE in about two pages: **1x10=10**
1.Whatdoes Bacon mean by "writing makes an exact man", in his essay "Of Studies"?
2.Liberty is not a personal affair only, but a social contract.' Elaborate with reference to A.G. Gardiner's essay.

b.Write a short note on any one: **1x5=5**
   1. Bacon's advice on reading
   2.Liberty according to the old lady

SectionF
Literary Devices

VI. a. Define any **five** with example   **1x5=5**
    a.   Simile
    b.   Irony
    c.   Euphemism
    d.   Alliteration
    e.   Idiom
    f.   Paradox

  b.Identify the figurative devices and explain:
        a.   **Mirror**   **2**

<div align="center">

I am silver and exact. I have no preconceptions.
Whatever I see I swallow immediately
Just as it is, unmisted by love or dislike
I am not cruel, only truthful,

</div>

   1. Identify the underlined literary device and explain

> **b.**Shall I compare thee to a summer's day?   **2**
> Thou art more lovely and more temperate:
> Rough winds do shake <u>the darling buds of May,</u>
> And summer's lease hath all too short a date

2.   Identify the underlined literary device and explain

> **c.**Perhaps<u>the self-same song</u> that found a path   **1**
> Through the sad heart of Ruth, when, sick for home,
> She stood in tears amid the alien corn;
> The same that oft-times hath
> Charm'd magic casements, opening on the foam
> Of perilous seas, in faery lands forlorn.

3.Identify the literary device

****

PRACTICAL COMPONENT

<table>
<tr><td colspan="3" align="center">PRACTICALSYLLABUS</td></tr>
<tr><td colspan="2" align="center">CONTENT FORPRACTICAL
ISEMESTER -
BAINENGLISHPHONETICS</td><td align="center">40/48hrs</td></tr>
<tr><td align="center">UNIT-I</td><td>TheConsonants ofEnglish, Classificationof

consonant sounds,Descriptionofconsonantsounds</td><td align="center">7 hrs</td></tr>
<tr><td rowspan="2" align="center">UNIT-II</td><td>TheVowelSoundsofEnglish,Articulation of

vowels,Classificationanddescriptionofvowels</td><td align="center">7 hrs</td></tr>
<tr><td>Diphthongs,Stressed Syllable,UnstressedSyllable

Division</td><td align="center">10 hrs</td></tr>
<tr><td rowspan="5" align="center">UNIT-III</td><td>Wordswithsimilarpronunciations</td><td align="center">2 hrs</td></tr>
<tr><td>Rhymingwords.</td><td align="center">2 hrs</td></tr>
<tr><td>Commonlymispronouncedwords.</td><td align="center">2 hrs</td></tr>
<tr><td>Listentothenativespeakerandanswerthequestions</td><td align="center">5 hrs</td></tr>
<tr><td>ReadingActivity (passages&poetry recitation)</td><td align="center">5 hrs</td></tr>
</table>

PRACTICAL SYLLABUS		
CONTENT FOR PRACTICAL **I SEMESTER –BA IN ENGLISH** **PHONETICS**	**40/48 hrs**	**Page No.**
UNIT-I The Consonants of English, Classification of Consonant sounds, Description of consonant sounds	7hrs	119 –152
UNIT-II The Vowel Sounds of English, Articulation of vowels, Classification and description of vowels	7hrs	154 - 167
Diphthongs,Syllable,Unstressed,Syllable Division	10hrs	168 -174
UNIT-III Words with similar pronunciations	2hrs	176 – 177
Rhyming words.	2hrs	178 -179
Commonly mispronounced words.	2hrs	180 – 182
Listen to the native speaker and answer the questions	5hrs	183 – 185
Reading Activity (passages & poetry recitation)	5hrs	186 - 208

Note to the Teacher

Practical component is newly introduced in the major English syllabus under SEP. The objective is to test students' listening, speaking, reading and writing skills. In order to improve fluency in a professional context, consistent practice is essential for becoming proficient in English. Besides theory component, practical component strengthens the skill sets among students through practical sessions and provide real-world situations to gain requisite knowledge and also learn the correct usage of the language.In this fast-paced world, what employers are actually looking for is not fancy degrees but rather whether or not the person is employable or not.Practically learning something has the unique ability to apply what they have learned in an environment outside their classroom.While it is important to learn the theory of a subject or topic, getting out there and applying that theory to a practical situation helps the person build on their existing skills. Therefore,practical exams are eventually significant because they are the real-world test of students' knowledge and capabilities.

First semester practical component aims at improving the communication skills of the students, focussing on reading, pronunciation, right usage, improving listening skills, etc.

Practical exam should be conducted towards the end of the semester before the theory exam. The assessment and evaluation process would be held internally by the subject teacher and the marks awarded need to be uploaded in the UUCMS portal.

Exam Pattern

10 marks- Record book (Assignments)

40 marks- Assessment end semester (College level)

50 marks to be uploaded in the UUC MS portal

UNIT-I

English Speech Sounds

Phonetics is the branch of linguistics that deals with the sounds of speech, including their production, transmission, and reception. It focuses on the physical properties of speech sounds, such as their articulation (how they are produced by the vocal organs), acoustic properties (how they travel through the air as sound waves), and auditory perception (how they are perceived by the human ear and brain). Phonetics is essential for understanding the systematic nature of speech sounds in languages and plays a crucial role in fields such as language teaching, speech pathology, and computational linguistics.

By understanding the articulation, acoustic properties, and auditory perception of speech sounds, learners can grasp the intricacies of a language's phonological system. This knowledge allows learners to produce sounds correctly, distinguish between similar sounds, and improve their overall fluency and intelligibility. Phonetics also aids in acquiring accents and dialects, enhancing both spoken and listening comprehension. In language teaching, phonetics serves as a critical tool for educators to diagnose and address pronunciation issues, thereby facilitating clearer communication and fostering proficiency in speaking and listening skills. Overall, a solid grasp of phonetics enables learners to communicate more accurately and confidently in their target language.

Speech sounds refer to the audible units of language produced by the human vocal tract. They encompass both vowels and consonants, each characterized by distinct articulatory features and acoustic properties. Vowels are produced with an open vocal tract and are classified based on tongue height, tongue advancement, and lip rounding. Consonants, on the other hand, involve various points and manners of articulation, such as stops, fricatives, and nasals, each affecting airflow and sound production differently. These sounds are essential in language for conveying meaning and are organized systematically within phonological systems. Understanding their characteristics, including how they are articulated, transmitted as acoustic signals, and perceived by listeners, is fundamental in linguistic analysis, language learning, and communication studies.

Speech sounds are classified into several categories based on their articulatory features and functions within language. The primary classifications include consonants, vowels, and suprasegmental features. Consonants are sounds produced with some degree of constriction or closure in the vocal tract, altering the flow of air. They are further categorized by their place of articulation (where in the vocal tract the constriction occurs, such as lips, teeth, palate) and manner of articulation (how the airflow is obstructed or modified, such as stops, fricatives, affricates). Vowels, on the other hand, are sounds produced with a relatively open vocal tract and are characterized by the position of the tongue, lips, and jaw. They are classified based on tongue height, tongue advancement, and lip rounding. Additionally, suprasegmental features include intonation, stress, rhythm, and lengthening, which affect the melody, emphasis, and timing of speech. Understanding these classifications is essential in phonetics for analyzing and describing the diversity and organization of speech sounds across languages.

Consonants

There are forty-four speech sounds in English. These forty-four speech sounds are divided into two main groups: Vowels and Consonants. The consonant sounds are those during the production of which, the air escapes through the mouth with a friction. They are produced by a partial or complete obstruction of the airstream by a constriction of the speech organs. /s/ and /m/ sounds in 'sum' are consonants. Vowel sounds are those during the production of which, there is no obstruction in the mouth. The air escapes through the mouth freely and no friction is felt. The sound /i/ in 'sin' is a vowel.

There are twenty-four consonants in English. When consonants are produced there is either a closure or narrowing of the air passage in the mouth. Consonants can be voiceless or voiced, depending upon whether the vocal cords are held wide apart or are in vibration.

IPA symbols for consonants

/p/- Pencil   /s/- Son

/b/ - Balloon   /z/- Zero

/t/ -Table   /ʃ/- Ship

/d/ - Dark   /ʒ/- Pleasure

/k/ - Kite   /h/ - Help

/g/- Go   /m/- Mango

/tʃ/- Church   /n/-Neat

/dʒ/ -Judge   /ŋ /-Ring

/f/- Fan   /l/- Lamp

/v/- Velvet   /r/- Rain

/θ/-Think   /j/-Yesterday

/ð/-This   /w/- Wind

Consonants are described on the basis of

a) the state of the glottis.

b) place of articulation

c) manner of articulation

a) **State of the Glottis**: Sounds produced with the vocal cords wide open i.e. the glottis is open, these sounds are called Voiceless Sounds. Sounds produced when the vocal cords are loosely held together and the pressure of the air from the lungs makes the vocal cords open and close rapidly(vibrate) are called Voiced Sounds.

Voiceless Consonants: The voiceless consonants in English are /p/, /t/, /k/, /f/, / θ/, /s/, /ʃ/, /h/ and /tʃ/

Voiced consonants: /b/, /d/, /dʒ/, /g/, /v/, /ð/, /m/, /n/, /ŋ/, /z/, /ʒ/, /r/, /l/, /j/ and /w

b) **Place of Articulation**: Articulators are the organs that alter the shape and character of the airstream by modifying it. Two articulators are involved in the production of the consonants. Some articulators move towards the other articulator during the production of speech sounds, these are called active articulators. Those articulators that the active articulator moves towards are called the passive articulators. The passive articulators are the upper lip, the upper teeth, and the roof of the mouth and the wall of the throat or pharynx. The active articulators are the lower lip and thetongue.The place of articulation simply involves the active and passive articulators used in the production of a particular consonant. There are several types of consonants depending on the place of articulation. The label used is an adjective derived from the name of the passive articulator.

1. **Bilabial**: the two lips are the articulators. /p, /b/, /m/, /w/

2. **Labiodental**: The lower lip and upper front teeth are the articulators. /f/, /v/

3. **Dental**: The tongue and the upper front teeth are the articulators. /θ/, /ð/

4. **Alveolar**: The tip/blade of the tongue and the teeth ridge are the articulators. /t/, /d/, /s/, /z/, /n/, /l/

5. **Post-Alveolar**: The tip of the tongue and the part of the roof of the mouth immediately behind the

teeth ridge are the articulators. /r/

6. **Palato- Alveolar**: The tip of the tongue or the tip and blade of the tongue and the teeth ridge are the

articulators. /tʃ/, /dʒ/, /ʃ/, /ʒ/

7. **Palatal**: The front of the tongue and the hard palate are the articulators. /j/

8. **Velar**: The back of the tongue and the soft palate are the articulators. /k/, /g/, / ŋ/

9. **Glottal**: The vocal cords are the articulators. Sound is produced in the glottis. /h/

Activity

Say these words and relate the consonants in bold to their places of articulation:

pub (bilabial), **fi**ve (labio-dental), **th**is ba**th** (dental), si**d**e (alveolar), **r**a**r**er (post-alveolar), **ch**ange (palato-alveolar), **y**ou (palatal), **k**in**g** (velar), **h**ow (glottal)

Manner of articulation

Manner of articulation tells us how the sound is produced. All articulations involvea stricture, i.e. a narrowing of the vocal tract which affects the airstream.

Active and passive articulators

The active articulator is the organ that moves; the passive articulator is the target of thearticulation – i.e. the point towards which the active articulator is directed. Sometimesthere's actual contact, as in [t] and [k]. In other cases, the active articulator is positionedclose to the passive articulator, as in [s] or [0]. With other articulations again, like English/r/, we find only a slight gesture by the active articulator towards the passive articulator

Manner of articulation – Stricture type

Nature of stricture :Effect of stricture

Complete closure: Forms obstruction which blocks airstream

Close approximation : Forms narrowing giving rise to friction

Open approximation : Forms no obstruction but changes shape of vocal tract, thus altering nature of resonance.

The distinction of passive/active articulator isn't always possible. For instance, [h]is formed at the glottis.

<div style="border:1px solid">

Activity

Say **/t/** as in tight [taɪt]. Now say **/s/** as in sauce [sɔ:s]. Can you feel that for **/t/** the active articulator (tongue-tip/blade) and the passive articulator (alveolar ridge) block the with a stricture of complete closure?

But for /**s**/ the samearticulators form a narrowing through which the airstream is channelled, i.e. a stricture of close approximation. Now say and compare the followingsounds:

- English /**k**/ in coat (complete closure)
- Spanish /**x**/, the sound spelt **j** in jefe (close approximation)
- English /**j**/ in yes (open approximation)

</div>

1. Plosives / Stop Consonants

The stricture may be one of complete closure, i.e., the active and passive articulators make a firm contact with each other, thus preventing the passage of air between them. With a complete closure of both the oral and nasal passages, the air is blocked and when released the air escapes with a slight explosive sound. For example, in the production of /p/ as in pot and /b/ as in bamboo, the lips make a complete closure. In the production of /t/ as in time and /d/ as in doll the tip and rims of the tongue make a complete closure with the teeth-ridge and the side teeth. English /k/ as in kite and /g/ as in gold are also articulated with a stricture of complete closure, the back of the tongue makes a firm contact against the soft palate, In all these cases, the soft palate is in its raised position and so there is no possibility of the air escaping through the nose.

There are three pairs of plosives in RP:

/ p/ ,/b/ -Bilabial

/ t/ , /d /- Alveolar

/k /, /g /- Velar

/t/ and / d / are inflexional suffixes. The inflexional suffixes (i.e. suffixes used for making past and participle forms of verbs) are pronounced / -t/, / -d / and / -id / (though these suffixes are always represented by the letter –d or the letters –ed). The different pronunciations of these suffixes are governed by the following rules.

• The suffixes are pronounced /- t / after voiceless consonants other than /t/.

Examples: kicked, laughed, locked, pushed, stopped.

• They are pronounced /- d / after voiced sounds (voiced sounds include vowels) other than /d/.

Examples: begged, called, loved, played, robbed.

• They are pronounced /- id / when the root verb ends in / t / and / d /. Examples: handed,

hunted, lamented, landed, wanted.

Activity

Create short stories or sentences that include words with plosive sounds. Exaggerate the pronunciation of these sounds to emphasize their articulation and differentiate between them.

---

2. Fricatives

The stricture may be one of close approximation, i.e. the two articulators are brought very close to each other so that the space between them is very narrow. The air passes between them with audible friction. /f/ as in fill, /v/ as in velvet, /θ/ as in think, /ð/as in this, /s/ as in small, and /z/ as in zoo are some examples of sounds produced with a stricture of close approximation. The air escapes through this narrow passage with audible friction. There are nine fricatives in RP.

/f/ /v/ Labio-dental

/ θ/ /ð / Dental

/ s/ /z/ Alveolar

/ʃ / /ʒ/ Palato-alveolar

/h/ Glottal

/s/ and /z/ in inflexional suffixes:

The inflexional suffixes (i.e. suffixes used for making plurals and possessives of nouns and simple present tense third person singular forms of verbs) are pronounced /-s / / -z / and /-iz / (though these suffixes are always represented by the letter –s or the letters –es). The different pronunciations of these suffixes are governed by the following rules.

1) These suffixes are pronounced /s/ after voiceless consonants other then /s/, / ʃ / and /tʃ/

Examples: caps, cots, coughs, cakes, months

2) They are pronounced / z / after voiced sounds (remember, voiced soundsinclude vowels) other than /z / /ʒ/ and / dʒ /

Example: buns, bombs, boards, calls, cities, goes, cows, bears, toes, loathes, loves, plays, cubs sons.

3)They are pronounced / -iz/ when the root (i.e. singular noun or the infinitive form of the verb) ends in /s/ / z / / ʒ / / dʒ / / ʃ / /tʃ /

Examples: judges, bushes, cages, catches, edges, garages, roses.

Activity

Tongue Twisters: Use tongue twisters that emphasize fricative sounds. For example: "She sells seashells by the seashore" (focus on **/ʃ/** sound) or "Ziggy's zebra likes eating frozen pizza" (focus on **/z/** sound).

---

3. Lateral

The stricture of a complete closure in the centre of the vocal tract but with the air passing along the sides of the tongue without any friction (lateral passage). This is what happens when you articulate the English /l/ as in love, lamp, all. During the articulation of / l/ the tip of the tongue makes firm contact with the alveolar ridge. The soft palate is raised so as to shut off the nasal passage of air. The vocal cords vibrate, thus / l / is a voiced. /l/ can occur initially, medially and finally as in lamb, along, till.

Activity

Play audio clips or read sentences aloud where the **/l/** sound is either correctly or incorrectly pronounced. Students can identify and correct the errors, which sharpens their listening skills and reinforces correct pronunciation.

Activity

Start with a word containing the **/l/** sound, such as "**love**". Have students take turns saying another word that starts with the last letter of the previous word, ensuring each word contains the **/l/** sound.

---

4. Approximants

The stricture may be one of open approximation, i.e., the two articulators are brought close to each other but the space between them is wide enough for the air to escape without friction. All vowels and the English Sounds /j/ as in yam and /w/ as in wet and /r/ as in rain are produced this way. During the articulation of /j/ the lips are neutral or spread. The soft palate is raised so as to shut off the nasal passage of air. The front of the tongue assumes a position of a vowel between close and half-close and quickly glides to the position of the following vowel. The vocal cords vibrate, producing a voiced consonant. / j / occurs initially and medially as in yes, yellow, yet student. It does not occur finally in a word. /w /, the soft palate is raised so that the nasal passage of air is shut off completely. The back of the tongue is raised in the direction of the soft palate and the lips are rounded. Then there is a quick movement of the tongue and the lips to the position for the next vowel. The vocal cords vibrate, producing voice. /w/ occurs initially and medially as in wet, water, watch language. It does not occur finally in a word. /r/, the tip of the tongue is raised in the direction of the hinder part of the teeth-ridge. The soft palate is raised so as to shut off the nasal passage of air. The air from the lungs comes out of the space between the tip of the tongue and the post-alveolar region without any friction. Sounds that are produced with the tip of the tongue curled backwards are called Retroflex sounds. The vocal cords vibrate producing the sound.

/ r / is thus a voiced palatal alveolar approximant.

In RP / r/ occurs initially and medially, (as in red, sorry) but only before a vowel sound. / r / does not occur finally in a word in RP except when a word with a final r in spelling is immediately followed by another word beginning with a vowel. Thus, the word butter is pronounced / ə / in isolation.

Activity

- Provide writing prompts that encourage the use of words containing approximants.
- Ask students to write short stories, poems, or descriptive paragraphs focusing on pronunciation and word choice.
- Review their writing to identify how effectively they use approximants to convey meaning and tone.

---

5. Affricates

The stricture involved in the production of these sounds is of complete closure and slow release. These sounds begin as plosives but end as fricatives. The active articulator is removed slowly from the passive articulator, thereby friction will be heard. /tʃ/ as in church and /dʒ/ as in judge are the affricates. The air passage in the mouth is completely closed by a firm contact between the tip and blade of the tongue and the alveolar ridge. The front of the tongue is raised in the direction of the hard palate. The soft palate is raised to shut off the nasal passage of air. The tip and blade of the tongue are removed from the alveolar ridge slowly so the air from the lungs escapes with friction. The vocal cords are held apart during the articulation of / tʃ / and they vibrate during the articulation of /dʒ/.

Both / tʃ / and / dʒ / can occur initially, medially and finally as in chair, actually,teach and jam, suggest, badge.

Activity

- Provide a list of words or short sentences containing Affricates (e.g., church, judge, cats, beds).
- Ask students to identify Affricates in each word and underline or highlight them

---

6. Nasals

The stricture involved is complete oral closure. The active and passive articulators are in firm contact with each other thus blocking the oral passage of air. The soft palate is lowered so that the air comes out of the nose. There are three nasal consonants in English: /m/ as in make /n/ as in nest and / ŋ / sing.

a) Bilabial nasal/ m /

During the articulation of /m/ the two lips are brought together and thus the oral passage is blocked completely. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate, producing voice. Thus / m / is a voiced bilabial nasal. / m / occurs initially, medially and finally as in moon, summer, tomb.

b) Alveolar nasal / n /

The tip of the tongue makes a firm contact with the alveolar ridge, thereby blocking the oral passage of air. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate. Thus / n / is a voiced alveolar nasal.

/ n / can occur initially, medially and finally as in name, manner, man.

c) Velar nasal /ŋ/

The back of the tongue makes a firm contact against the soft palate, thereby blocking the oral passage of air. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate. Thus / ŋ / is a voiced velar nasal.

/ ŋ / occurs medially and finally as in singing, sing. It does not occur initially in a word.

In RP word-final ng is pronounced / ŋ / (that is, the final letter g is not pronounced as / ing /). Thus, sing is pronounced / sɪŋ / and king is pronounced / kɪŋ /. Some consonant sounds have been described in terms of the points listed above. For the production of all English sounds and most of the sounds in most Indian languages, pulmonic egressive air-stream mechanism is used.

Activity

- Provide audio clips or recordings where these nasal sounds are pronounced distinctly. Ask learners to listen carefully and identify which nasal sound they hear.
- Include words with different nasals in minimal pairs (e.g., man vs. pan, sing vs. thing) to help learners distinguish between similar sounds.

Three-term label: A consonant can be described by using a three-term label:

/p/ in police is a voiceless, bilabial plosive.

/m/ in matron is a voiced bilabial nasal.

/ŋ/ in ring is a voiced velar nasal.

/z/ in zebra is a voiced alveolar fricative.

Classification of English Consonants

Place of Articulation / Manner of Articulation	Bilabial	Labiodental	Dental	Alveolar	Palato Alveolar	Palatal	Velar	Glottal
Plosive *Voiceless* *Voiced*	/p/ /b/			/t/ /d/			/k/ /g/	
Fricative *Voiceless* *Voiced*		/f/ /v/	/θ/ /ð/	/s/ /z/	/ʃ/ /ʒ/			/h/
Affricate *Voiceless* *Voiced*					/tʃ/ /dʒ/			
Nasal *Voiced*	/m/			/n/			/ŋ/	
Lateral *Voiced*				/l/				
Approximant *Voiced*	/w/				/r/	/j/		

Exercise

1. Define the following:

2. Give the three-term label for the following consonant sounds:

    a) /z/ _____

    b) /h/ _____

    c) /l/ _____

    d) /ʒ/ _____

    e) /θ/ _____

    f) /m/ _____

    g) /ð/ _____

    h) /k/ _____

    i) /v/ _____

    j) /d/ _____

3. Give phonetic symbols to match the following descriptions of consonant sounds:

    a) voiced post-alveolar frictionless continuant

    b) voiceless palato-alveolar affricate

    c) voiced alveolar nasal

    d) voiced labio-velar semi-vowel

    e) voiceless alveolar fricative

    f) voiced velar plosive

    g) voiceless dental fricative

    h) voiced bilabial plosive

    i) voiceless labio-dental fricative

    j) voiced palato-alveolar fricative

The Syllable

A syllable comes after a phoneme in the hierarchy of speech sounds. A unit of human speech that is interpreted by the listener as a single sound, although syllables usuallyconsist of one or more vowel sounds, either alone or combined with the sound of one or more consonants; a word consists of one or more syllables (Oxford Dictionary).

Examples: The word Dog /dɒg/ has one syllable.

The word English /iŋgliʃ/ has two syllables; the syllables are /iŋg/ and /liʃ/

Words like cat, book and toy are made up of one syllable and are called monosyllabic words; words like paper, pencil and bottle are made up of two syllables; words like computer, important and remember have three syllables; a word like intonation has four syllables; a word like examination has five syllables.

Syllable division is usually marked with a hyphen, examples: pa-per, com- pu-ter, in-to-na-tion and e-xa- mi-na-tion. It is always not possible to mark syllable division in the spelling form therefore the words are to be transcribed to facilitate syllable division. the transcription indicates the actual way in which the word is pronounced For example, the syllable division in following words is marked as: phonetics /fə - ˈne - tɪks/ linguistics /lɪŋ -ˈgwɪs - tɪks/ and grammar /ˈgræ - mə/

Syllable Structure

A syllable can be analysed in terms of its segments i.e., consonants and vowels. A consonant functions as a marginal element. If the consonant occurs at the beginning of a syllable it is called as **a releasing consonant** and the one that occurs at the end of a syllable is called as an **arresting consonant.** The vowel is the **nucleus** or the central part of a syllable. When the structure of a syllable is described, the symbol C is used to represent a consonant and V to represent a vowel. For example, the word look /lʊk/ has the structure CVC (i.e, it is made up of one consonant, one vowel and one consonant). The structure of the syllable /lʊk/can be shown thus:

C	V	C
L	U	K
Releasing	Nucleus	arresting consonant

Consonant

The word eye /a ɪ / is made up of just one speech sound, the diphthong / a ɪ /. This is the nucleus of the syllable and it has no consonant before or after it. Thus, the structure of the syllable is V. Let's take two other words which have the syllable structure CV and VC respectively. She /ʃiː/ has the structure CV and ill /il/ has the structure VC.

A syllable which is arrested by a consonant (ends in a consonant) is called a **closed syllable**, for example, is /iz/. A syllable which has no arresting consonant (ends in a vowel) is called an **open syllable,** for example, you /juː/.

The syllable has three positions- onset (open), centre (peak) and termination (coda) examples next, treat, means etc.

Here a few more examples of the syllable structures discussed above: Monosyllabic Words (words with one syllable):

a) CVC   **b) V**

Hat   /hæt/   I   / aɪ /

Phone   / fəʊn /   air   /eə/

Cut   /kʌt/   a   /eɪ/

Boys   /bɔɪz/   oh   /əʊ/

c) CV   d) VC

Day   /deɪ /   all   /ɔːl/

Who   /hʊː/   in   / ɪn /

Law   /lɔː/   oil   /ɔɪl/

Know   /nəʊ/   us   /ʌs/

Disyllabic Words (words of two syllables each)

About /əˈbaʊt/   V-CVC

Letter /ˈle-tə/   CV-CV

Allow /ə-ˈlaʊ/   V-CV

Expert /ˈeks-pɜːt/   VCC-CVC

Trisyllabic Words (words of three syllableseach)

Episode /ˈe-pɪ-səʊd/   V-CV-CVC

Develop /dɪ-ˈve-ləp/   CV-CV-CVC

Refreshment /rɪ-ˈfreʃ-mənt/   CV-CCVC-CVCC

Usually/ˈjuː-ʒʊə-li/   CV-CV-CV

Words of more than three syllable each

Photographic /ˌfəʊ-tə-ˈgræ-fɪk/   CV-CV-CCV-CVC

Neurology /njʊ-ˈrɒ-lə-dʒi/   CCV-CV-CV-CV

Types of syllables:

     a)   Some syllables have a nucleus and an arresting consonant **VC:**

         at   / æt/

         am /æm/

     b) Some syllables have a releasing consonant and a vowel and no arresting consonant **CV**:

      Go   /gəʊ/

      She   / ʃiː/

     c) Some syllables have a releasing consonant, a vowel and an arresting consonant **CVC:**

      Cat   /kæt/

      Toad   /təʊd

     d) Some syllables have two releasing consonant and a vowel **CCV:**

      fry   /fraɪ/

      slow   /sləʊ/

     e) Some syllables have two releasing consonants, a vowel and an arresting consonant **CCVC**:

      school /skuːl/

      prize   /praiz/

f) Some syllables have three releasing consonants, a vowel and an arresting consonant **CCCVC**:

 screen /skri:n/

spread /spred/

g) Some syllables have three releasing consonants, a vowel and two arresting consonants **CCCVCC:**

strange /streindʒ/

script /skript/

h) Some syllables have a releasing consonant, a vowel and three arresting consonants **CVCCC:**

 bands /bændz/

text /tekst/

i) Some syllables have a releasing consonant, a vowel and four arresting consonants **CVCCCC**:

Tempts /tempts/

Twelfths / twelfθs/

English allows up to three consonants to begin a syllable and up to four consonants to end a syllable. A sequence of two or more consonants occurring at the beginning or end of a syllable is called as a consonant cluster e.g. paint, allows. When the consonants occur together in a word but are in different syllables they are called as abutting consonants e.g. content, example.

Exercises:

I. Indicate the syllable division in the following words-

application, intonation, engineering, propaganda, legislation, compensation, fundamental, mathematics, understanding, population, potato, subtle, consider, element, approximation, silky, captain, blue, twinkle, human.

II. Indicate the syllable division in the following words-

delight, reciprocate, linguistics, father, barbaric, calculate consonant, smaller, agriculture, tailor, dip.

III. From the words below, pick out the ones with a CVCC structure-

laughed, charged, wrist, seems, brunch, turns, switch, debts, slipped, lambs, frank, first start, hold, shift.

IV. From the words given below pick out the ones with a CCCV structure-

screw, spray, splay, square, splint, straw, sliced, ,splash, string, screech, strong, steel, street, straight.

V. From the group of words given below, pick out the words that match the remarks that follow and write against each remark-

Music, stress, absent, combat, ice age, member, little, schools, are, develop, spin, lapse, twelfth, Iceland.

1.A disyllabic word with a releasing consonant cluster of two consonants in the second syllable.

2.A monosyllabic word with an initial consonant cluster of three consonants.

3.A monosyllabic word with a cluster of two consonants at the coda.

4.A word of one syllable with an arresting consonant cluster of four consonants.

5.A word of two syllables with diphthongs in both the syllables and without any consonant cluster.

6.A disyllabic word with an abutting consonant.

7.A disyllabic word with a syllabic consonant.

8.A word that has a releasing and an arresting consonant cluster of two consonants each.

9.A word with no consonant phoneme.

10.A trisyllabic wordthathasneitherconsonantclusternorabuttingconsonant.

VI. From the words given below, pick out the words that match the remarks that follow and write against each remark-

estrange, sulked, heart, few, beetle, homeboy, blushed, spender, go, shine, praise, mixed, strange, awe, cigarette, cattle, prompts.

1.A word of two syllables with diphthongs in both the syllables.

2.A word that has no consonant phoneme.

3.A word with only one vowel but two syllables.

4.A monosyllabic word with a releasing consonant cluster of two consonants but has no arresting consonant.

5.Has a releasing consonant cluster of three consonant.

6.A word with a final consonant cluster of four consonants.

7.A three-syllable word with neither consonant cluster nor abutting consonants.

8.A word that has an arresting and releasing consonant cluster of two consonants each.

9.A word of one syllable with an arresting consonant cluster of three consonants.

Word Stress

The 44 sounds of English are known as the segmental features, and stress, intonation and rhythm are the supra-segmental or paralinguistic features. Ofthese features stress and intonation are the most important ones. Without these, pronunciation would lack its communicative force. These features are integrated with the way an utterance is made and they are not easily identified as discrete segments or entities. These features affect communication by extending across segments (individual sounds or words) in a sentence to change meaning. These mechanisms convey the attitude or emotion of the speaker in the form of such verbal cues as stress, intonation, pitch, pause, loudness, etc. In written language, to some extent, they might taketheformofpunctuationmarks, underlining, bold print, or italicizing. Because these mechanisms extend across several sounds or words (linguistic segments), they are called supra-segmental devices. They are 'para' linguistic and not fully linguistic because they lack the possibility of signalling meaning through sequential arrangement into structures, which is a criterion of linguistic communication.

When we speak English, we do not articulate all the syllables in the same way. In a word of more than two syllables one of the syllables is pronounced with greater prominence than the other/others i.e. some syllables are said with greater breath force than the others. The feature of certain syllables having greater breath force than the others is referred to as stress. For example, when we say ex-a-mi'na-tion, we stress the penultimate (last but one) syllable, i.e. 'na' In polysyllabic words, one syllable is made to stand out more than the other(s), by saying that syllable slightly louder, holding the vowel a little longer and pronouncing the consonants very clearly. These features combine to give that syllable prominence or stress. Stress placement depends on a) the number of syllables in a word b) the sequence of consonants and vowels that make up the syllables c) the grammatical category that the word belongs to (noun, adjective, verb, reflexive pronoun) d) the morphological structure of the word (simple, complex (prefixes, suffixes), and compound words).

There are two degrees of stress: a) Primary/Strong stress and Secondary/Weak stress. Primary stress is marked with a vertical bar above and in front of the syllable and secondary stress is marked with a vertical bar below and in front of the syllable that receives the stress.

Examples of Disyllabic words:

First syllable stress	Second syllable stress (because of weak prefix in 1st syllable)
'useful	a'mount
'yellow	ma'chine

'Sunday	be'long
'civil	de'mise
'wisdom	in'tense

Examples of Trisyllabic words:

First syllable Stress	Second Syllable Stress	Third Syllable Stress
'beautiful	ef'ficient	after'noon
'tabulate	re'member	Intro'duce
'innocent	at'tendance	under'stand
'hospital	ex'perience	maga'zine
'property	pre'vention	absen'tee

Here are a few rules which will help us to stress correctly:

1.Stress in disyllabic words may change depending upon the function, i.e., whether the word is used as a noun/adjective or as a verb. When used as a noun/adjective, the word carries a stress on the first syllable, whereas the stress is shifted to the second syllable when the word is used as a verb. A few examples are given below.

Nouns / Adjectives	Verbs
'absent	ab'sent
'conflict	con'flict
'convert	con'vert
'extract	ex'tract
'import	im'port
'object	ob'ject

1. Disyllabic words with weak prefixes are accented on the root (a-, be- and re-).

       a'rise   be'low re'duce

       a'lone   be'come   re'tire

2. Disyllabic words beginning with the prefix dis- are stressed on the last syllable.

   dis'may, dis'grace,   dis'pel,   dis'close,   dis'count.

3.Disyllabic verbs ending in –ate, -ise, -ize and –ct are stressed on the last syllable.

-ate	-ise/-ize	-ct
nar'rate	chas'tise	at'tract
mi'grate	com'prise	con'nect
de'bate	cap'size	de'pict

4. When verbs ending in –ate, -ise/-ize and –ify have more than two syllables, the stress is on the third syllable from the end.

–ate,	-ise/ize,	-ify
'complicate	'colonise	'justify
'separate	'brutalise	'classify
'educate	'patronise	'beautify

5. Numbers ending in -teen, take the stress on the last syllable.

thirteen,   seven'teen

6. Some words ending in the suffix –ion have the stress on the penultimate syllable.

at'tention,culti'vation,intro'duction,infor'mation, 'mansion

7. Some words ending in –ity that have the accent on the third syllable from the end.

a'bility,   ac'tivity,   e'quality,   gene'rosity

8. Some words ending in the suffixes –ic, -ical, -ically, -ial, -ially, -ian that have the accent on the syllable before the suffix.

-ic	-ically	-ian
apolo'getic	apolo'geticallyelec'trician	
patri'otic	sympa'thetically	mu'sician
scien'tific	scien'tifically	tech'nician

9. Some words ending in –ious, -eous that have the stress on the syllable preceding the suffix.

-ioux	-ious
-eous	-eous
'anxious	in'jurious
'piteous	'hideous
'fractious	la'borious
cou'rageous	'righteous
in'dustrious	re'bellious
'gorgeous	simul'taneous

10. Words ending in 'cracy, 'crat that have the stress on the antepenultimate (third from the last) syllable

-cracy	-crat
au'tocracy	'autocrat
de'mocracy	'democrat
tech'nocracy	'technocrat

11. Words ending in 'graph, -graphy, -meter, -logy that have the stress on the antepenultimate syllable.

-graph	-graphy	-meter	-logy
'autograph	pho'tography	ther'mometer	psy'chology
'paragraph	spec'trography	lac'tometer	bi'ology
'photograph	bi'ography	di'ameter	zo'ology

12. When a compound word conveys a meaning different from that of its individual components, it is the first element that is stressed.

`blacksmith

`blackbird

13. Words ending in –self, -selves that have primary accent on the suffix itself. My`self, him`self, her`self, your`self, you`selves, our`selves.

14.Usually Prefixes and Suffixes are unstressed.

im'possible,　　　a 'moral,　re`turnable,　　　　can'tonment

15.Though suffixes and prefixes are generallyunstressed, these are exceptions. Disyllabic words beginning with a prefix which has no distinct meaning of its own are sometimes stressed on the prefix itself. Most of these words are either nouns or adjectives. (When they are verbs, stress is on the second syllable.)

e.g. Nouns and adjectives: 'adverb, 'insult, 'prefix, 'pronoun, etc. Verbs: in'sult, di'gest, de'crease, trans'fer etc.

16.Di-and tri-syllabic words without any easily recognizable prefix usually take the stress on thefirst syllable.

e.g 'captain, 'father, 'freedom, etc.

17.In longer words of four or more syllables, the general tendency is to have the stress on the antepenultimate syllable (the third syllable from the end)

a-nni-'ver-sa-ry, cur'riculum, sig'nificant, etc.

(Exceptions are adjectives ending in -able, e.g. 'comfortable, con'siderable, etc. Other exceptions are 'accuracy, administrative, etc.)

18.Most compound words take their stress on the first of the two words forming the compound,

e.g. 'class room, 'ice cream, 'black board, 'dancing doll, 'black bird, 'hand writing, 'book self, 'post office, 'fountain pen, 'tape recorder, etc.

(There are exceptions like bare 'footed, down'stairs, short'sighted, hot 'tempered, etc.) Compound nouns generally take the stress on the first word: e.g. 'thoroughfare, 'bookshop.

Compound verbs usually take the stress on the second word: e.gunder'stand, over'take.

Stress shift:

Stress shift could be of the following types:

a) Functional stress: Certain syllabic words are used both as noun and adjective on the one hand and as verb on the other. The stress falls on the first syllable when such a word is used as a noun/adjective and on the second syllable when it is use as a verb. As stress falls either on the first or second syllable depending on the grammatical function, this feature is known as functional stress. When the noun/adjective is used as a verb, the stress shifts to the second syllable.

Noun/Adj.	Verb	Noun/Adj.	Verb	Noun/Adj.	Verb
'object	ob'ject	'conduct	con'duct	'content	con'tent
'present	pre'sent	'increase	in'crease	'decrease	de'crease
'refuse	re'fuse	'insult	in'sult	'desert	de'sert
'import	im'port	'export	ex'port	'subject	sub'ject
'produce	pro'duce	'progress	pro'gress	'record	re'cord
'absent	ab'sent	'content	con'tent	'suspect	sus'pect
'digest	di'gest	'project	pro'ject	'rebel	re'bel
'contest	con'test	'perfect	per'fect	'frequent	fre'quent

(There are exceptions to this, e.g. 'promise, 'contact. There is no stress shift here. It remains the same, whether it is a noun/adjective or a verb)

Exercise:

For each question, the correct choice is the one in which the stressed syllable is capitalized, as in voCABulary.

1. Can you pass me a plastic knife?

       a. PLAS-tic

       b. plas-TIC

2. I want to be a photographer.

       a. PHO-to-graph-er

       b. pho-TO-graph-er

3. Which photograph do you like best?

       a. PHO-to-graph

       b. pho-TO-graph

4. He was born in China.

       a. CHI-na

       b. Chi-NA

5. Whose computer is this?

       a. com-PU-ter

       b. com-pu-TER

6. I can't decide which book to borrow.

       a. DE-cide

       b. de-CIDE

7. Couldn't you understand what she was saying?

       a. un-DER-stand

       b. un-der-STAND

8. Voting in elections is your most important duty.

       a. im-POR-tant

        b. im-por-TANT

9. We had a really interesting conversation.

        a. con-VER-sa-tion

        b. con-ver-SA-tion

10. How do you pronounce this word?

        a. PRO-nounce

        b. pro-NOUNCE

Exercise:

Tick the correct answer:

Q1 - They're going to record the show.

- o   'record' is stressed on the first syllable.
- o   'record' is stressed on the second syllable.

Q2 - They are worried about the imports from China.

- o   'imports' is stressed on the first syllable.
- o   'imports' is stressed on the second syllable.

Q3 - He imports all of his goods.

- o   'imports' is stressed on the first syllable.
- o   'imports' is stressed on the second syllable.

Q4 - They will refuse to do it.

- o   'refuse' is stressed on the first syllable.
- o   'refuse' is stressed on the second syllable.

Q5 - The refuse collectors didn't empty the rubbish bins this week.

- o   'refuse' is stressed on the first syllable.
- o   'refuse' is stressed on the second syllable.

Q6 - They export all over the world.

- o   'export' is stressed on the first syllable.
- o   'export' is stressed on the second syllable.

Q7 - They broke the world record last week.

- o 'record' is stressed on the first syllable.
- o 'record' is stressed on the second syllable.

Q8 - It conflicts with our plan.

- o 'conflicts' is stressed on the first syllable.
- o 'conflicts' is stressed on the second syllable.

Q9 - The conflict between the two nations is getting worse.

- o 'conflict' is stressed on the first syllable.
- o 'conflict' is stressed on the second syllable.

Q10 - The police suspect him of the crime.

- o 'suspect' is stressed on the first syllable.
- o 'suspect' is stressed on the second syllable.

Q11 - It took me ages to digest the news.

- o 'digest' is stressed on the first syllable.
- o 'digest ' is stressed on the second syllable.

Q12 - She's a rebel.

- o 'rebel' is stressed on the first syllable.
- o 'rebel' is stressed on the second syllable.

Q13 - I object to that!

- o 'object' is stressed on the first syllable.
- o 'object' is stressed on the second syllable.

Q14 - It's an object.

- o 'object' is stressed on the first syllable.
- o 'object' is stressed on the second syllable.

Q15 - I want a refund.

- o 'refund' is stressed on the first syllable.
- o 'refund' is stressed on the second syllable.

Q16 - I want them to refund me in full.

- o 'refund' is stressed on the first syllable.
- o 'refund' is stressed on the second syllable.

Unit-II

The Vowel Sounds of English

Introduction

English is spoken as a first or second language by a large number of people throughout the world. English is a native language in countries like the United Kingdom, the United State of America, Canada and Australia. In some Commonwealth countries like India, Pakistan, Bangladesh, Sri Lanka, Nigeria and Tanzania, it is spoken as a non-native or second language. In these countries, where English is used as a second language it is used for various purposes: official, educational, social and interpersonal. In some countries like Russia, Japan, Germany, France and Italy, English is used as a foreign language. A **second language** is one which is used for various purposes within the country while a **foreign language** is used for mainly for international communication.

Accent

As there is such a wide range of variation in accent (both native and non- native), it is essential that for teaching spoken English, we follow a standard. One native regional accent that has gained wide acceptance is the Received Pronunciation of England (R.P.). It is the pronunciation of the South-East of England and is used by English speakers. R.P. today is generally equated with the "correct" pronunciation of English. In many non-English-speaking countries R.P is chosen as a model. Many dictionaries and English language books use R.P. R.P. is generally used by BBC news readers and serves as a model for Indian news readers too.

The term 'vowel' is used to refer to letters used to represent vowel sounds. In the English language, five letters among the twenty-six letters of the English alphabet are called vowels. They are a, e, i, o, and u. The Oxford Learner's Dictionary defines a vowel as "a letter that represents a vowel sound". Now, let us find out what a vowel sound is.

A vowel sound is a speech sound that is pronounced without the lips, tongue, teeth or throat blocking the air produced when uttering the letter. According to the Oxford Learner's Dictionary, a vowel sound is "a speech sound in which the mouth is open, and the tongue is not touching the top of the mouth, the teeth, etc., so that the flow of air is not limited". There are only five vowels in the English language, but there are twenty vowel sounds in total. Out of the twenty, eight of them are called diphthongs. Let us look at the following lists of vowel sounds and diphthongs to have a clearer idea.

Classification of Vowels:

Vowels are classified into two – **pure vowels** and **diphthongs**.

Pure Vowels

Vowels which have a single vowel sound when pronounced are called pure vowels. The twelve vowel sounds we have mentioned earlier are pure vowels. Words such as **a**nnounce(ə), fr**e**t(e), s**u**n(ʌ), t**i**ck(ɪ), pl**ea**se(iː), d**o**t(ɒ), f**oo**t(ʊ), f**oo**d(uː), w**or**d(ɜː), w**ar**m(ɔː), **ar**m(aː) and p**a**nt(æ) come under this category.

Pure vowels are further classified into two –

> a) *checked vowels*
> b) *free vowels.*

Read on to learn what they are.

a. *Checked Vowels*

Among the 12 vowel sounds, 7 of them are considered checked vowels. They are ʌ, e, ə, ʊ, ɪ, æ and ɒ. These vowels cannot occur at the end of open syllables.

b. *Free Vowels*

The five vowel sounds uː, iː, ɜː, aː and ɔː are considered free vowels. These vowels can be used at the end of open syllables.

List of Pure Vowels with Examples

The 12 vowel sounds in English have been provided below with examples to help you understand. Check them out.

Vowel sounds	Examples
/ʌ/	c**u**t, b**u**tter
/aː/	p**ar**k, f**ar**
/æ/	b**a**t, f**a**n
/ɒ/	g**o**ggles, f**o**g
/ɔː/	m**o**re, w**ar**n
/ɜː/	b**ir**d, w**or**m

/e/	**pet**, t**e**n
/ə/	vend**or**, monit**or**
/ɪ/	s**i**t, p**i**n

Classification of Vowels/Vowel Sounds:

Vowels/vowel sounds are categorized into two based on the length of the vowel sound and the number of vowels. They are

- **Short vowels**
- **Long vowels**

Let us look at each of them in detail.

Short Vowels -

Short vowels are those that appear individually in words. These words normally end with consonants. They can, in no way, appear at the end of the last syllable of a word.

Here are a few examples.

- 'a' in 'p**a**n'
- 'e' in 'r**e**nt'
- 'i' in 'p**i**t'
- 'o' in 'c**o**t'
- 'u' in 'tr**u**ck'

Long Vowels -

The term 'long vowels' is used to refer to two or more vowels that appear in words. Words with long vowels can start/end with vowels. Take a look at the following examples to understand.

- 'a' in 'f**a**ke'
- 'e' in 't**e**dious''
- 'i' in 'bl**i**nd'
- 'o' in 'r**o**te'
- 'u' in 'c**u**min'

The categorisation of vowel sounds as long and short would not be the same. There is a difference. They would include words with diphthongs as well. Let us look at the following examples to comprehend how it works.

Short Vowel Sounds -

- 'a' in 'br**ai**d', 'f**al**con', 'st**ea**k'
- 'e' in 'f**u**rry', 'tr**ea**d', 's**ay**s'
- 'i' in 'w**o**men', '**e**ject', 'hous**e**s'
- 'o' in '**e**ntrepreneur', '**cau**se', 'fl**aw**'
- 'u' in 'fl**oo**d', 'd**o**ne', 's**o**n'

Long Vowel Sounds -

- 'a' in 'f**ai**nt', 'w**eigh**t', 'd**ai**nty'
- 'e' in 'rec**ei**ve', 'w**ea**k', 'encyclop**ae**dia'
- 'i' in 't**igh**t', '**i**ce', '**eye**'
- 'o' in 'bl**ow**', 'r**oa**d', 'd**oo**r'
- 'u' in 'n**ew**', 'q**ueue**', 'vac**uu**m'

Compare these five sets of words:

- ant – aunt
- ten – turn
- fill – feel
- fault – fought
- foot – food

And that's also the case with:

- ten – turn

- fill – feel
- fault – fought
- foot – food

Pair number 1 – /æ/ /a:/

/æ/ is a short sound. To produce it, the tongue must be fairly low and raising slightly: /æ/

This is the sound in words like: hat, cat, man.

The other sound in this pair is: /a:/

/a:/ :/ is a long sound. To produce it, the tongue must be fairly low and flat: /a:/

This is the sound in words like: arm, pass, drama.

Let's compare these two sounds: /æ/ /a:/

The tongue positions for these two sounds are very similar. The main difference is that the middle part is slightly higher in the shorter sound.

But the lip shapes are quite different.

In /a:/, the long sound, the lips are more round.

 The first word in each pair has the short sound /æ/, and the second word has the long sound /a:/.

Repeat these six words after the native speaker. Make sure you say them out loud, as if you were talking to me:

- ant – aunt
- bad – bar
- fat – fast

Pair number 2 – /e/ /ɜː/

/e/ is a short sound. To produce it, the middle part of the tongue must be halfway up: /e/

This is the sound in words like: set, health, egg.

The other sound in this pair is: /ɜː/

/ɜː/ is a long sound. To produce it, the middle part of your tongue must be high: /ɜː/

This is the sound in words like: turn, learn, work.

Let's compare these two sounds: /e/ /ɜː/

In /ɜː/, the long sound, the tongue is higher and the lips are less spread.

To practise saying these two sounds, I'm going to play you three pairs of words. The first word in each pair has the short sound /e/, and the second word has the long sound /ɜː/.

Repeat these six words after the native speaker. Make sure you say them out loud, as if you were talking to me:

- ten – turn
- bed – bird
- head heard

Pair number 3 – /ɪ/ /iː/

/ɪ/ is a short sound. To produce it, the middle part of the tongue must be high, and the tip behind the parted teeth: /ɪ/

This is the sound in words like: big, image, women.

The other sound in this pair is: /i:/

/i:/ is a long sound. To produce it, the middle part of the tongue must be high, and the tip behind the top front teeth: /i:/

This is the sound in words like: free, legal, police.

Let's compare these two sounds: /ɪ/ /i:/

In /i:/, the long sound, the tongue is just behind the top front teeth and the lips are more spread.

To practise saying these two sounds, I'm going to play you three pairs of words. The first word in each pair has the short sound /ɪ/, and the second word has the long sound /i:/.

Repeat these six words after the native speaker. Make sure you say them out loud, as if you were talking to me:

- it – eat
- sit – seat
- fill – feel

Say those six words out loud once more.

Pair number 4 – /ɒ/ /ɔ:/

/ɒ/ is a short sound. To produce it, the middle part of the tongue must be less than halfway up, while the tip is behind the bottom front teeth and the back is dropping fast: /ɒ/

/ɒ/ is a short sound. To produce it, the middle part of the tongue must be less than halfway up, while the tip is behind the bottom front teeth and the back is dropping fast: /ɒ/

This is the sound in words like: not, what, because.

The other sound in this pair is: /ɔ:/

/ɔ:/ is a long sound. To produce it, the middle part of the tongue must be more than halfway up, while the tip is behind the bottom front teeth and the back is fairly high: /ɔ:/

This is the sound in words like: saw, store, thought.

Let's compare these two sounds: /ɒ/ /ɔ:/

In /ɒ/, the short sound, the back of the tongue is lower and the lips are more open.

To practise saying these two sounds, I'm going to play you three pairs of words. The first word in each pair has the short sound /ɒ/, and the second word has the long sound /ɔ:/.

Repeat these six words after the native speaker. Make sure you say them out loud, as if you were talking to me:

- loss – law
- fault – fought
- pot – pause

Pair number 5 – /ʊ/ /u:/

/ʊ/ is a short sound. To produce it, the middle part of the tongue must be rising, while the tip is behind the bottom front teeth and the back is fairly high: /ʊ/

This is the sound in words like: put, book, could.

The other sound in this pair is: /u:/

/u:/ is a long sound. To produce it, the middle part of the tongue must be more than halfway up, while the tip is behind the bottom front teeth and the back is high.

This is the sound in words like: soon, few, fruit.

Let's compare these two sounds: /ʊ/ /u:/

In /u:/, the long sound, the tongue is higher and the lips are more rounded.

To practice saying these two sounds, I'm going to play you three pairs of words. The first word in each pair has the short sound /ʊ/, and the second word has the long sound /u:/.

Repeat these six words after the native speaker. Make sure you say them out loud, as if you were talking to me:

- foot – food
- wood – wound
- pull – pool

Let's recap -

This is how you say those ten vowel sounds: /æ/, /ɑ:/, /e/, /ɜ:/, /ɪ/, /i:/, /ɒ/, /ɔ:/, /ʊ/, /u:/

Is 'Y' a Vowel?

The letter 'y' is a consonant, but it can be considered a vowel sound. Why is it so? Have you ever noticed the pronunciation of the letter 'y' when placed in different positions in words? Analyse the words given below.

You	By	Fly	Play	Happy

Except for the first word, the consonant sound /j/ is not pronounced in any of the other words. So, it can be said that 'y' can be considered as both a consonant and vowel sound because of its specific function.

Common Mistakes Made with the Use of Vowels

With the number of examples you have already come across, you would have understood the different spellings that can be possible for a vowel sound. That is the reason the English language has <u>homophones</u>.

Let us look at some examples.

A	Paint	Play	Weigh	Prey	Flake
E	Steal	Baby	Peel	Sieve	Receive
I	Buy	Tie	Sigh	Dye	Fly
O	Soak	Sow	Sew	Floor	Though
U	Shoe	Clue	Flu	Food	Stew

When you look at these, don't you feel it is easier to learn the phonetic transcription of words than the spelling of words? Well, this is one of the factors that makes the English language interesting.

Use of Vowels in Words

Take a look at the following word lists to learn a few words with vowels and no vowels.

List of Words with Vowels:

- Gate
- Fleet
- Slot
- Plough
- Taught
- Preach
- Dance
- Whale
- Plight
- Neighbour
- Friendship
- Comfortable
- Irreversible
- Affectionate
- Biodegradable

List of Words with No Vowels

- Dry
- Fly
- Shy
- By

- Gym
- Ply
- Sly
- Cry
- Why
- Pry

- Spy
- Gypsy
- Cyst
- Crypt
- Rhythm

Answer the following Questions:

1.What is a vowel?
2. What is a vowel sound?
3. How many vowels are there in the English alphabet?
4. How many vowel sounds are there in English language?
5. Mention the words with no vowels.

Articulation of Vowels

Vowels are articulated with a larger opening in the oral cavity than consonants are, requiring the tongue to move farther down than for approximants. This is typically facilitated by also moving the jaw down to allow the tongue to move even lower

Vowel quality

Vowel phones can be categorized by the configuration of the tongue and lips during their articulation, which determines the vowel's overall **vowel quality**. Vowel quality is often much more of a continuum than consonant categories like place and manner. A slight change in articulation makes little difference in what a vowel sounds like, but it can have a drastic effect on a consonant. For example, moving an active articulator away from a passive articulator by just a tiny bit, less than 1 mm, is enough to turn a stop into a fricative, but that same distance for a vowel will have no noticeable effect. However, we can still identify several broad categories of vowel qualities based on dividing up this continuum into a few major regions.

Height

Vowels are articulated with a larger opening in the oral cavity than consonants are, requiring the tongue to move farther down than for approximants. This is typically facilitated by also moving the jaw down to allow the tongue to move even lower. The height of the tongue during the articulation of a vowel is called **vowel height**, or simply **height** for short.

A vowel with a very high tongue position, as in the English word *beat*, is called a **high** vowel. Some linguists instead call this a **close** vowel, but we will not use that terminology here. High vowels have an opening just slightly larger than for approximants. Indeed, high vowels and approximants are often related in many languages, with one turning into the other in certain positions. Compare the different pronunciations of the phone represented by the letter *i* in the middle of the English words *unique* (with a high vowel) and *union* (with an approximant).

A vowel with a very low tongue position, as in the English word *bat*, is called a **low** vowel. Again, some linguists have a different term that we will not use, calling these vowels **open** instead. Low vowels have the largest opening of any phone, whether vowel or consonant.

A vowel with an intermediate tongue position between high and low, as in the English word *bet*, is called a **mid** vowel. The differences in vertical tongue position for these three categories of vowel height are shown in Figure 3.13, from highest on t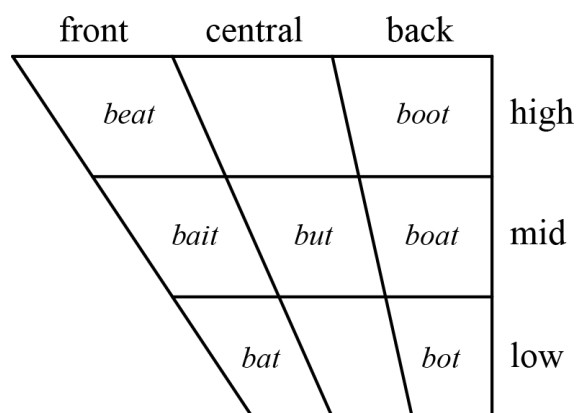he left (as in *beat*) to lowest on the right (as in *bat*). Note how the jaw also lowers along with the tongue in these diagrams.

Figure 3.13. Three categories of vowel height: high as in **_beat_** (left), mid as in **_bet_** (centre), and low as in **_bat_** (right). Each height is also represented with a line across all three diagrams for ease of comparison: high (magenta), mid (cyan), and low (orange)

The horizontal position of the tongue, known as its **backness**, also affects vowel quality. Backness could equally be called *frontness*, and sometimes this term is used, but *backness* is more standard and preferred. If the tongue is positioned in the front of the oral cavity, so that the highest point of the tongue is under the front of the hard palate, as for the vowel in the English word *beat*, the vowel is called a **front** vowel.

If the tongue is positioned farther back in the oral cavity, so that the highest point of the tongue is under the back part of the hard palate or under the velum, as in the English word *boot*, the vowel is called a **back** vowel.

If the tongue is positioned in the centre of the oral cavity, so that the highest point of the tongue is roughly under the centre of the hard palate, in between the positions for front and back vowels, as for the English word *but*, the vowel is called a **central** vowel. Be careful not to confuse the technical terms *central* and *mid*. *Central* refers to an intermediate position in *backness*, while *mid* refers to an intermediate position in *height*. These two terms are not interchangeable! The differences in horizontal tongue position for these three categories of vowel backness are shown in Figure 3.14. from frontest on the left (as in *beat*) to backest on the right (as in *boot*). Figure 3.14. Three categories of vowel backness: front as in **_beat_** (left), central as in **_but_** (centre), and back as in **_boot_** (right). Each backness is also represented with a line in the same position in all three diagrams for ease of comparison: front (magenta), central (cyan), and back (orange).

Note that what counts as front for a vowel depends on its vowel height, because of how the jaw moves. Humans have a hinged jaw, which means that as the jaw moves down to allow for a lower tongue position, the jaw also swings backward, carrying the tongue along with it. As the tongue moves backward due to this hinged movement, its centre position also moves backward, and it becomes more difficult for this lowered tongue to move as far forward as for a higher vowel.

In fact, the frontest position for a low vowel (as in the English word *bat*) typically has an actual overall backness a bit farther back than for a front high vowel (as in the English word *beat*). Thus, backness must be defined relative to the possible range of horizontal positions at a given height, rather than being defined in absolute terms with respect to the roof of the mouth. This results in a skewed shape of the possible combinations of vowel height and backness, with more distance between front and back positions for high vowels than for low vowels.

This is often graphically represented as in Figure 3.15, with the total vowel space drawn as an asymmetric quadrangle, like a rectangle with the bottom left corner cut off. This missing corner represents the space where humans cannot produce a vowel because of the how the tongue moves backward as the jaw lowers. A few example words of English are listed in Figure 3.15 as rough indications for what tongue position many speakers use for the vowels in these words.
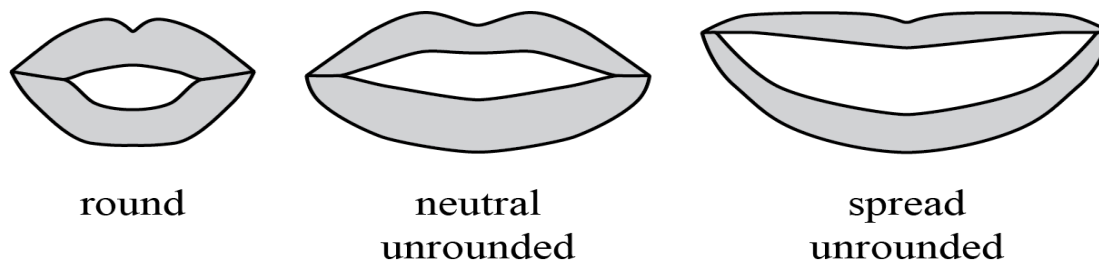
Example words:

The cells in this quadrangle represent possible positions of the tongue within the oral cavity. For example, *beat* is shown in the high front cell, which indicates that it is pronounced with a high front tongue position. Note that there is much variation in English vowels across speakers, so the positions in Figure 3.15 are only meant to be suggestive of broad patterns across a range of dialects. The positions of the tongue for the vowels in these words may be somewhat different for you or for other speakers. For example, some speakers may have a low or back vowel for *but*, and some may have a more central vowel for *bot* or *boat*.

Rounding

Vowel quality also depends on the shape of the lips, generally referred to as the vowel's **rounding**. If the corners of the mouth are pulled together so that the lips are compressed and protruded to form a circular shape, as for the vowel in the English word *boot* in many dialects, the lips are said to be **rounded** and the corresponding vowel is called a **round** or **rounded** vowel.

If the corners of the mouth are pulled apart and upward so that the lips are thinly stretched into a shape like a smile, as for the vowel in the English word *beat*, the lips are said to be **spread**.

The lips may also be in an intermediate configuration, neither rounded nor spread, as for the vowel in the English word *but*, in which case, the lips are said to be **neutral**. Spread and neutral vowels are collectively referred to as **unrounded** or **non-rounded** vowels, because the distinction between spread and neutral lips seems almost never to be needed in any spoken language, whereas the distinction between rounded and unrounded frequently is needed. The differences in lip shape for these three categories of vowel rounding are shown in the figure below.

Three categories of rounding: round as in **_boot_** (left), neutral as in **_but_** (centre), and spread as **_beat_** (right), where neutral and spread are also classified together as unrounded.

Tenseness

The position of the tongue root may also play a role in vowel quality. If the tongue root is advanced forward away from the pharyngeal wall, as for the vowel in the English word *beat*, the tongue root pushes into the rest of the tongue. This causes the tongue to be somewhat denser and firmer overall, so a vowel with an advanced tongue root is sometimes called a **tense** vowel. If the tongue root is instead in a more retracted position closer to the pharyngeal wall, as for the vowel in the English word *bit*, it keeps the tongue somewhat more relaxed, so a vowel with a retracted tongue root is sometimes called a **lax** vowel. The property of whether a vowel is tense or lax is called **tenseness**. The different positions of the tongue root for tense and lax vowels are shown in Two categories of tenseness: tense with an advanced tongue root as in **_beat_** and lax with a retracted tongue root as in **_bit_** .

However, other spoken languages have more complex vowel systems, with vowel pairs articulated in roughly the same way, except for tenseness. For example, most dialects of English have multiple pairs of vowels that are distinguished primarily by tenseness, such as the vowels in *beat* and *bit*. Both of them have a high front tongue position and are unrounded, but the *beat* vowel is tense, while the *bit* vowel is lax. Similarly, the vowels of the English words *bait* and *bet* are both front, mid, and unrounded, but the *bait* vowel is tense, while the *bet* vowel is lax. Thus, for languages like English, the *tense*/*lax* terminology is often necessary to fully describe the vowel system.

That said, low vowels are very rarely tense in any language, because lowering the tongue and advancing the tongue root are making almost contradictory demands on the tongue, pushing the bulk of tongue in two different directions. However, the tongue is quite flexible and can physically be both lowered and tensed, so tense low vowels are not impossible, and there are

some languages that have them, such as Akan (a Kwa language of the Niger-Congo family, spoken in Ghana; Stewart 1967), which has both a tense and a lax low vowel.

Nasality

We have seen how the velum can move to make a distinction between oral and nasal stops based on whether or not air can flow into the nasal cavity. The same distinction can be found for vowels. If a vowel is articulated with a raised velum to block airflow into the nasal cavity, the vowel is called **oral**. If instead the velum is lowered, allowing airflow into the nasal cavity, the vowel is called **nasal** or **nasalized**. The property of whether a vowel is oral or nasal is called its **nasality**. Vowels in most dialects of English are often nasal when they are immediately before a nasal stop, as in the English word *bent*.

Length

In addition to differences in vowel quality and nasality, vowels may also differ from each other in **length**, which is a way of categorizing them based on their duration. In most spoken languages where vowel length matters, there is just a two-way distinction between **long** vowels and **short** vowels, with long vowels having a longer duration than their short counterparts. For example, in Japanese (a Japonic language spoken in Japan), the word いい *(ii)* 'good' has a long vowel, while the word 胃 *(i)* 'stomach' has a short vowel, although they both have the same vowel quality: they are both high front unrounded vowels. The pronunciation of these two Japanese words can be heard in the following sound file, first いい *(ii)* with a long vowel, then 胃 *(i)* with a short vowel.

In most dialects of English, vowel length is not used to distinguish words with completely different meanings like it is in Japanese. However, English vowels can still differ in vowel length in some circumstances. For example, English vowels are often pronounced a bit longer before voiced consonants than before voiceless consonants. Thus, the vowel in the English word *bead* is usually pronounced longer than the vowel in the word *beat*, even they both have the same vowel quality: high front unrounded. The tense vowels of English also tend to inherently be a bit longer than their lax counterparts. For example, the tense vowel in the English word *beat* is longer than the lax vowel in *bit*.

Consonants may also differ from each other in length. Long consonants are often called **geminates**, while short consonants are called **singletons**. English does not really make regular use of consonant length, though there are some marginal examples for some speakers,

such as *unnamed* (with a geminate alveolar nasal stop) versus *unaimed* (with a singleton alveolar nasal stop). However, many other languages have widespread distinctions based on consonant length.

Many vowels of the world's spoken languages have a relatively stable pronunciation from beginning to end. These kinds of stable vowel phones are called **monophthongs**. However, just as there are dynamic consonant phones (affricates), vowel phones may also change their articulation from beginning to end. Most of these are **diphthongs**, which begin with one specific articulation and shift quickly into another, as with the vowel in the English word *toy*, which begins with a mid back round quality but ends high, front, and unrounded. As with affricates, it can be difficult to determine whether a given change in vowel quality is best treated as a true diphthong or instead as a sequence of two separate monophthongs.

Some languages can even have **triphthongs**, which are vowel phones that change from one vowel quality to another and then to a third, as in *rượu* 'alcohol' in Vietnamese (a Viet-Muong language of the Austronesian family, spoken in Vietnam and China). The word *rượu* has a vowel phone that begins with a high central unrounded quality, then lowers to a mid position, and then finally ends in a high back position with rounding. The pronunciation of this Vietnamese word can be heard in the following sound file.

If descriptions of tenseness or length are also needed, these are often placed before the other descriptions, but sometimes either or both may be placed after vowel quality, but usually still before the position for the description for nasality. Thus, the vowel in the English word *bend* could be described as a long lax mid front unrounded nasal vowel, or as a lax mid front unrounded long nasal vowel, or as an unrounded mid front long lax nasal vowel, or many other combinations!

These are the 44 phonemes of Standard English.

iː SEE	ɪ SIT	ʊ BOOK	uː TOO	ɪə HERE	eɪ DAY	
e MEN	ə AMERICA	ɜː WORD	ɔː SORT	ʊə TOUR	ɔɪ BOY	əʊ GO
æ CAT	ʌ BUT	ɑː PART	ɒ NOT	eə WEAR	aɪ MY	aʊ HOW
p PIG	b BED	t TIME	d DO	tʃ CHURCH	dʒ JUDGE	k KILO
f FIVE	v VERY	θ THINK	ð THE	s SIX	z ZOO	ʃ SHORT
m MILK	n NO	ŋ SING	h HELLO	l LIVE	r READ	w WINDOW

(Note: the rightmost column continues: g GO / ʒ CASUAL / j YES)

References:

Bowden, John. 2001. *Taba: Description of a South Halmahera language*. Pacific Linguistics 521. Canberra: Pacific Linguistics, Research School of Pacific and Asian Studies, The Australian National University.

Stewart, J. M. 1967. Tongue root position in Akan vowel harmony. *Phonetica* 16(4): 185–204.
Previous/next navigation

To sum up -

Articulation of vowels refers to how vowels sounds are produced by shaping the vocal tract. Vowels are produced with a relatively open vocal tract, allowing air to flow freely. The key factors in articulating vowels include:

1. **Tongue Position**: The primary articulator for vowels is the tongue, which can move up, down, front, and back within the mouth.

   - **Height**: Refers to how high or low the tongue is positioned in the mouth. Vowels can be high (close to the roof of the mouth) or low (closer to the bottom of the mouth).
   - **Frontness/Backness**: Indicates whether the tongue is positioned towards the front or the back of the mouth.

2. **Lip Position**: The position of the lips can also affect vowel articulation.

   - **Rounding**: Some vowels require rounding of the lips (e.g., /u/ as in "boot"), while others do not (e.g., /i/ as in "see").

3. **Vocal Fold Vibration**: Vowels are typically voiced, meaning the vocal folds vibrate during their production.
4. **Nasality**: Vowels can be nasalized in some languages, where air escapes through the nose as well as the mouth.
5. **Tension**: The tension of the vocal folds and the overall musculature of the vocal tract can affect the quality of vowels.

Different languages have different sets of vowels, and the precise articulation of vowels can vary significantly from one language to another. For example, the English vowel system includes sounds like /i/, /ɪ/, /e/, /ɛ/, /æ/, /ɑ/, /ɔ/, /o/, /ʊ/, /u/, among others, each with its own unique articulatory characteristics.

Exercises:

1. Identify Short and Long Vowels

1. Octopus	**11**. cub	21 stop
2. Island	**12.** Hike	22. puff
3. Sea	13. teach	23 stone
4.Umbrella	14. hop	24 glass
5. Ant	15. cap	25. free
6. Igloo	16. home	26. bike
7. Oak	17. tail	27. sit
8. Mail	18. juice	28 clue
9. Egg	19. tip	29. west
10. June	20 tail	30 name

2. Match a word on the left with a word with a matching vowel on the right.

For each question, write in the space **ONLY** the correct number to match with the question number on the left. *Example: if you think the first question on the right goes with number 7 on the left, write "7" in the first space.*

1. Sheet	Fix ☐
2. Pit	Book ☐
3. Line	Clean ☐
4. Two	My ☐
5. Foot	Soon ☐
6. Clown	South ☐
7. Poor	Guard ☐
8. Path	North ☐

Diphthongs

'Diphthongs' are vowel glides within one syllable. They may be said to have a first element (the starting point) and a second element (the point in the direction of which the glide is made).

The R.P. diphthongs have as their first element sounds in the general region of /ɪ, e, a, ə, ʊ/ and for their second element /ɪ, ʊ, ə/. These elements may be treated as separate phonemic entities.

The following generalizations apply to all the R.P. diphthongs:

1.   Most of the length and stress associated with the glide is concentrated on the first element, the second element being only lightly sounded.

2.   They are equal in length to the long vowels and are subject to the same variations of quality, e.g. plays/pleɪz /, place /pleɪs/. The reduced forms show considerable shortening of the first element.

There are five closing diphthongs they are /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, /aʊ/

/eɪ/

/eɪ/ as in 'day- The glide begins slightly below the half-close front position and moves in the direction of

R.P. /ɪ/, there being a slight closing movement of the lower jaw; the lips are spread. The

starting point is therefore somewhat closer than R.P. /e/ of 'bet'.

Spellings

A) a   ape, late, make, lady, waste, bass.

B) ai, ay   day, may, waist, rail, aim, rain.

C) ei, ey   eight, veil, weigh, rein, they, whey.

D) ea great, steak, break.

/aɪ/

The glide of R.P. /aɪ/ begins at a point slightly behind the front open position and moves in the direction of the position associated with R.P. /ɪ/. The glide is much more extensive than that of /eɪ/, the closing movement of the lower jaw being obvious. The starting point may be similar tothe articulation used in the advanced R.P. type of /ʌ/. The lips change from a neutral to a loosely spread position.

Spellings

A)   i   y   time, write, bite, climb, cry, dry, by.

B)   igh eight, high, light, fight, might, height.

C)   ie ye   die, lie, pie, tried, dye.

D)   ei ai   either, aisle.

/ɔɪ/

For /ɔɪ/ the tongue glide begins at a point between the back half-open and open positions and `moves in the direction of /ɪ/. The tongue movement extends from back to centralized front, but the range of closing in the glide is not as great as for /aɪ/; the jaw movement, though

considerable, may not be as marked as in the case of /aɪ/. The lips are open-rounded for the first element, changing to neutral for the second.

Spelling

A)   oi,   oy   boy, toy, noise, voice, boil, point.

This diphthong does not present very great difficulties to the foreign learners, provided that, in addition to the appropriate variations of quantity, the quality of the first element lies between the sounds of R.P. /ɔ:/ and /ɒ/. The glide does not extend beyond the half-close front level

/əʊ/

The glide of R.P. /əʊ/ begins at a central position between half-close and half-open and moves in the direction of R.P. /ʊ/, there being a slight closing movement of the lower jaw; the lips are neutral for the first element, but have a tendency to round on the second element.

Spellings

A)   o   so,   old, home, both, folk.

B)   oa   oak, road, foal, toast, soap.

C)   oe   toe, doe, sloe, foe, hoe.

D)   ou   Ow   soul, though, shoulder, snow, blow.

/aʊ/

The glide of R.P. /aʊ/ begins at a point between the back and front open positions, slightly more fronted than the position for R.P. /a:/ and moves in the direction of R.P. /ʊ/, though the tongue`may not be raised higher than the half-close level. The glide is much more extensive than that used for/əʊ/ and is symmetrically opposed to the front glide of /aɪ/. The lips change from a neutrally open to a weakly rounded position.
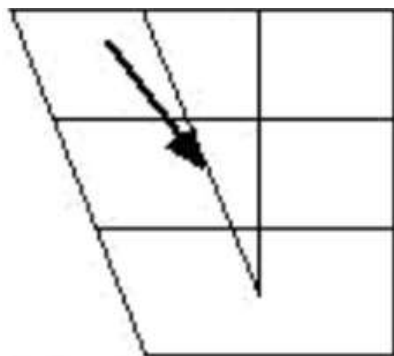
Spellings

A) Long in how, loud, town, cows

B) Reduced in shout, about, mouse, mouth

C) / l/ following in   'cowl, fowl, owls.

' Diphthongs + /ə/

All the preceding diphthongal glides /eɪ, aɪ, ɔɪ, ɜɪ, aʊ/ are falling (i.e. with length and stress on the first element) and closing (i.e. gliding from a more open to a closer position); three of them / aɪ, ɔɪ, aʊ / require an extensive movement of the tongue. All may be followed by /ə/ within the word, either as an inseparable part of the word as in 'fire, choir, iron, hire, society, sour, tower' etc., or as a suffix appended to the root as in 'grayer, player, slower, mower, higher, drier, employer' such cases a third vocalic element /ə/ may be added to the two elements of the diphthongal glide.

Centering Diphthongs: /ɪə, eə, ʊə/

/ɪə/

The glide of R.P. /ɪə/ begins with a tongue position approximately that used for /ɪ/, i.e., centralized front half-close and moves in the direction of the more open variety of /ə/ when /ɪə/ is final in the word; in non- final positions as in 'beard, fierce' the glide may not be so extensive, the quality of the /ə/ element being of a mid-type, The lips are neutral throughout, with a slight movement from spread to open.

Spellings

A) eer   ear, ere deer, dear, tear.

B) eirier   ir   weird, fierce, fakir.

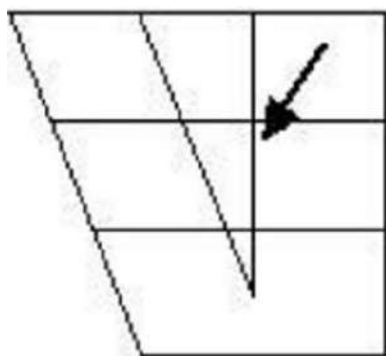C) eaia eu   eo   idea, Ian, museum, theological

/eə/

The glide of R.P. /eə/ begins in the half open front position and moves in the direction of the more open variety of /ə/, especially when the diphthong is final where it occurs in a syllable closed by a consonant the /ə/ element tends to be of a mid-type. The lips are neutrally open throughout.

Spellings

A)   are   care, rare, share, mare.

B)   air   air, fair, pair, chair.

C)   ear   bear, pear, wear, tear.

/ʊə/

RP /ʊə/- glides from a tongue position similar to that used for /ʊ/ towards the more open type of /ə/, which forms the end-point of all three centering diphthongs with a somewhat closer variety of /ə/ when the diphthong occurs in a closed syllable. The lips are weakly rounded at the beginning of theglide, becoming neutrally spread as the glide progresses.

Spellings

A)   oor   poor, moor.

B)   ure   pure, endure, cure, sure.

C)   urcurious, spurious, during, security.

D)   ewer   sewer.

E)   our   tour, dour, gourd.

It also occurs in words like jewel, fluent, Care should be taken to use the first element of a half-close kind rather than a quality resembling that of /u:/. In addition, the spelling 'r' should not be pronounced, except when a /r/ link is made before a following vowel, either occurring initially in the next word as in 'poor oldman' or in the following syllable of the same word as in 'tour, touring' etc.

Description of diphthongs:

/eɪ/	A glide from a front, unrounded vowel just below half-close to a centralized, front, unrounded vowel just above half-close
/aɪ/	A glide from a front, open, unrounded vowel to a centralized, front, unrounded vowel just above half-close
/ɔɪ/	A glide from a back, rounded vowel between open and half-open position to a front, unrounded vowel just above half-close position
/ɪə/	A glide from a centralized front unrounded vowel just abovehalf-close to a central, unrounded vowel between a half-close and half-open
/eə/	A glide from a front, half-open unrounded vowel to a central, unrounded vowel between a half-close and half-open
/ʊə/	A glide from a centralized, back rounded vowel just above half-close to a central, unrounded vowel between a half-close and half-open
/aʊ/	A glide from back, open, unrounded position to a centralized, back, rounded vowel just above the half-close position
/əʊ/	A glide from a central, unrounded vowel between half-close and half-open to a centralized, back rounded vowel just above the half-close position.

Exercise:

1. Which of the following words include these diphthongs?

/eɪ/	feed	bed	food	flight	say
/aɪ/	said	read	high	food	says
/ɔɪ/	should	boy	through	blood	so
/ɪə/	through	there	here	so	hot
/eə/	now	hair	face	tower	lower
/ʊə/	there	seed	hair	late	here
/aʊ/	there	say	get	first	shoulder
/əʊ/	tower	two	too	tooth	hand

2. Identify the diphthong sounds in each word and put a (*)in the correct box.

Words	/eɪ/	/aɪ/	/ɔɪ/	/ɪə/	/eə/	/ʊə/	/aʊ/	/əʊ/
Theatre								
Care								
Security								
Mountain								
Lake								
Noise								
Height								
Choice								

UNIT-III

Words with Similar Pronunciation

The following are various types of Homonyms:

In the English language, we can find abundance of words that are pronounced alike but have different meanings and spellings may be different/same. A word which has same or different spelling and diverse meaning but has a similar pronunciation is known as **Homophone**. It literally means same sound regardless of how they are spelled. If they are spelled differently than they are also **heterographs**(different writing). For example- 'there' and 'their'.On the contrary, if they are spelled same it is **Homographic**. For example: Rose – flower and past tense of rise.

Another category is **Homonym**. It has same spelling but different meaning. For example: bark – the sound of the dog and another meaning is the skin of a tree.

The words which are spelled alike but may or may not be pronounced differently are **Homographs**. For example – 'Wind' – moving air and another meaning for 'wind' is to coil or turn. A homograph literally means same writing.

A **Capitonyms** is a lesser known category. These are the words that share the same spelling but have different meanings when capitalized but may or may not have different pronunciation. For example: Polish – refers Poland; polish – to make shiny. Even March is another example.

Task:

I. Write the meaning of the following words and check the pronunciation:

a. Effect
Affect

b. Than
Then

c. You're
Your

d. Turkey
  turkey

e. Flower
Flour

f. August
august

e. Night
Knight

f. Bill
Bill

g. Write
Right
Rite

h. Red
Read

i. Tale
Tail

I. Questions for Records:

1. Make a list of Homophones and Homograph.
2. Find any two poems of your choice in which you will find plenty of words with similar sounds.
3. Make a list of Capitonyms with explanation.

Rhyming Words in English

A rhyme is a repeated sound in two or more words, like the –at sound in cat, hat, and bat. Rhyming words use the same sounds, called phonemes, to give speech and writing a pleasant appeal and to enhance memorability. People are naturally attracted to rhymes, so writers and orators take advantage of this literary device to make their work more delightful.

There are four types of rhyming words in English, which are classified according to sound:

1. **Single (Masculine)** – Single rhymes or masculine rhymes are words that use the same sound in their final syllables. These are the most common types of rhyming words in English.

For example: coat – boat; big –pig; home – roam.

2. **Double (feminine)** –Double rhymes or feminine rhymes are words that use the same sound in the last two syllables, where the final syllable is unstressed. The last syllables are often identical and the second –to-last syllables vary.

For example: carry – marry; duty –beauty; power –flour.

3. **Dactylic** – It is similar to double rhymes, except the last three syllables use the same sound, with the final two syllables often identical.

For example: typical –critical; permission –admission; humongous –among us.

4. **Slant rhymes (forced)** – Slant rhymes or forced /oblique/imperfect rhymes are words that almost rhyme. They end in phonemes that sound similar but are technically different because it allow for more flexibility in word choice.

For example: fast –class; done –thumb; listen –discipline.

There are another five types of rhyming words classification in English, based on the position:

1. **Tail rhyme** (end rhyme) – It occurs when two lines of text rhyme at the end.

For example: Would you like them in a **house**? Would you like them with a **mouse**?

2. **Internal rhyme** – It occurs when the middle of a line rhymes with the end of the line or some other place. These are typically in rap and hip-hop lyrics, as well as fast-paced poetry, to create a stronger rhythm and make the words more engaging.

For example: Ah, distinctly I **remember** it was ion the bleak **December.**

3. **Off-centered rhyme** –It is also known as misplaced rhymes and it is similar to internal rhymes but they are less structured. It can be fairly random, with rhyming words placed close together within a line or stanza in poetry, but in a way that is unpredictable.

For example: Acting brave and **courageous**ain't**advantageous** for health and safety.

4. **Broken rhyme** – It is also known as split rhyme and occurs when a line concludes prematurely to deliberately place a rhyming word at the end. This rhyme is often visible as avant-garde and used in more experimental works such as spoken word or slam poetry.

For example: Thank you for telling me there's no

> **need**
> to open our relationship because
> being with **me**
> is already like being with **fifty**
> impossible people. Thank you for
> accepting
> my friend request for the fifth time
> this year.

5. **Cross rhyme** –It is a variation of a tail rhyme in which the rhyming lines alternate, such as the first line rhyming with the third line and the second line rhyming with the fourth line. It typically follows an ABAB rhyme scheme, but there are variations.

For example: Shall I compare thee to a summer's **day**?
Thou art more lovely and more **temperate**
Rough winds do shake the darling buds of **May**,
And summer's lease hath all too Short a **date**.

I. Questions for Records:

1. Make a list of Rhyming words most commonly used.
2. Analyse the rhyme scheme of various sonnets.
3. Explicate on the reasons for using Rhyming words or Rhyme Scheme used in writings poetry.
4. Do you think that there is a decline in usage of Rhyme schemesin the contemporary scenario? What are the possible reasons?

Commonly Mispronounced Words

In India, most of the students learn English as a second language usage option in schools. However, learners find it difficult to grasp complex forms of morphology, lexical, syntax and it is manifested in their writing and speaking skills. The most obvious challenge faced by a learner is pronunciation. There may be multiple reasons such as lack of phonemic awareness, mother tongue influence, lack of practice, bad teaching experience, lack of self-confidence and alike. Mispronunciation is a common problem among the non-native speakers, whose native language is other than English.

The need to pronounce words correctly is not just a matter of choice, rather words need to be well articulated so they can be comprehended vividly by the listener, when uttered and not to imitate the native English speakers. Burns and Claire in "Clearly speaking: pronunciation in action for teachers" (2003) argues that good pronunciation is also required for –Intelligibility, Comprehensibility and Interpretability. The word intelligibility means a speaker produces sound patterns that are recognizable as English; comprehensibility means a listener is able to understand the meaning of what is said; and interpretability mean a listener is able to understand the purpose of what is uttered.

Mispronunciation of words among English language learners has mostly to do with phonology, wrong use of stress in the syllables, rhythm, intonation, vowels, consonants or the combination of former and latter. Many critics believe that due to lack of awareness about phonology and stress most of the speakers end up making mistakes. (We have discussed about phonology at the length in the previous chapters, so you can refer to it.) Stress refers to the degree of prominence that a syllable has. When there is no stress used or wrong stress is used, it makes a word less comprehensible. For example, the word 'present' – if you stress on the first syllable it will be understood as a noun and if the stress is on second syllable it becomes a verb.

Pronunciation is a significant element in learning a language and it even plays a crucial role in communicating effectively and accurately. But, we cannot deny the evident presence of native language influence and real-world interactions. Therefore, we need to consider and accept the standard pronunciation of English – the Received Pronunciation (RP) also known as Oxford English or BBC English.

Activities:

Task 1: Students need to refer Oxford Dictionary and transcript the given words which are wrongly or mispronounced are as follows:

Task 2: Mark the stress and identify the category (noun, verb, adjective and etc.) of the given words:

1. Abalone
2. Accept
3. Affidavit
4. Almond
5. Analysis
6. Ancient
7. Anemone
8. Athlete
9. Beguile
10. Cachet
11. Catastrophe
12. Cavalry
13. Colleague
14. Development
15. Engine
16. Epitome
17. Espresso
18. Except
19. Expect
20. February
21. Fiscal
22. Forte
23. Genre
24. Gif
25. Gin

26. Gyro
27. Hierarchy
28. Hyperbole
29. Ingenuity
30. Intrigue
31. Larynx
32. Leave
33. Liable
34. Live
35. Maniac
36. Mayonnaise
37. Mischievous
38. Nugget
39. Ostensible
40. Prerogative
41. Pronunciation
42. Psychology
43. Purpose
44. Quinoa
45. Realtor
46. Receipt
47. Salmon
48. Segue
49. Suite
50. Triathlon

51. Viscount
52. Voluptuous
53. Wednesday
54. Women

I. Questions for Records:

1. Do you think we mispronounce words due to the lack of sounds in our native language/s?
2. Does the mispronunciation is a result of practices and habits that have been shaped and formed in elementary learning and teaching?
3. Are there any serious attempts made to improve pronunciation?
4. Comment on the role of a teacher and taught in the process of leaning pronunciation?
5. What are the repercussions of mispronunciations?

LISTENING

This section emphasizes on the importance of listening to a native speaker and to get familiar with how native English speakers talk and understand what they are saying.

Students need to listen to the recordings played across a range of accents that include British, Australian, New Zealand, American and Canadian accents. Each accent has different variations in speech, tonal inflections and cadence.

1. How to better understand native English speakers

A good first step is to consistently expose yourself to the range of accents in a formal setting. By listening to various news programs including CNN and the BBC, you can immerse yourself into an environment of varied native English speakers' accents.

2. Concentrate on phonetic links during pronunciation

One of the biggest challenges of understanding native speakers is phonetic links. That means each word isn't pronounced separately and when they are linked together, can sound like a single word.
There is rarely a pause and the words are pronounced as one continuous sentence. Linking happens when two consonants can be linked together such as 'cheap places' or the omission of sounds that end with't','d' and 'h'.

For example, the sentence 'he just kept going', might be pronounced as 'he just kep going', with the 't' being dropped during the speech. It is necessary for you to be aware of such links in order to better understand what is being said by a native speaker.

3.Focus on speech patterns

Everyone has a distinct way of speaking, whether it is being informal, formal or speaking quickly. This can be especially jarring to non-native English speakers who might be more comfortable talking at a measured and consistent pace.
Here are 3 things to pay extra attention to and to get more comfortable with when listening to native speakers.

Inflection
This is the stress and tone being placed to stress certain words when speaking.

Speech rate

This is the accelerating or slowing down of speech.

Brevity

Sometimes, a speaker might talk in quick short sentences, using fewer syllables and using simple sentences without much complexity.

Native speakers could vary all three of these speech patterns during the audio recordings, so it is important to really get familiar with them.

4. Hook on to stressed sounds

A great way to better understand native speakers is to pay extra attention to stressed sounds. These are words or parts of words that have extra emphasis or 'stress' to them when being spoken.

For example, the sentence 'What time are we going home today?"
The words 'What time', 'Home' and 'today' are the stressed sounds and are usually spoken in full. They aren't being shortened or skipped over.

By focusing on stressed sounds, it will be easier for you to understand the general meaning of the sentence.

5. Be an active listener

One of the best ways to improve your listening skills is to be intentional with your listening. Whether you are spending time with native speaking friends, listening to a podcast or watching a news segment on TV, you should have a goal in hand.

This could be as simple as recognising 10 new words or highlighting sentences or phrases that sound odd and then going through them.

If you have a native English-speaking friend, you can have a conversation with them and quiz them on places where you can't understand their speech.

If you are in an environment of native English speakers, you can eavesdrop on conversations and try to make out what they are talking about as well!

Exercises:

https://www.youtube.com/watch?v=-mDIIQfGfmY

https://www.youtube.com/watch?v=HzvsfOE2Vx8

https://www.youtube.com/watch?v=uuoxvt81rjA

https://test-english.com/listening/a1/what-are-you-going-to-do-a1-english-listening-test/

Based on what students listen, questions can be framed for testing listening skills.

READING

Introduction

Research over the past two decades has identified repeated reading as the key strategy for improving students' fluency skills (NICHD, 2000). Repeated reading has two essential elements: 1) Giving students the opportunity to read and then re-read the same text, and 2) having students practice their reading orally with an opportunity to receive corrections and guidance (if necessary).

Research has also determined that having students read aloud along with a model of well-paced, expressive reading and receiving specific feedback through systematic progress monitoring also helps improve students' fluency skills. So, what are the best methods to use in the classroom to help students become fluent? It depends on whether the student has learnt to read fluently or still learning and trying to make adequate progress.

 Teacher can divide the students in half, forming pairs such that the strongest reader is paired with a mid-level reader, and so on, ensuring that each pair has a slightly stronger reader, but that the difference in the students' ability is not so large as to cause embarrassment or confusion.

At times, the stronger reader may be directed to read first, providing a model of fluent reading. Then the less fluent reader reads the same text aloud. The stronger student can help with word recognition and give feedback and encouragement to the less fluent partner. Another effective technique pairs students who read at the same level and asks them to re-read a story on which they have already received instruction from the teacher (Osborn and Lehr, 2004).

Readers' Theater and poetry readings-both of which engage students in a reading performance-have become popular over the last few years. Much has been written about Readers' Theater in particular, and about the apparent value of having students participate in dramatic readings (Rasinski, 2006). These kinds of activities provide students with an opportunity to read text that is enjoyable-and provides a clear incentive for students to read, and re-read, their assigned parts or poem.

However, while these techniques are motivating, teachers should not assume that either one could possibly provide as much practice for the whole class as choral or partner reading, much less anything close to the amount of instruction and practice necessary for struggling students to improve their fluency.

Phonetics is the study of production of speech-sounds, or, from a practical point of view, the art of pronunciation. Phonetics is to the science of language generally what mathematics is to astronomy and the physical sciences. Without it, we can neither observe nor record the

simplest phenomena of language. Therefore, phonetics is essential to language learning. Among the importance of communication skills, Reading, Writing, and Speaking come in a bundle. And to develop effective communication skills it is integral to be robust in all of these three areas.

Phonetics is not concerned with the meaning of sounds but instead focuses on the production, transmission, and reception of sound. It is a universal study and is not specific to any particular language.

Phonetics deals with two aspects of human speech: production—the ways humans make sounds—and perception—the way speech is understood. The communicative modality of a language describes the method by which a language produces and perceives languages. .Learning phonetics help in recognizing both familiar and unfamiliar sounds, improves pronunciation skills, and develops autonomy in words and sound recognition. .It involves the production, transmission, and reception of the sound. Oftentimes, the term phonology is used interchangeably; however, phonology is the branch of linguistics where phonetics is a part of it

Phonetics and Pronunciation

Over the years English teachers have found that mere teaching of pronunciation is not sufficient for the students to produce appropriate sounds for letters and their combination in different words. While it is integral to teach the pronunciation for effective communication, students need to know the reason why sounds are important and how they can impact while they communicate. Both reception and production of the sound are equally important.

To simplify, applying phonetics for language learning can help eliminate the confusion in pronunciation and it can also facilitate to grasp stress and intonation of sound which are major components of pronunciation.

Types of Phonetics

- 1. Articulatory
- 2. Auditory
- 3. Acoustics

The transmission of the speech is dissected in these three parts:

Articulatory phonetics (Production) studies how the movement of the air stream and the speech organs coordinates in the production of the sound. Such as when we pronounce words like read, write, pen, and paper it belongs to articulatory phonetics.

On the other hand, *auditory phonetics* (Perception) is a vast area, where your ability to distinguish sounds, length, pitch, and loudness influences your reaction. It simply means your ability to decode what you hear and what you have perceived.

And *Acoustic phonetics* (Transmission) deals with how the sound travels through the medium of air between the mouth of the speaker and the ear of the listen. Meaning, how the sound wave travels from the speaker to the listener.

Why it is crucial to learn Phonetics!

1. Builds Confidence

When learners by themselves can decode sounds and their relation to the pronunciation of letters and their combination in words, communication becomes a natural process for them. Even when the words seem unfamiliar to them, instead of getting overwhelmed they will be able to associate words with clear conceptualization.

2. Helps in Recognition and Interpretation

Be it young learners or adults, once they know how to use phonetics in everyday life, they can easily recognize the sound each letter makes and how they must be pronounced when they are in combination with each other. One of the core objectives of learning phonetics is to make learners capable of interpreting the words even when they listen from a person having a different accent.

3. Helps to Spell Words Correctly

Phonetics not only guides the learner in decoding the sound, it also helps them to know how a word must be spelt out while writing. When you spell a word with a phoneme, it is called Grapheme. Graphemes are the symbols that are used to identify a single phoneme – a letter or group of letters that represent the sound. And effective communication can only be completed when learners can use the language appropriately in both reading and writing.

4. Improves Fluency

When it comes to the fluency of a speaker, two things matter the most:

- How fast can a person recognize words!
- How accurate the pronunciation is!

Phonetics does take care of both. Fluency indicates the 'ease' with which one can read text. Moreover, when learners can decode words it builds a memory dictionary in their minds and with times this helps to build up the comprehension skill within oneself.

Inspired to learn more about phonetics? The online course for teaching English phonetics will help you in developing your skills and knowledge about phonetics teaching. Especially when you are aiming to teach internationally, the benefits of a phonetics course for teaching English abroad is that it provides an extra edge to your profile.

Fluency Practice Passages

Improve reading speed and accuracy with repeated readings of Fluency Practice Passages. Students orally read passages designed for one-minute readings several times with appropriate expression and smoothness to increase reading rate, resulting in improved focus on comprehension.

Exercise:

The following approach is suggested:

1· Use one of the reading goals (provided at the end of the book) to get the students to do a quick first reading of the text.

 2. Read the text aloud to the class and/or get them to read it again silently.

 3. Discuss any points of interest (e.g. what the text is about.) Since the texts are mostly narrative, it is a good idea at this stage to get, them to supply some background (e.g. for the people, places and other events. mentioned in the story.) In short, try to bring the text alive is much as possible. Here or later the students may like to suggest a tide for the text.

4. The students may work individually, in pairs or in groups. These exercises follow a set pattern, is indicated in the Introduction. You may wish to do alternative or additional exercises in connection with the text. The following are some possibilities.

Fluency Reading Passages

I.

We were standing on the bridge, trying to catch some fish for supper when a small red plane flew almost directly above our heads. We could even see the pilot's face. "What on earth is he up to?" I asked. I felt rather annoyed.

"I think he's in trouble," Jack said. "His engine is making a strange noise." "Well, we can't do anything, can we?" I said. "We can't even phone from here." We were on a boating holiday and we were miles from the nearest town.

"We can follow the plane down the river." Jack said. "Come on! Let's go!" I must admit I liked the idea. There weren't many fish in that part of the river and I was bored. We dropped our fishing lines and ran towards our boat. It lay under some bushes about a hundred yards down the river. Luckily the engine started almost at once and soon we were roaring down the river.

"But can the pilot land here?" I asked Jack. He came to this part of the country for a holiday almost every year and he knew the area well.

"There's a lake about fifteen miles down the river," Jack said. "If the pilot really is in trouble, hell probably try to land there."

The river was already becoming wider. We went round a bend and there was the lake in front of us. "Can you see anything?" Jack asked.

I looked across the lake. "No, absolutely nothing," I replied. "Wait a minute, though. There's something in the water, near that island in the middle." It was the small red plane!

We raced across the take. By the time we reached the island, the pilot a very young woman! - was sitting on top of the plane.

"Hi!" she called out to us. "Thanks for coming to help me. I'm sorry I disturbed you while you were fishing. Anyway, would you like some fish for supper?"

She reached into the plane and pulled out a large fish, "There's plenty more in here!" she said, laughing.

A. Find these words and phrases in the text:

What ... is he up to?; in trouble; bored; wider; bend; raced; disturbed .

B. Choose the right meaning,

 1. bigger   5. not interested

2. went quickly   6. (the river was) not straight

 3. What is he trying to do?   7. having difficulties

 4. interrupted

C. Choose the right answer.

A) When the plane flew over their heads. Jack and his friend were:

      a) having supper b) fishing c) doing nothing

B)Jack said, "I think the pilot's in trouble" because:

      a) the plane was making a strange noise

      b) they could see the pilot's face

      c) the plane was very low.

 C) Jack knew the area well because:

      a) he had a boat

      b) he often came there

      c) he lived there

 D) They saw the plane in the middle of:

      a) the lake

      b) the island

      c) the trees

E) When they reached the island, the pilot:

a) was fishing b) was waiting for them c) was swimming

D. Put these sentences in the correct order.

1. The engine was making a strange noise.

2. Jack and his friend found the plane in the middle of the lake.

3. Jack and his friend were fishing.

4. The pilot was safe.

5. Jack and his friend went down the river in then boat.

6. Jack and his friend decided to follow the plane.

7. Jack and his friend came to a lake.

8. A plane flew over their heads.

E. Vocabulary practice. Complete these sentences, using these words

(admit , bend, directly, flew, island, wider, area , bored, disturb, holiday , noise)

1. I'm sorry I made a lot of ... last night. I hope I didn't . . . you.

2. This is the first week of our. . . , so we don't know the . . . very well yet.

3. What shall we do? Have you any ideas? I must . . . I'm feeling . . . !

4. The valley is just round this .... You'll see it in a minute when the path gets ....

5. The house was on an . . . , in the middle of a lake, and we ... almost . . . over it.

II.

We had an enormous apple tree in our garden only a few yards from the kitchen window.

"We really must cut that tree down," my husband said, soon after we moved into the house. "I'm sure it's dangerous."

"Don't be silly," I said. I quite liked the tree myself. "It's quite safe. It isn't going to fall down on the house!"

"Well, I read something in the paper only the other day," he said. "A tree crashed into a woman's bedroom during a storm. She was going to get rid of the tree - and now she's in hospital!"

' In the end, after several arguments of this kind, we asked a couple of workmen to come along and cut the tree down. It was not an easy Job. In fact, it took them all morning. But at last the tree was lying on the ground.

"What about the roots?" the men asked. "Shall we take them out too or leave them?"

"Oh, take them out," I said. "Let's make a good Job of it!"

This took all afternoon and I was beginning to think about the size of the bill! There was also a big hole in the garden!

"You'll be able to put all your old rubbish in there!" the men said as they left.

My husband climbed down into the hole and began to look around.

"Hey, look!" he called up to me. "There are some old coins here! And I think they're gold!"

I climbed down into the hole and we started to dig around, hoping to find some more coins. We did - and we also found a small metal box. We broke it open. It was full of jewellery - rings, necklaces, and bracelets!

"Gosh!" I said, "I suppose someone hid these things in the ground — perhaps during a war!"

"They're probably worth a small fortune!" my husband said. "Well, aren't you glad now that you got rid of that old tree?"

A. Find these words and phrases in the text:

Enormous; in the end; make a good job of it; rubbish; coins; suppose; got rid of.

B.Choose the right meaning:

1.Removed   5.Finally

2.Do it very well   6.Things you do not want

3.Very big   7.Money made of metal

4.Think

C. Choose the right answer:

 1. The man wanted to get rid of the apple tree because it was:

    a) too near the house

    b) too old

    c) too big

2. The man's wife liked the tree but in the end she:

    a) went to hospital

    b) agreed

    c) helped to cut the tree down

3. The men who came to cut the tree down:

    a) had to work hard

    b) argued a lot

    c) worked during a storm

 4. The workmen made a big hole because:

a) they were looking for money

b) they wanted to hide some rubbish

c) they took

5. Out the roots of the tree When the man climbed down into the hole, he found:
a) some money

b) some rubbish

c) some apples

6. Later, the man and his wife found a box. The things in the box were:

a) valuable

b) important

c) useful

D. Put in the correct word:

1 ……………………. wanted to cut the tree down.

2 ……………………. was not worried about the tree.

3……………………..had to work all day.

4……………………..left a big hole in the garden.

5……………………..found some coins in the hole.

6……………………..found a box full of jewellery.

E. Vocabulary practice:

Complete these sentences, using the words in the box.

(coins – enormous - hole - rid of – workmen - dangerous hid – jewellery – rubbish – worth).

1. What shall we do with all this old . . . ? Oh, throw it in that ... at the end of the garden.

2. The . . . made a very good job of the kitchen - but the bill was absolutely . . .!

3. She put all her ... in a small metal box and then ... it in her bedroom!

4. You say the car's safe - but I think it's . . . !So let's get ... it!

5. I've just found these old ... in the garden. Do you think they're . . . anything?

III.

It was already late when we set out for the next town, whichaccording to the map was about fifteen miles away on the otherside of the hills. There we felt sure that we would find a bed forthe night. Darkness fell soon after we left the village, but luckily,we met no one as we drove swiftly along the narrow windingroad that led to the hills. As we climbed higher, it became colderandrain began tofall,making Itdifficultattimestosee theroad. IaskedJohn,mycompanion,todrivemoreslowly.

After we had travelled for about twenty miles, there was still nosignofthetownwhichwasmarkedonthemap.Wewerebeginningtogetworried.Then,wit houtwarning,thecarstopped. A quick examination showed that we had run out ofpetrol. Although we had little food with us, only a few biscuitsandsomechocolate,wedecidedtospendthenightinthecar.

Our meal was soon over. I tried to go to sleep at once, but John,who was a poor sleeper, got out of the car after a few minutesand went for a walk up the hill. Soon he came running back.From the top of the hill he had seen, in the valley below, thelights of the town we were looking for. We at once unloaded allour luggage and, with a great effort, managed to push the car tothetop of thehill.Then wewent back for the luggage, loadedthe car again and set off down the hill. In less than a quarter ofan hour we were in the town, where we found a hotel quiteeasily.

1.Choosethebestanswer.

a. Thetravelershadamapbut

  (i) Theydidnotknowhowtouseit

  (ii) Itgavethemthewronginformation

  (iii) Theycouldnotseeitverywellinthedark

  (iv) Thetowntheywere looking forwasnotclearlymarked

b.Their carstoppedbecause

(i) theyhadtravelledmorethantwentymiles

(ii) thepetrolranoutofit

(iii) therewasnopetrolleft

(iv) theyweregoinguphill

2. Answerthefollowingquestionsbriefly:

a.Whatdidthetravelersexpecttofindinthenexttown?

b.Howlongdidittakethemtoreachthetownaftertheysetoffdownthehill?

3. Completethefollowingsentences.Youranswersmustbe related to theideascontained in the passage:

a.ThewriteraskedJohn todrivemoreslowlybecause….

b.Johnwent forawalkbecause……

c. "……" saidJohn,afterhehadrunbacktothecar.

d. sothatitwouldbeeasiertopushittothetopofthehill.

e. Theywouldhavespentthe nightinthecarif……

4. Choosethebestexplanationaccordingtothecontext:

a.Winding means

(i) goinguphill

(ii) dangerous

(iii) notstraight

(iv) cold

b.Withoutwarningmeans

(i) suddenly

(ii) nobodytoldthem

(iii) beforeitgothot

(iv) withoutanyexplanation

5. Composition

Imagine that you were John. Describe in notmore than 90 words what you did from the time you got out ofthecaruntilyoureachedthetown.Donotincludeanyideas which are in the passage. Use your own words as far as possible.

6. Noticethissentence:

Theymanagedtopushthecartothetopofthehill.

Manage(d)to+infinitiveisacommonwayofdescribingachievement,somethingsuccessful lydone,ofteninspiteofdifficulties.

Now rewrite these sentences, replacing the verbs in italics bymanaged to+infinitive.

a.Myhatfellintotheriver,butI*succeeded*ingettingitout.

b.Intheend,afteralongargument,we*were*abletopersuadethem.

c.He*succeeded*inpassinghisdrivingtest,althoughhewasabaddriver.

d.Wereyou'abletofindthebookyouwanted?

e.Howonearthdidyousucceedinfindingoutwherelive?

f. They were able to put the fire out before the house burnt down.

g.Noprisonerhas eversucceededinescapingfromhere.

h. If I'd been able to get some sleep, I shouldn't have felt so tiredthe next: morning.

i.Ican'tunderstandhowhewasabletokeepawake.

j.Hemadeagoodexcuse,buthedidn'tquitesucceedinconvincingme.

IV.

Helen packed a small suitcase, said goodbye to her mother andhurriedout of the house to catch the bus to the station. Therewas no one else waiting at the bus stop, so it looked as if a bushadjustleft.Helenlookedatherwatchanxiously:itwasalready two o'clock. Her train left at two-thirty, and since itwould take at least twenty minutes to reach the station, she didnothavemuchtimetospare,evenifabuscamealongatonce.

Just then a taxi came slowly down the road. Helen knew that thefare to the station was at least two pounds, which was more thanshecouldafford;butshequicklymadeupher mindthatitwould be well worth the extra expense in order to be sure ofcatching her train. So she stopped the taxi and got in. She toldthedriver that she had to catch a train which left at half pasttwo. The man nodded and said that he would take a short cut togethertothestationingoodtime.

All went well until, just as they were coming out of a side-streetinto the main road that led to the station, the taxi ran into a car.TherewasaloudcrashandHelenwasthrownforwardsoviolentlythatshehitherheadonthefrontseat.Bothdriversgot out and began shouting at each other. Helen got out as well, toask them to stop quarrelling, but neither of them took any noticeofher atall.

Helen was now quite sure that she was going to miss her train,althoughshewasnotveryfarfromthestation.Shewaswondering what to do when a bus came into sight, going in thedirection of the station. The bus stop was not far off, so Helengot her suitcase out of the taxi and ran towards the bus, whichhad stopped to let some passengers get off. The bus conductorsaw her running and did not ring the bell for the bus to start untilshehadgoton.Helenreachedthestationjustintimeandmanaged to catch her train after all. But if she had waited for thetaxidrivertostoparguing,shewouldprobablyhavemissedit.

1.Choosethebestanswer.

a.Helentookataxibecause

      (i) Shewasafraidofmissinghertrain

      (ii) Shedidnotwanttowaitforthebus

      (iii) Itwasalreadytwoo'clock

      (iv) shehadasuitcasetocarry

b. IntheendHelen

      (i) finishedthejourneybytaxi

      (ii) didnotreachthestation

(iii) didthelastpartofthejourneybybus.

(iv) Hadtowalkpartofthewaytothestation

2.Answerthefollowingquestionsbriefly:

a. WhydidHelenthinkthatshehadJustmissedabus?

b. WhathappenedtoHelenwhenthetaxiranintothecar?

3.Answerthesequestions, usingonlyshortformanswers:

a. DidHelenknowhowmuchitcosttogotothestationbytaxi

b. DidHelenstop topaythetaxidriver?

4.Completethefollowingsentences:

a.Thetrainwhich Helenleftattwo-thirty…..

b. Helendidnotusuallygotothestationbytaxibecause.....

c.Thetaxidrivernoddedandsaid:"…."

d. Thebushadstopped so that …..

e.Ifthebusconductorhadrungthe bell, Helen…..

5.Choosethebestexplanationaccordingtothecontext.

a.short cut means

(i) interruption

(ii) quicklyway

(iii) secret path

(iv) backstreet

b.aswellmeans

(i) equallygood

(ii) quickly

(iii) feelingbetter

(iv) also

6.Composition:

ImaginethatyouwereHelen.Describeinnotmorethan100wordswhatyoudidfromthetimethe taxicamedown theroaduntil you caughtthe bus. Do not include anyideas which are in the passage.Use your own words as muchaspossible.

7.In the passage there are several examples of the to-infinitiveusedtoexpresspurpose.

a. Helengot out toaskthemtostop.

In ordermay beplaced in front of the to-infinitive to, express the sameidea.

Itwouldbewellworththeextraexpense*inorder* tobesure.

E.g., Thenegativeformis within*order*not+to-infinitive.
Hedrove quickly*inorder*not tobelate.

Noticethatwealsouseavoid+gerundtoexpressthisidea.

Hedrovequickly*to avoid* beinglate.

Nowcombinethefollowingpairsofsentencestoformone sentence,modelingyouranswersontheexamplesgivenabove.

a.Iputonmy glasses. I wantedtoreadthe notice, which wasin smallprint.

b.She'sgoingfora walk. She wantstogetsomefreshair.

c.He deliberately crossedtheroad.Hedidn'twanttospeakto me.

d.Ishallhavetogotothe library. I wanttolookthewordupin thedictionary.

e.He'sgonetothebank.Hewantstocashacheque.

f.Theywenttoacheap hotel. They didn'twanttospendalotofmoney.

g.Weoughttoleave now. We wanttobesureofgettingaseat.

h.Imuststopatthetobacconists. Iwanttobuysomecigarettes

i.Johnwenttotheairport. Hewantedtoseehisbrotheroff.

j.I'mgoingto whisper, I don'twanttodisturbtheothers.

Poetry Recitation

"Poetry begins in trivial metaphors, pretty metaphors, 'grace' metaphors, and goes on to the profoundest thinking that we have" (Frost)

Frost staunchly believed that reading and writing poetry foster thought and imagination. Even though Frost addressed this notion over ninety years ago, this idea still holds true as readers of poetry continue to analyse literary devices and word choice to uncover the intent of a poem.

Poetry offers wonderful opportunities for reading, writing, speaking, and listening practice. Poetry also gives students a chance to expand vocabulary knowledge, to play with language, and to work with different rhythms and rhyme patterns. The benefits of using poetry are not simply anecdotal, however — they have been well documented. Research by Dr. Janette Hughes at the University of Ontario, for example, demonstrates the positive effects of poetry on literacy development. As Dr. Hughes points out, "*paying attention to vocabulary and rhythm develops oral language skills*" and the development of oral language skills has a strong correlation to proficiency in reading.

Using Poetry to Develop Oral Language Skills

Read poems out loud:

Reading poetry aloud is a great way for students to practice pronunciation and fluency, as well as a chance for students to play with rhymes and language.Poetry helps your students develop cognitive, critical reading, and problem-solving skills. It also helps them realize how powerful language can be.

It's important to read poems aloud for two reasons. Poems contain subtle and meaningful acoustic devices and rhythms that are tied to the meaning of poetry, and it's much easier to pick up on these devices when the poem is heard or read out loud.

Recognition of Poetry Conventions:

Meter	Form	Figurative Devices	Sound Patterns
Set number of poetic feet	Narrative	Metaphor	Parallel
Blank Verse	Descriptive	Simile	Assonance
Free Verse	Lyric	Personification	Repetition
		Symbol	Alliteration
		Allegory	Onomatopoeia
		Irony	

A Carefully selected poem is a joy forever-

- "Because I could not stop for death" by Emily Dickinson

- "We Real Cool" by Gwendolyn Brooks

- "The Raven" by Edgar Allen Poe

- "If" by Rudyard Kipling

- "Homage to my hips" by Lucille Clifton

- "Do not go gentle into that good night" by Dylan Thomas

The latest Victorian poems: William Wordsworth's 'The Daffodil's and Tennyson's "The revenge". These are companions to the Victorian classics; William Blake's 'Tyger' and Browning's 'Pied Piper of Hamelin', etc. They have spurred some thoughts about the benefits of reading poetry out loud.

Reading poetry aloud can deepen students understanding and engagement with the text, help improve their literary and language, as well as speaking and listening skills.

Classic poems

- William Shakespeare, 'Sonnet XVIII'

- Dylan Thomas, 'In my Craft or Sullen Art'

- Alfred, Lord Tennyson, 'Crossing the Bar'

- Edward Thomas, 'Adlestrop'

- Marian Allen, 'The Wind on the Downs'

- W.B.Yeats, 'He Wishes for the Cloth of Heaven'

Contemporary poems

- Ann Gray, 'Joy'

- Paul Adrian, 'Robin in Flight'

- Jo Bell, 'Frozen In'

- Frank Dux, 'Storm at Sea'

- Ruth Padel, 'Night Singing in a Time of Plague'

- Rachael Boast, 'To One who has Ceased to Be – after John Keats'

- Josephine Abbot, 'Love on a Night Like This'

- Sujata Bhatt, 'The Swan Princess Speaks'

- Jeri Onitskansky, 'The Pretty Goat'

- Patience Agbabi, 'The Doll's House'

Poems for Recitation

1.Sonnet XVIII - William Shakespeare:

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date;

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade,

Nor lose possession of that fair thou ow'st;

Nor shall death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,

So long lives this, and this gives life to thee.

2. He wishes for the cloth of heaven - W B Yeats:

Had I the heavens' embroidered cloths,

Enwrought with golden and silver light,

The blue and the dim and the dark cloths

Of night and light and the half-light,

I would spread the cloths under your feet:

But I, being poor, have only my dreams;

I have spread my dreams under your feet;

Tread softly because you tread on my dreams.

3. Storm at Sea- Frank Dux

Losing my way one heaving, stormy night,
I blundered onto the bridge – where perhaps
I was not meant to be – and there took fright:
the wheel untended, no one there! Who keeps
the watch? my former naval voice called out,
unheard by winking, clicking instruments.
Green water shuddered ship and me. I sensed
my body then, the self-adjusting beat
of pumping blood, the intake and exhaust
of breath – which all was being done for me
as it has for decades, faultlessly.
So where and when do I come in? The tossed
and trembling ship! and who is meant to man it?
And who or what has just composed this sonnet?

Note- *More theme-based poems can be selected for loud reading to enhance students' reading skills, encourage creativity, boost vocabulary, inspire writing poetry and to develop interpretation skills.*

Question Paper Pattern

PRACTICALS		
Formative Assessment	10	50 Marks
Summative Assessment	40	
Assessment Mode	Records, Listening Comprehension Transcription, Reading Comprehension.	

Formative Assessment 10 marks is for the Record submission at the end of the semester (comprising of assignments)

I.Reading Comprehension passage/poetry   **10**

II.Listening and answering questions-   **10**

III.Give the three- word label for the following consonant sounds: **5**

IV. Write the meaning of the following words   **5**

V.Identify the stressed syllable in the following words   **5**

Vl. Identify short and long vowels from the following: **5**

                        _____

Total :50 marks

                        _____

Model Question paper

I Semester B.A.

MAJOR ENGLISH

Time:1 hr   **Practical Component**   **Max marks: 40**

I. Read the following Passage and answer the questions   10 marks

We had an enormous apple tree in our garden only a fewyardsfromthekitchenwindow.

"We really must cut that tree down," my husband said, soonafterwe movedintothehouse."I'msureit'sdangerous."

"Don't be silly," I said. I quite liked the tree myself. "It'squitesafe. Itisn'tgoingtofalldownonthe house!"

"Well, I read something in the paper only the other day," hesaid. "A tree crashed into a woman's bedroom during a storm.Shewasgoingtogetridofthetree– andnowshe'sinhospital!"

'Intheend,

afterseveralargumentsofthiskind,weaskedacoupleofworkmentocomeal ongandcutthetreedown.Itwas not an easy job. In fact, it took them all morning. But at lastthetreewaslyingontheground.

"What about theroots?" themen asked."Shall wetakethemout tooorleavethem?"

"Oh,takethem out, "I said."Let'smakeagood jobofit!"

This took all afternoon and I was beginning to think aboutthesizeofthebill!Therewasalsoabigholeinthegarden!

"You'll beabletoputall youroldrubbish in there!" themensaidastheyleft.

My husband climbed down into the hole and began tolookaround.

"Hey, look!" he called up to me. "There are some old coinshere!AndIthink they'regold!"

I climbed down into the hole and we started to dig around,hoping to find some more coins. We did - and we also found asmall metal box. We broke it open. It was full of jewellery -rings,necklaces,andbracelets!

"Gosh!" I said, "I suppose someone hid these things in theground — perhapsduringawar!"

"They'reprobablyworthasmallfortune!"myhusbandsaid. "Well, aren't you glad now that you got rid of that oldtree?"

II. Listen to the native speaker and answer the questions: **10 marks**

    https://www.youtube.com/watch?v=BVgnIYSKUjY&t=29s

(RISHI SUNAK: First Speech as U.K. Prime Minister)

III. Give the three- word label for the following consonant sounds: **5 marks**

    1.[p]

    2.[t]

    3.[d]

    4.[k]

    5.[g]

IV. Write the meaning of the following words   **5 marks**

    1. birth

birth

    2. steal

steel

    3. rain

reign

4. check
cheque

5. four
fore

V.Identify the stressed syllable in the following words: 5 marks

1. Transportation
   a. ta
   b. Trans
   c. ton
2. Politics
   a. li
   b. tics

c. Po

3.Important
 a. Im
 b. por
 c. tant

4. Development
 a. ment
b. op
 c. vel

5. Creativity
  a. cre
   b. ti
   c. ty

Vl. Identify short and long vowels from the following: 5 marks

1.green
2. goat
3.knee
4.toad
5.mail

TEN MARKS ALLOTTED FOR MAINTENANCE OF PRACTICAL RECORD BOOK