



VELS



INSTITUTE OF SCIENCE, TECHNOLOGY & ADVANCED STUDIES (VISTAS)
(Deemed to be University Estd. u/s 3 of the UGC Act, 1956)
PALLAVARAM - CHENNAI
INSTITUTION WITH UGC 12B STATUS

DLENG-11

English - I



B.Com, BBA
ODL MODE
(Semester Pattern)

School of Languages

Centre for Distance and Online Education
Vels Institute of Science, Technology and Advanced Studies (VISTAS)
Pallavaram, Chennai - 600117

**Vels Institute of Science, Technology
and Advanced Studies**

Centre for Distance and Online Education

BBA / B.Com- ODL Mode
(Semester Pattern)

DLENG-11: English-I

(4 Credits)

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Further information on the VISTAS ODL Academic Programmes may be obtained from VISTAS-CDOE at Velan Nagar, P.V.Vaithiyalingam Road, Pallavaram, Chennai-600117 [or] www.vistas.ac.in.

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FOREWORD



Dr. Ishari K Ganesh
Chancellor

Vels Institute of Science, Technology and Advanced Studies (VISTAS), deemed to be a university, was established in 2008 under section 3 of the Act of 1956 of the University Grants Commission, Government of India, New Delhi.

VISTAS has blossomed into a multi-disciplinary Institute offering more than 100 UG & PG Programmes, besides Doctoral Programmes, through 18 Schools and 46 Departments. All the Programmes have the approval of the relevant Statutory Regulating Authorities such as UGC, UGC-DEB, AICTE, PCI, BCI, NCTE and DGS.

The deemed to be University aims to provide innovative syllabi and industry-oriented courses, and hence, the revision of curricula is a continuous and ongoing process. The revision is initiated by the faculty depending on the requirement and approved by the Board of Studies of the concerned Department/School. The courses are under Choice Based Credit Systems that enable students to get adequate freedom in choosing subjects.

I am pleased to inform you that VISTAS has been rendering its services to society to democratize the opportunities of higher education for those who are in need through Open and Distance Learning (ODL) mode.

VISTAS ODL Programmes offered have been approved by the University Grants Commission (UGC) – Distance Education Bureau (DEB), New Delhi.

The curriculum and syllabi have been approved by the Board of Studies, Academic Council, and the Executive Committee of the VISTAS, and they are designed to help provide employment opportunities to the students.

The ODL Programme (B.Com., BBA and MBA) study material have been prepared in the Self Instructional Mode (SIM) format as per the UGC-DEB (ODL & OL) Regulations 2020. It is highly helpful to the students, faculties and other professionals. It gives me immense pleasure to bring out the ODL programme with a noble cause of enriching learners' knowledge. I extend my congratulations and appreciation to the Programme Coordinator and the entire team for bringing up the ODL Programme in an elegant manner.

At this juncture, I am glad to announce that the syllabus of this ODL Programme has been made available on our website, www.vistas.ac.in, for the benefit of the student fraternity and other knowledge seekers. I wish that this Self Learning Materials (SLM) would be a nice treatise to the academic community and everyone.

CHANCELLOR

FOREWORD



Dr.S.Sriman Narayanan
Vice-Chancellor

My Dear Students!

Open and Distance Learning (ODL) of VISTAS gives you the flexibility to acquire a University degree without the need to visit the campus often. VISTAS-CDOE involves the creation of an educational experience of qualitative value for the learner that is best suited to the needs outside the classroom. My wholehearted congratulations and delightful greetings to all those who have availed themselves of the wonderful leveraged opportunity of pursuing higher education through this Open and Distance Learning Programme.

Across the world, pursuing higher education through Open and Distance Learning Systems is on the rise. In India, distance education constitutes a considerable portion of the total enrollment in higher education, and innovative approaches and programmes are needed to improve it further, comparable to Western countries where close to 50% of students are enrolled in higher education through ODL systems.

Recent advancements in information and communications technologies, as well as digital teaching and e-learning, provide an opportunity for non-traditional learners who are at a disadvantage in the conventional system due to age, occupation, and social background to upgrade their skills.

VISTAS has a noble intent to take higher education closer to the oppressed, underprivileged women and the rural folk to whom higher education has remained a dream for a long time.

I assure you all that the Vels Institute of Science, Technology and Advanced Studies would extend all possible support to every registered student of this deemed to be university to pursue her/his education without any constraints. We will facilitate an excellent ambience for your pleasant learning and satisfy your learning needs through our professionally designed curriculum, providing Open Educational Resources, continuous mentoring and assessments by faculty members through interactive counselling sessions.

This university brings to reality the dreams of the great poet of modern times, Mahakavi Bharathi, who envisioned that all our citizens be offered education so that the globe grows and advances forever.

I hope that you achieve all your dreams, aspirations, and goals by associating yourself with our ODL System for never-ending continuous learning.

With warm regards,

VICE-CHANCELLOR

Course Introduction

DLENG-11: English-I Course has been divided into five Blocks (Prose, Poetry, Short Stories, Play and Grammar) consisting of 20 units. The frame work of the study is given below:

Block 1- Prose: This block consists of four Units (from 1 to 4). The Unit-1 gives a general introduction to prose. From the Unit-2 to Unit-4, three prose essays from three different authors are analyzed in detail.

Block 2- Poetry: The second block has four units (from 5 to 8). Unit-5 introduces poetry. From the Unit-6 to the Unit-8, three poems are explained, appreciated and detailed elaborately.

Block 3- Short Stories: Block three has four units (from 9 to 12). Unit-9 gives a brief introduction to the short story. From the Unit-10 to Unit-12, three short stories are given for detailed study.

Block 4- Play: Block four has four units (from 13 to 16). Unit -13 introduces the genre of drama. Unit-14 gives a brief biography of George Bernard Shaw. Unit-15 and Unit-16 elaborate on the play Arms and the Man.

Block 5- Grammar: Block five has four units (from 17 to 20). Unit-17 gives a general introduction to grammar. Unit-18 details the subject and verb agreement, noun, and pronoun agreement. Unit -19 elaborates on the article and preposition and Unit-20 directly explains tenses. All the units have practice exercises for better understanding.

DLENG-11: English-I

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Block-1: Introduction

The Block -1 **Prose** consist of 4 Units and the Unit-1 **Introduction to Prose - Descriptive and Expository** explains about the Introduction to Prose, the Difference between Prose and Poetry, the Denotation and Connotation, Varieties of prose and Figures of Speech.

Unit-2 **Dangers of Drug Abuse - Hardin B Jones** deals with Introduction of Dangers of Drug Abuse and the Text

Unit-3 **Profession for Women - Virginia Woolf** presents about Introduction of Profession for Women, the Passages from the text Profession for Women and Discussion.

Unit-4 **Tight Corners - E. V. Lucas** describes about Tight Corners Introduction, Passages from Tight Corners – Text and Discussion.

In all the Units of Block -1 **Prose**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-1

Introduction to Prose - Descriptive and Expository

STRUCTURE

Overview

Objectives

1.1. Introduction

1.2. Difference between Prose and Poetry

1.3. Denotation and Connotation

1.4. Varieties of prose

1.4.1. Descriptive Prose

1.4.2. Narrative Prose

1.5. Figures of Speech

Let Us Sum Up

Check your progress

Glossary

Answer to check your progress

Suggested Reading

Overview

This unit deals with developing communicative competency by distinguishing prose and poetry and defining descriptive and narrative prose. The Difference between Prose and Poetry, the Denotation and Connotation, the Varieties of prose and Figures of Speech have been clearly explained.

Objectives

After completion of this unit, you will be able:

- To distinguish between prose and poetry,
- To define descriptive and narrative prose,
- To develop communicative competency.

1.1. Introduction

A paragraph is arranged not only with reference to its explicating one idea but it is structured on a rhetorical strategy. Once we begin to describe something we should stick to the pattern of a description. So,

will be with other strategies with narration, argumentation etc. The idea and its structure are a unified whole. It is studied as separate entities more our understanding. Prose is verbal or written language that follows the natural flow of speech. It is the most common form of writing, used in both fiction and non-fiction. Prose comes from the Latin “prosa oratio,” meaning “straightforward.”

1.2. Difference between Prose and Poetry

The word 'prose' is taken from the Latin 'process', which means 'direct' or 'straight'. Broadly speaking, the prose is direct or straightforward writing. In poetry, which is generally written in verse, a lot of things may be left to the imagination of the reader.

In ordinary prose, the aim is to communicate one's thoughts and feelings. What is important, then is (a) what one wants to say, and (b) how one chooses to say it. What is said is the topic or subject of the composition. How it is said is the style or manner in which the topic is expressed. The style of course greatly depends upon whom we are writing for and what sort of personality we have. There are different topics and different styles. Whatever the number of topics, they all come under one or another variety of prose and each variety may have a distinct style of its own.

What, then are the different varieties of prose? For purposes of analysis, we have categorized them as (a) descriptive, (b) narrative and (c) Expository. But these three are not mutually exclusive. Sometimes you find more than one variety in a piece of work. It depends on the skill and intention of the writer. For example, in a novel or short story, we will likely find all these prose varieties worked together in interesting and innovative combinations.

1.3. Denotation and Connotation

Words have denotative and also connotative meaning. Denotation is the literal meaning of a word. For example, when you say, ‘This is a stone’, you are referring to an object which is a stone. It is a clear statement. There’s no other meaning to this sentence. On the other hand, if we say ‘she has a heart of stone’ the meaning changes. What does it mean it simply means that she’s cruel or hard hearted? In fact, it refers to all the qualities you associate with the stone. This is what we mean when we say a word has several connotations. The word home means place where one lives with one family. This is its primary meaning. But it suggests warmth, intimacy, family security, comfort, affection.

A house is also a place where one lives. Does it have the same connotation of the word 'home'? No. Poetry is full of connotations and our appreciation of poetry stems a great deal from the connotation words be used in it. Now that we have discussed the difference between delegation and connotation let us discuss the different varieties of prose.

1.4. Varieties of prose

1.4.1. Descriptive Prose

Descriptive writing describes things as they are or as they appear to be. It can be the description of a person or a landscape or an event. In descriptive writing, we are able to see things as they are or were seen or heard or imagined by the describer. A narrative tells us what happens or happened. It deals mainly with events. A good description translates the writer's observation into vivid details and creates an atmosphere of its own. Through his/ her description, the author tries to recreate what s/ he has seen or imagined. A fine description is a painting in words.

1.4.2. Narrative Prose

Narrative Prose is a form of writing in which the work is written in prose, rather than in poetry, and tells a definite story through actions. Many written works are written in this form, including a great deal of literary work and most modern pieces of Fiction. The narrative aspect of this style comes from the fact that events occur and are narrated within the work, rather than having events occur outside of the framework of the story. Narrative prose also means that the story is told in a prose format, which is basic language, rather than a poetic format that may deal with meter and rhyme.

Perhaps one of the simplest types of writing to understand, narrative prose typically consists of a narrative story written in a fairly clear prose format. However, this does not mean that these stories are inherently simplistic, as very complex and detailed stories are crafted using this format. It simply means that these works are written as action- driven stories in which events occur, and characters are seen taking part in them. Stories written as narratives can still have compelling and rich characters, but these characters are part of the action and are not merely witnesses or storytellers.

Narrative prose is typically written in the moment of the action and tells a story through a series of events. This means that a story written in this format is not likely to consist of a character sitting in a dark room, thinking about the things that have happened in his or her life. Of course, this type of story could be told through narrative, but the major events of

the story would consist of flashbacks the reader would experience as those events play out. In this way, the events become the action that moves the story forward and eventually reveals various pieces of information about the character.

A work written as narrative prose is also written in a prose style, rather than as poetry. Poetic works have a number of different rules and facets to them, such as rhyme, rhythm, meter, and other poetic devices. Even blank verse poetry is typically written in a way that is meant to take advantage of the poetic format and create a piece of writing outside of standard communication. Prose, including narrative, is written in the voice of common speech and relays events through basic language that can be symbolic and powerful, but remains straightforward and accessible.

1.5. Figures of Speech

Alliteration

The repetition of an initial consonant sound*. It depends on the sound and not on repetition of letters.

*The sound of English alphabets except vowels (a, e, i, o, u).

Ex: “Guinness is good for you” – It is alliterative as words Guinness and good gives similar consonant sound.

“Climate change is observed lightly in Tamil Nadu” – Non alliterative as words Climate and Change gives different sound.

Allusion

A reference to a person, place or event that happened – may be real or fiction. The reference may be to any painting, script, character etc.

Ex: “He is a real Romeo with ladies” – Here the reference is to the character “Romeo” in Shakespeare’s plays Romeo and Juliet.

Simile

Comparing two dissimilar things that have certain qualities in common. It is usually done with phrase “like” or “as”.

Ex: “He is as tall as Eifel tower”

Metaphor

An implied comparison between two unlike things that actually have something important in common.

Ex: “The streets were a furnace, the sun an executioner.” (Cynthia

Ozick, "Rosa") – Here the streets are compared to the furnace and the sun to the executioner. Here too the comparison is done as like simile but it is in broader sense.

NOTE: Similes mostly uses the comparison words "like" and "as". The other comparison can be attributed to metaphor.

Personification

A figure of speech in which a lifeless object or abstraction is provided with human qualities or abilities.

Ex: "The wind stood up and gave a shout." – Here the wind (lifeless object) is compared to a human standing up and shouting.

Oxymoron

A figure of speech in which contradictory terms appear side by side.

Ex: "The best cure for insomnia is to get a lot of sleep." – Here the insomnia (habitual sleeplessness) is compared with sleeping – Contradictory words.

Onomatopoeia

The use of words that imitate the sounds associated with the objects or actions they refer to. Ex: "Ding Dong! The doorbell is ringing."

Anaphora

The repetition of the same word or phrase at the beginning of successive clauses or verses.

Ex: "I needed a drink, I needed a lot of life insurance, I needed a vacation, and I needed a home in the country. What I had was a coat, a hat and a gun." (Raymond Chandler, Farewell, My Lovely, 1940) – The word "needed" is repeated in the above verses.

Ellipsis

Ellipsis is the omission of one or more words, which must be supplied by the reader.

Ex: "Wise men talk because they have something to say; fools, because they have to say something." (Plato) – Here the second sentence does not contain the word "talk"

Rhyme Scheme

The arrangement of Rhymes in a poem. Rhyme here stands for the similarity of sounds.

Repetition:

It is the simple repeating of a word, within a sentence or a poetical line, with no particular placement of the words, in order to provide emphasis.

Apostrophe

Breaking off the line to address some absent person or thing, some abstract quality, an inanimate object, or a non-existent character.

Let Us Sum Up

The general difference between poetry and prose; How words have denotations as well as connotations; How descriptive prose describes things as they are seen or imagined; Narrative prose recreates an actual or imaginary experience or sequence of events; The different figures of speech used by writers to convey their feelings and thoughts more effectively.

In this unit you have learned about the Introduction of Prose, the Difference between Prose and Poetry, Denotation and Connotation concept, Varieties of prose such as Descriptive Prose and Narrative Prose and finally about the Figures of Speech.

Check your progress

1. What are the different varieties of prose_____?
2. Denotation is the _____ meaning of a word.
3. _____ is use by the writers to convey their feelings and thoughts more effectively.
4. Narrative prose is tells _____ through actions.

(1).Reading Comprehension

The Cowardly Lion and the Hungry Tiger by L. Frank Baum Directions: Read the short story and answer the questions. Refer to the text to check your answers when appropriate. In the splendid palace of the Emerald City, which is in the center of the fairy Land of Oz, is a great Throne Room. This is where Princess Ozma, the Ruler, sits in a throne of glistening emeralds for an hour each day and listens to all the troubles of her people, which they are sure to tell her about. Around Ozma's throne, on such occasions, are grouped all the important personages¹ of Oz, such as the Scarecrow, Tiktok the Clockwork Man, the Tin Woodman, the Wizard of Oz, and other famous fairy people.

Little Dorothy usually has a seat at Ozma's feet, and crouched on either side the throne are two enormous beasts known as the Hungry Tiger

and the Cowardly Lion. These two beasts are Ozma's chief guardians, but as everyone loves the beautiful girl Princess there has never been any disturbance in the great Throne Room, or anything for the guardians to do but look fierce and solemn² and keep quiet until the Royal Audience is over and the people go away to their homes. Of course no one would dare be naughty while the huge Lion and Tiger crouched beside the throne; but the fact is, the people of Oz are very seldom naughty. So Ozma's big guards are more ornamental³ than useful. No one realizes that better than the beasts themselves. One day, after everyone had left the Throne Room except the Cowardly Lion and the Hungry Tiger, the Lion yawned and said to his friend: "I'm getting tired of this job. No one is afraid of us and no one pays any attention to us." "That is true," replied the big Tiger, purring softly.

"We might as well be in the thick jungles where we were born, as trying to protect Ozma when she needs no protection. And I'm dreadfully hungry all the time." "You have enough to eat, I'm sure," said the Lion, swaying his tail slowly back and forth. "Enough, perhaps; but not the kind of food I long for," answered the Tiger. "What I'm hungry for is fat babies. I have a great desire to eat a few fat babies.

Then, perhaps, the people of Oz would fear me and I'd become more important." "True," agreed the Lion. "It would stir up quite a scene if you ate but one fat baby. As for myself, my claws are sharp as needles and strong as crowbars. My teeth are powerful enough to tear a person to pieces in a few seconds.

I could spring upon a man and make chop suey of him. There would be wild excitement in the Emerald City. People would fall upon their knees and beg me for mercy. That, in my opinion, would render me very important." "After you had torn the person to pieces, what would you do next?" asked the Tiger sleepily.

"Then I would roar so loudly it would shake the earth and stalk away to the jungle to hide myself, before anyone could attack me or kill me for what I had done." "I see," nodded the Tiger. "You are really cowardly." "To be sure. That is why I am named the Cowardly Lion.

That is why I have always been so tame and peaceable. But I'm awfully tired of being tame," added the Lion, with a sigh, "and it would be fun to raise a row and show people what a terrible beast I really am." The Tiger remained silent for several minutes, thinking deeply as he slowly washed his face with his left paw.

Then he said: "I'm getting old, and it would please me to eat at least one

fat baby before I die. Suppose we surprise these people of Oz and prove our power. What do you say? We will walk out of here just as usual and the first baby we meet I'll eat in a jiffy. And the first man or woman you meet, you will tear to pieces.

Then we will both run out of the city gates and gallop across the country and hide in the jungle before anyone can stop us." "All right. I'm game," said the Lion, yawning again so that he showed two rows of large sharp teeth.

The Tiger got up and stretched his great, sleek body. "Seen any of them old Hydrophobies the last day or two?" "Come on," he said. The Lion stood up and proved he was the larger of the two, for he was almost as big as a small horse. Out of the palace they walked, and met no one. They passed through the beautiful grounds, past fountains and beds of lovely flowers, and met no one.

Then they unlatched a gate and entered a street of the city, and met no one. "I wonder how a fat baby will taste," said the Tiger, as they stalked majestically⁵ along, side by side. "I imagine it will taste like nutmegs," said the Lion. "No," said the Tiger, "I've an idea it will taste like gumdrops." They turned a corner, but met no one, for the people of the Emerald City usually take their naps at this hour of the afternoon.

Vocabulary -1. Personages: people who are notable or great.

2. Solemn: deeply serious.

3. Ornamental: acting as an ornament; decorative .

4. Jiffy: a short, unspecified period of time.

5. Majestically: showing the qualities of royalty and great dignity "I wonder how many pieces I ought to tear a person into," said the Lion, in a thoughtful voice. "Sixty would be about right," suggested the Tiger. "Would that hurt any more than to tear one into about a dozen pieces?" asked the Lion, with a little shudder.

"Who cares whether it hurts or not?" growled the Tiger. The Lion did not reply. They entered a side street, but met no one. Suddenly they heard a child crying. "Aha!" exclaimed the Tiger.

"There is my meat." He rushed around a corner, the Lion following, and came upon a nice fat baby sitting in the middle of the street and crying as if in great distress.

i. "What's the matter?" asked the Tiger, crouching before the baby. "I--I--I--lost my m-m-mamma!" wailed the baby. "Why, you poor little thing,"

said the great beast, softly stroking the child's head with its paw. "Don't cry, my dear, for mamma can't be far away. I'll help you find her." "Go on," said the Lion, who stood by. "Go on where?" asked the Tiger, looking up. "Go on and eat your fat baby." "Why, you dreadful creature!" said the Tiger reproachfully.

ii. "Would you want me to eat a poor little lost baby?" And the beast gathered the little one into its strong, hairy arms and tried to comfort it by rocking it gently back and forth. The Lion growled low in his throat and seemed very much disappointed. But at that moment a scream reached their ears and a woman came bounding out of a house and into the street. Seeing her baby in the embrace of the monster Tiger the woman screamed again and rushed forward to rescue it. In her haste she caught her foot in her skirt and tumbled head over heels and heels overhead. She stopped with such a bump that she saw many stars in the heavens, although it was broad daylight.

And there she lay, in a helpless manner, all tangled up and unable to stir. With one bound and a roar like thunder the huge Lion was beside her. With his strong jaws he grasped her dress and raised her into an upright position. "Poor thing! Are you hurt?" he gently asked. Gasping for breath the woman struggled to free herself and tried to walk, but she limped badly and tumbled down again.

"My baby!" she said pleadingly. "The baby is all right; don't worry," replied the Lion; and then he added: "Keep quiet, now, and I'll carry you back to your house, and the Hungry Tiger will carry your baby." The Tiger, who had approached the place with the child in its arms, asked in astonishment: "Aren't you going to tear her into sixty pieces?" "No, nor into six pieces," answered the Lion indignantly.

iii. "I'm not such a brute as to destroy a poor woman who has hurt herself trying to save her lost baby. If you are so cruel and bloodthirsty, you may leave me and go away, for I do not care to associate with you." "That's all right," answered the Tiger.

"I'm not cruel--not in the least--I'm only hungry. But I thought you were cruel." "Thank heaven I'm respectable," said the Lion, with dignity. He then raised the woman and with much gentleness carried her into her house, where he laid her upon a sofa.

The Tiger followed with the baby, which he safely deposited beside its mother. The little one liked the Hungry Tiger and, grasping the enormous beast by both ears, the baby kissed the beast's nose to show he was grateful and happy. "Thank you very much," said the woman. "I've often

heard what good beasts you are, in spite of your power to do mischief to mankind. Now I know that the stories are true.

I do not think either of you have ever had an evil thought." The Hungry Tiger and the Cowardly Lion hung their heads and did not look into each other's eyes, for both were shamed and humbled. They crept away and stalked back through the streets until they again entered the palace grounds, where they retreated to the pretty, comfortable rooms they occupied at the back of the palace. There they silently crouched in their usual corners to think over their adventure. After a while the Tiger said sleepily: "I don't believe fat babies taste like gumdrops. I'm quite sure they have the flavor of raspberry tarts. My, how hungry I am for fat babies!" The Lion grunted. "You're a humbug," said he. "Am I?" retorted the Tiger, with a sneer. "Tell me, then, into how many pieces you usually tear your victims, my bold Lion?"

The Lion impatiently thumped the floor with his tail. "To tear anyone into pieces would soil my claws and blunt my teeth," he said. "I'm glad I didn't muss myself up this afternoon by hurting that poor mother." The Tiger looked at him steadily and then yawned a wide, wide yawn. "You're a coward," he remarked. "Well," said the Lion, "it's better to be a coward than to do wrong." "To be sure," answered the other. "And that reminds me that I nearly lost my own reputation. For, had I eaten that fat baby I would not now be the Hungry Tiger. It's better to go hungry, seems to me, than to be cruel to a little child." And then they dropped their heads on their paws and went to sleep.

Vocabulary : distress: danger or discomfort , reproach: to criticize or bring shame , indignant: showing anger at something unjust Name.

(1).Why are the Lion and the Tiger bored at the beginning of the story?

- a. The people of Oz rarely misbehave.
- b. Nobody acts bad around the Lion and the Tiger.
- c. Nobody wants to hurt Ozma.
- d. They are bored for ALL of these reasons.

(2).Which one of these is NOT a reason why the Lion and the Tiger make their plan?

- a. They want attention.
- b. They want to feel more important.
- c. They are bored.
- d. They need to be fed more food.

(3).Which is NOT part of the Lion and Tiger's plan?

- a. The Lion will tear up the first person he sees.
- b. The Tiger will eat a baby.
- c. The Lion will become the king of Oz.
- d. They will hide in the jungle after it is done.

(4).According to the text, which of the following is true?

- a. The Lion is bigger than the Tiger.
- b. The Lion is hungrier than the Tiger.
- c. The Tiger is braver than the Lion.
- d. The Lion is smaller than the Tiger.

(5).Which figurative language technique is used in the following sentence? "I would roar so loudly it would shake the earth."

- a. Simile
- b. Hyperbole
- c. Metaphor
- d. Personification

(6).Which event happens last?

- a. The Lion and the Tiger feel guilty.
- b. A woman falls and injures herself.
- c. The Lion and the Tiger wander the streets.
- d. The Tiger rescues a baby.

(7).Which best expresses a lesson that the Lion learned?

- a. It's never too late to follow your dreams.
- b. Always back up your words with actions.
- c. Never give up on your life goals, no matter what.
- d. It's better to be teased than to do something you'll regret.

(8).How motivated the Lion and the Tiger were to follow through on their plan?

- a. The Lion and the Tiger were very serious about wanting to hurt people.
- b. The Lion was just trying to sound brave but the Tiger almost ate someone.
- c. The Lion and the Tiger never had any real intentions of hurting anyone.
- d. The Lion might have eaten that woman had the Tiger not talked him out of it.

(9).Which best describes the narrator's tone in this sentence from the last paragraph? "Tell me, then, into how many pieces you usually tear your victims, my bold Lion?"

- a. Sincere
- b. Sarcastic
- c. Spiteful
- d. Sweet

(9).Which prediction is best supported by evidence from the text?

- a. It is only a matter of time before the Tiger convinces the Lion to kill.
- b. The Lion will probably return to the jungle, learn to rule, and come back to conquer Oz.
- c. The Tiger will one day live out his desire to find out how a fat baby tastes.
- d. The Lion and the Tiger will keep living boring lives in the comforts of the palace.

(2).Precis write the following passage:

One of the outstanding features of the century has been the improvement of living conditions people. Greater Political power, more wealth and leisure, and better facilities tor health, security and education. In early civilizations, most communities were sharply divided into two classes, Precis Writing those who laboured and those who did not. The small number of rulers - kings, priests, military leaders - lived in great comfort, and did very little work. The vast majority of the population enjoyed very few comforts, did lot of work, and had scarcely any political power. In some societies, there was an even more wretched class, the slaves, who had no rights at all. The Industrial Revolution of Europe led to the production of vast quantities of goods, and workers began to be dissatisfied with their poverty. The factory owners needed skilled workers, and gradually they realised that they must show goodwill to their workforce, in order to stay in business. As in many other reforms, some enlightened slowly spread that workers were entitled to some consideration. Since men were free to work for any master they chose, good master soon had the pick of the workers and old-fashioned employers found themselves with a factory full of lower-grade workforce. Such a situation soon led to an all-round improvement in standards, and good employers tried to raise working conditions still higher. These improvements were speeded up by the increased organization of workers in Trade Union movements, particularly in low-standard factories, where the owner often had to deal with strike action by dissatisfied workers. Now that the working classes are getting better and

better working conditions, the need to strike has lessened considerably; and employers and workers alike have come to realise that they depend on each other for their livelihood.

Glossary

Prose: Prose is ordinary language that follows regular grammatical conventions and does not contain a formal metrical structure. This definition of prose is an example of prose writing, as is most human conversation, textbooks, lectures, novels, short stories, fairy tales, newspaper articles, and essays.

Poetry: Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Poems can be structured, with rhyming lines and meter, the rhythm and emphasis of a line based on syllabic beats. Poems can also be freeform, which follows no formal structure

Answer to check your progress

1. Descriptive, Narrative, Expository
2. Literal
3. Figure of speech
4. Definite story

Suggested Reading

1. Dumitrescu, Irina and Eric, Weiskott. *The Shapes of Early English Poetry: Style Form History*. Medieval Institute Publications Western Michigan University. 2019.
2. Ehrlich, Eugene. *English Grammar*. 3rd ed. McGraw-Hill. 2011.
3. Hadfield, Andrew. *The Oxford Handbook of English Prose 1500-1640*. Oxford University Press. 2016.

Dangers of Drug Abuse - Hardin B Jones

STRUCTURE

Overview

Objectives

2.1. Introduction

2.2. Text

Let us Sum Up

Check your progress

Glossary

Answer to check your progress

Suggested Reading

Overview

The units deal with defining the role of presenting style of content effectively and it analyse the stylistic features in descriptive writing.

Objectives

After completion of this unit, you will be able:

- To explain the role of style in presenting the content effectively.
 - To analyse the stylistic features of descriptive writing.
-

2.1. Introduction

The dissemination of knowledge in the present day has provided us a fund of information about health and hygiene. We know for certain that good health is not merely the absence of disease but the readiness to live with healthy mental attitudes and to let others live. But this is the time to think aloud. What are we actually doing to protect the world around us and to maintain healthy life-styles? Any individual attempt at creating imbalance within our body or the world around us will lead to total destruction. The unit raises the question, 'what do we do to preserve the indigenous and the natural?'

Hardin Blair Jones (1914 -1978) was born in Los Angeles, California. He was a professor of medical physics and physiology and assistant director of Dormer Laboratory, University of California, Berkeley. "Dangers of Drug Abuse", is a timely warning to the modern society.

2.2. Text

In the past thirty year, drugs have been discovered to prevent and cure physical diseases and reverse the disturbances that occur in some mental illnesses. Excitement over what drugs can do has led people to believe that any ailment, infective or psychic, can be relieved by taking a pill. At the first sign of nervousness, they try pep pills. Medical journals now advertise tranquilizers, amphetamines, and other mood- altering drugs; doctors prescribe them, and the public expects miracles from them. In such an atmosphere, it is not surprising that drug abuse has spread.

When people become dependent on drugs to solve their problems, they lose the capacity to deal with life's situations through perseverance, self-discipline, and mental effort. It is now often considered naive to expend energy on solving a problem when there is an easy way out. It is a simple step from 'look what drugs do for me when I feel depressed', to 'imagine what drug can do for me when I feel good already'.

A distinction must be made, however, between medicines and the sensual drugs; we must not disdain the real and important advances science has made. The history of the medical use of drugs goes back twenty-three centuries to Hippocrates, the Greek physician who is regarded as the father of medicine. He was the first to recognize that a remedy must take into account, not only the symptoms of the disease, but also the constitution and habits of the patient.

His principles have come down to us as the dictum that the medicine must specifically suit the disease and the patient. That is, when there is a disorder, only a drug that specifically mitigates that disorder should be used. The drug should also have restorative effects, or it will unbalance healthy functions of the brain and body. The correlative of this principle is that a healthy person cannot benefit from taking a drug. This, too, comes from Hippocrates, who said, 'Persons in good health quickly lose their strength by taking purgative medicines.'

The distinction between medicines and sensua1 drugs is simple. Sensual drugs are those that the body has no need for, but that give the user a strong sense of pleasure. Sensual drugs activate the brain's pleasure centres. We do not know precisely how they do this - whether they stimulate the pleasure centres directly or activate them through chemical mimicry. In this text, I will refer to both possibilities as stimulation.

The brain governs sensations, moods, thoughts, and actions, not by a

magical process, but by an incredibly complex series of chemically regulated controls. These are easily upset by sensual drugs. This disturbance is apparent in the effect of the sensual drugs on the mechanisms that control pleasure and satisfaction. A drug user's craving for the drug continues, but he feels less and less satisfaction. His brain's pleasure reflexes seem to be weakened by artificial stimulation. In severe addiction, the pleasure mechanisms fail to respond to drug stimulation. The drug then imparts only relative relief from misery and suspends the illness of withdrawal. Information from the senses still reaches the brain, but the brain is unable to evaluate the information and interpret it as pleasurable. In contrast, naturally attained pleasures enlarge the sense of satisfaction and can be repeated indefinitely.

Ultimately, the sensory deprivation of the drug addict manifests itself in a general feeling of physical discomfort and in personality changes. The addict feels depressed and fails to respond to his environment or other people. His mental disturbance can be quite similar to paranoia. He cannot discern the source of his problem and looks for the cause in everything but himself. Anything external is suspect; he draws further and further into himself. The addict often feels people are looking at him strangely. One told me he wasn't sure when people smiled at him that they were not really laughing. The addict can even lose his sense of being alive. He feels 'dead inside'. One rehabilitated heroin addict described his sensory deprivation to me: looking out of the window, he said, 'The sun is shining, the flowers are in bloom. I know these are signs of a good day, but', pressing his chest, 'I don't feel it in here'. I have seen addicts habitually press their fingers deep into their arms or legs as if to reassure themselves of their his craving for lost sensations explains in part the addict's need to continue to seek drug- induced sensations.

If drugs offered a safe form of pleasure, there might be few objections to using them. However, the claims that they are safe must be recognized as fake in the face of the known consequences of continued drug use. Real dangers exist, although the drug user often assumes they do not, because the harmful side effects are not immediately apparent. Possible results range from incidental delirious effects to death from overdose; the dangers that lie between the extremes are the degeneration of health and the depletion of brain function. Drugs, after all, act directly on the brain and cause mental mechanisms to respond abnormally. The risks are great for the persistent user. In particular, there is the danger that he will do himself a great deal of harm before the warning symptoms occur.

Drug-related health disorders are many and varied. Dirty needles and

solutions used for injecting drugs can cause abscesses in the arms and veins, liver disease, venereal disease, and infection of the kidneys and brain. Sniffing cocaine and amphetamines can damage the tissue of the nose, and marijuana and tobacco smoking can cause lung diseases. Heavy users of alcohol, volatile solvents, amphetamines, or marijuana may find that their livers are permanently damaged. Babies of women addicted to opiates are likely to be born addicted and to suffer from withdrawal symptoms. Cocaine and amphetamines can cause hair to fall out. Recent research has indicated that marijuana can damage cells. A drug user's way of life makes him more susceptible to pneumonia, tuberculosis, malnutrition, and weight loss. Finally, an overdose of any of the sensual drugs can lead to respiratory or cardiac failure and death.

Sensual drugs affect the chemistry of the brain cells. Cell function is carried out by thousands of enzymes acting within each cell. Depending on how the cell chemistry adds up, the cell either reinforces or shifts the dominance of cell pathways and hook-ups. Each exposure of the cells to psychoactive drugs somehow alters their chemistry. Toxic chemicals can easily upset the delicate chemical balance of the brain's intricate system of communication; they may also damage cell tissue.

Toxic effects may be transitory or permanent, depending on the cell damage.

This article focuses on the effects of drugs on the brain. This is not to minimize their effects on other parts of the body, for these can sometimes be more debilitating. Damage to the brain, however, is the most subtle, most often unrecognized, and least understood consequence of drug abuse.

Let us Sum Up

It is an essay written by Dr. Hardin B Jones. It is a warning against the excessive use of drugs. Speaks about the people's wrong notion of pills to cure any disease. People use stimulant drugs at the time of nervousness. People use drugs both at depressed time and good time.

It is only to forget the problems the people use drugs. Medicines should be distinguished from sensual drugs. According to Hippocrates, the father of medicine, a remedy should treat not only the diseases but also the constitution of the patient. The sensual drugs stimulate the brain's pleasure centres and gets a strong sense of pleasure.

In this units you have studied about defining the role of presenting style of content effectively and the stylistic features in descriptive writing.

Check your progress

1. ___is a timely warning to the modern society.
2. People lose_____when they dependent on drugs to solve problems.
3. The brain governs _____
4. Sensual drugs affect the_____of the brain cells.

Reading Comprehension

(i).The Cat That Walked by Himself

The Cat That Walked by Himself by Rudyard Kipling Directions: Read the short story. Answer the questions. Refer to the text to check your answers when appropriate. Hear and attend and listen; for this befell and behappened¹ and became and was, O my Best Beloved, when the Tame animals were wild. The Dog was wild, and the Horse was wild, and the Cow was wild, and the Sheep was wild, and the Pig was wild--as wild as wild could be--and they walked in the Wet Wild Woods by their wild lones. But the wildest of all the wild animals was the Cat. He walked by himself, and all places were alike to him.

Of course the Man was wild too. He was dreadfully wild. He didn't even begin to be tame till he met the Woman, and she told him that she did not like living in his wild ways. She picked out a nice dry Cave, instead of a heap of wet leaves, to lie down in; and she strewed clean sand on the floor; and she lit a nice fire of wood at the back of the Cave; and she hung a dried wild-horse skin, tail-down, across the opening of the Cave; and she said, "Wipe your feet, dear, when you come in, and now we'll keep house." That night, Best Beloved, they ate wild sheep roasted on the hot stones, and flavoured with wild garlic and wild pepper; and wild duck stuffed with wild rice and wild coriander ; and marrowbones of wild oxen; and wild cherries.

Then the Man went to sleep in front of the fire ever so happy; but the Woman sat up, combing her hair. She took the bone of the shoulder of mutton-- the big fat blade-bone--and she looked at the wonderful marks on it, and she threw more wood on the fire, and she made a Magic. She made the First Singing Magic in the world. Out in the Wet Wild Woods all the wild animals gathered together where they could see the light of the fire a long way off, and they wondered what it meant. Then Wild Horse stamped with his wild foot and said, "O my Friends and O my Enemies, why have the Man and the Woman made that great light in that great Cave, and what harm will it do us?" Wild Dog lifted up his wild nose and smelled the smell of roast mutton, and said, "I will go up and see and

look, and say; for I think it is good. Cat, come with me." "Nenni!" said the Cat. "I am the Cat who walks by himself, and all places are alike to me. I will not come." "Then we can never be friends again," said Wild Dog, and he trotted off to the Cave. But when he had gone a little way the Cat said to himself, "All places are alike to me.

Why should I not go too and see and look and come away at my own liking." So he slipped after Wild Dog softly, very softly, and hid himself where he could hear everything. When Wild Dog reached the mouth of the Cave he lifted up the dried horse-skin with his nose and sniffed the beautiful smell of the roast mutton, and the Woman, looking at the blade-bone, heard him, and laughed, and said, "Here comes the first. Wild Thing out of the Wild Woods, what do you want?" Wild Dog said, "O my Enemy and Wife of my Enemy, what is this that smells so good in the Wild Woods?" Then the Woman picked up a roasted mutton-bone and threw it to Wild Dog, and said, "Wild Thing out of the Wild Woods, taste and try." Wild Dog gnawed the bone, and it was more delicious than anything he had ever tasted, and he said, "O my Enemy and Wife of my Enemy, give me another."

The Woman said, "Wild Thing out of the Wild Woods, help my Man to hunt through the day and guard this Cave at night, and I will give you as many roast bones as you need." "Ah!" said the Cat, listening. "This is a very wise Woman, but she is not so wise as I am." Wild Dog crawled into the Cave and laid his head on the Woman's lap, and said, "O my Friend and Wife of my Friend, I will help Your Man to hunt through the day, and at night I will guard your Cave." "Ah!" said the Cat, listening. "That is a very foolish Dog." And he went back through the Wet Wild Woods waving his wild tail, and walking by his wild lone. But he never told anybody. When the Man waked up he said, "What is Wild Dog doing here?"

And the Woman said, "His name is not Wild Dog any more, but the First Friend, because he will be our friend for always and always and always. Take him with you when you go hunting." Next night the Woman cut great green armfuls of fresh grass from the water-meadows, and dried it before the fire, so that it smelt like new-mown hay, and she sat at the mouth of the Cave and plaited a halter out of horse-hide, and she looked at the shoulder of mutton-bone--at the big broad blade-bone--and she made a Magic. She made the Second Singing Magic in the world. Out in the Wild Woods all the wild animals wondered what had happened to Wild Dog, and at last Wild Horse stamped with his foot and said, "I will go and see and say why Wild Dog has not returned. Cat, come with me."

"Nenni!" said the Cat. "I am the Cat who walks by himself, and all places are alike to me. I will not come." But all the same he followed Wild Horse softly, very softly, and hid himself where he could hear everything. When the Woman heard Wild Horse tripping and stumbling on his long mane, she laughed and said, "Here comes the second. Wild Thing out of the Wild Woods what do you want?" Wild Horse said, "O my Enemy and Wife of my Enemy, where is Wild Dog?" The Woman laughed, and picked up the blade-bone and looked at it, and said, "Wild Thing out of the Wild Woods, you did not come here for Wild Dog, but for the sake of this good grass." And Wild Horse, tripping and stumbling on his long mane, said, "That is true; give me it to eat." The Woman said, "Wild Thing out of the Wild Woods, bend your wild head and wear what I give you, and you shall eat the wonderful grass three times a day."

Vocabulary: Be happened: happened, coriander: an herb also known as cilantro , mutton: sheep

"Ah," said the Cat, listening, "this is a clever Woman, but she is not so clever as I am." Wild Horse bent his wild head, and the Woman slipped the plaited hide halter over it, and Wild Horse breathed on the Woman's feet and said, "O my Mistress, and Wife of my Master, I will be your servant for the sake of the wonderful grass." "Ah," said the Cat, listening, "that is a very foolish Horse." And he went back through the Wet Wild Woods, waving his wild tail and walking by his wild lone. But he never told anybody. When the Man and the Dog came back from hunting, the Man said, "What is Wild Horse doing here?" And the Woman said, "His name is not Wild Horse any more, but the First Servant, because he will carry us from place to place for always and always and always."

Ride on his back when you go hunting. Next day, holding her wild head high that her wild horns should not catch in the wild trees, Wild Cow came up to the Cave, and the Cat followed, and hid himself just the same as before; and everything happened just the same as before; and the Cat said the same things as before, and when Wild Cow had promised to give her milk to the Woman every day in exchange for the wonderful grass, the Cat went back through the Wet Wild Woods waving his wild tail and walking by his wild lone, just the same as before. But he never told anybody. And when the Man and the Horse and the Dog came home from hunting and asked the same questions same as before, the Woman said, "Her name is not Wild Cow any more, but the Giver of Good Food."

She will give us the warm white milk for always and always and always, and I will take care of her while you and the First Friend and the First

Servant go hunting. Next day the Cat waited to see if any other Wild thing would go up to the Cave, but no one moved in the Wet Wild Woods, so the Cat walked there by himself; and he saw the Woman milking the Cow, and he saw the light of the fire in the Cave, and he smelt the smell of the warm white milk. Cat said, "O my Enemy and Wife of my Enemy, where did Wild Cow go?" The Woman laughed and said, "Wild Thing out of the Wild Woods, go back to the Woods again, for I have braided up my hair, and I have put away the magic blade-bone, and we have no more need of either friends or servants in our Cave.

Cat said, "I am not a friend, and I am not a servant. I am the Cat who walks by himself, and I wish to come into your cave." Woman said, "Then why did you not come with First Friend on the first night?" Cat grew very angry and said, "Has Wild Dog told tales of me?" Then the Woman laughed and said, "You are the Cat who walks by himself, and all places are alike to you. You are neither a friend nor a servant. You have said it yourself. Go away and walk by yourself in all places alike." Then Cat pretended to be sorry and said, "Must I never come into the Cave? Must I never sit by the warm fire? Must I never drink the warm white milk? You are very wise and very beautiful. You should not be cruel even to a Cat." Woman said, "I knew I was wise, but I did not know I was beautiful. So I will make a bargain with you. If ever I say one word in your praise you may come into the Cave." "And if you say two words in my praise?" said the Cat. "I never shall," said the Woman, "but if I say two words in your praise, you may sit by the fire in the Cave." And if you say three words?" said the Cat.

"I never shall," said the Woman, "but if I say three words in your praise, you may drink the warm white milk three times a day for always and always and always." Then the Cat arched his back and said, "Now let the Curtain at the mouth of the Cave, and the Fire at the back of the Cave, and the Milk-pots that stand beside the Fire, remember what my Enemy and the Wife of my Enemy has said." And he went away through the Wet Wild Woods waving his wild tail and walking by his wild lone. That night when the Man and the Horse and the Dog came home from hunting, the Woman did not tell them of the bargain that she had made with the Cat, because she was afraid that they might not like it. Cat went far and far away and hid himself in the Wet Wild Woods by his wild lone for a long time till the Woman forgot all about him. Only the Bat-the little upside-down Bat-that hung inside the Cave, knew where Cat hid; and every evening Bat would fly to Cat with news of what was happening. One evening Bat said,

"There is a Baby in the Cave. He is new and pink and fat and small, and the Woman is very fond of him." "Ah," said the Cat, listening, "but what is the Baby fond of?" "He is fond of things that are soft and tickle," said the Bat. "He is fond of warm things to hold in his arms when he goes to sleep. He is fond of being played with. He is fond of all those things." "Ah," said the Cat, listening, "then my time has come." Next night Cat walked through the Wet Wild Woods and hid very near the Cave till morning-time, and Man and Dog and Horse went hunting. The Woman was busy cooking that morning, and the Baby cried and interrupted. So she carried him outside the Cave and gave him a handful of pebbles to play with. But still the Baby cried.

Then the Cat put out his paddy paw and patted the Baby on the cheek, and it cooed; and the Cat rubbed against its fat knees and tickled it under its fat chin with his tail. And the Baby laughed; and the Woman heard him and smiled. Then the Bat--the little upside-down bat--that hung in the mouth of the Cave said, "O my Hostess and Wife of my Host and Mother of my Host's Son, a Wild Thing from the Wild Woods is most beautifully playing with your Baby." "A blessing on that Wild Thing whoever he may be," said the Woman, straightening her back, "for I was a busy woman this morning and he has done me a service." That very minute and second, Best Beloved, the dried horse-skin Curtain that was stretched tail-down at the mouth of the Cave fell down--whoosh!--because it remembered the bargain she had made with the Cat, and when the Woman went to pick it up--lo and behold!--the Cat was sitting quite comfy inside the Cave.

"O my Enemy and Wife of my Enemy and Mother of my Enemy," said the Cat, "it is I: for you have spoken a word in my praise, and now I can sit within the Cave for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me." "I will do so," said the Woman, "because I am at my wits' end; but I will not thank you for it." She tied the thread to the little clay spindle whorl and drew it across the floor, and the Cat ran after it and patted it with his paws and rolled head over heels, and tossed it backward over his shoulder and chased it between his hind-legs and pretended to lose it, and pounced down upon it again, till the Baby laughed as loudly as it had been crying, and scrambled after the Cat and froliced all over the Cave till it grew tired and settled down to sleep with the Cat in its arms.

"Now," said the Cat, "I will sing the Baby a song that shall keep him asleep for an hour. And he began to purr, loud and low, low and loud, till the Baby fell fast asleep. The Woman smiled as she looked down upon

the two of them and said, "That was wonderfully done. No question but you are very clever, O Cat." That very minute and second, Best Beloved, the smoke of the fire at the back of the Cave came down in clouds from the roof-- puff!--because it remembered the bargain she had made with the Cat, and when it had cleared away--lo and behold!--the Cat was sitting quite comfy close to the fire. "O my Enemy and Wife of my Enemy and Mother of My Enemy," said the Cat, "it is I, for you have spoken a second word in my praise, and now I can sit by the warm fire at the back of the Cave for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me." Then the Woman was very angry, and let down her hair and put more wood on the fire and brought out the broad blade bone of the shoulder of mutton and began to make a Magic that should prevent her from saying a third word in praise of the Cat.

It was not a Singing Magic, Best Beloved, it was a Still Magic; and by and by the Cave grew so still that a little wee-wee mouse crept out of a corner and ran across the floor. "O my Enemy and Wife of my Enemy and Mother of my Enemy," said the Cat, "is that little mouse part of your magic?" "Ouh! Chee! No indeed!" said the Woman, and she dropped the blade-bone and jumped upon the footstool in front of the fire and braided up her hair very quick for fear that the mouse should run up it. "Ah," said the Cat, watching, "then the mouse will do me no harm if I eat it?" "No," said the Woman, braiding up her hair, "eat it quickly and I will ever be grateful to you." Cat made one jump and caught the little mouse, and the Woman said, "A hundred thanks. Even the First Friend is not quick enough to catch little mice as you have done.

You must be very wise." That very moment and second, O Best Beloved, the Milk-pot that stood by the fire cracked in two pieces--because it remembered the bargain she had made with the Cat, and when the Woman jumped down from the footstool--lo and behold!-- the Cat was lapping up the warm white milk that lay in one of the broken pieces.

"O my Enemy and Wife of my Enemy and Mother of my Enemy," said the Cat, "it is I; for you have spoken three words in my praise, and now I can drink the warm white milk three times a day for always and always and always. But still I am the Cat who walks by himself, and all places are alike to me." Then the Woman laughed and set the Cat a bowl of the warm white milk and said, "O Cat, you are as clever as a man, but remember that your bargain was not made with the Man or the Dog, and I do not know what they will do when they come home." "What is that to

me?" said the Cat. "If I have my place in the Cave by the fire and my warm white milk three times a day I do not care what the Man or the Dog can do." That evening when the Man and the Dog came into the Cave, the Woman told them all the story of the bargain while the Cat sat by the fire and smiled.

Then the Man said, "Yes, but he has not made a bargain with me or with all proper Men after me.' Then he took off his two leather boots and he took up his little stone axe (that makes three) and he fetched a piece of wood and a hatchet (that is five altogether), and he set them out in a row and he said, "Now we will make our bargain.

If you do not catch mice when you are in the Cave for always and always and always, I will throw these five things at you whenever I see you, and so shall all proper Men do after me." "Ah," said the Woman, listening, "this is a very clever Cat, but he is not so clever as my Man." The Cat counted the five things and he said, "I will catch mice when I am in the Cave for always and always; but still I am the Cat who walks by himself, and all places are alike to me."

"Not when I am near," said the Man. "If you had not said that last I would have put all these things away for always and always and always; but I am now going to throw my two boots and my little stone axe (that makes three) at you whenever I meet you.

And so shall all proper Men do after me!" Then the Dog said, "Wait a minute. He has not made a bargain with me or with all proper Dogs after me." And he showed his teeth and said, "If you are not kind to the Baby while I am in the Cave for always and always and always, I will hunt you till I catch you, and when I catch you I will bite you. And so shall all proper Dogs do after me." "Ah," said the Woman, listening, "this is a very clever Cat, but he is not so clever as the Dog."

Cat counted the Dog's teeth (and they looked very pointed) and he said, "I will be kind to the Baby while I am in the Cave, as long as he does not pull my tail too hard, for always and always and always. But still I am the Cat that walks by himself, and all places are alike to me." "Not when I am near," said the Dog.

"If you had not said that last I would have shut my mouth for always and always and always; but now I am going to hunt you up a tree whenever I meet you. And so shall all proper Dogs do after me."

Then the Man threw his two boots and his little stone axe (that makes three) at the Cat, and the Cat ran out of the Cave and the Dog chased him up a tree; and from that day to this, Best Beloved, three proper Men

out of five will always throw things at a Cat whenever they meet him, and all proper Dogs will chase him up a tree.

But the Cat keeps his side of the bargain too. He will kill mice and he will be kind to Babies when he is in the house, just as long as they do not pull his tail too hard. But when he has done that, and between times, and when the moon gets up and night comes, he is the Cat that walks by himself, and all places are alike to him. Then he goes out to the Wet Wild Woods or up the Wet Wild Trees or on the Wet Wild Roofs, waving his wild tail and walking by his wild lone.

(1).Which is NOT one of the ways that the Woman improves the Man's life?

- a. She moves the Man out of his pile of wet leaves.
- b. She teaches the Man to clean up after himself.
- c. She starts the fire and keeps it fed.
- d. She attracts helpful animal companions.

(2).What is the main reason why the Wild Dog approaches the cave?

- a. He is hungry.
- b. He is attracted to the warmth of the fire.
- c. He is trying to protect the other animals.
- d. He wants to be petted by the Man and the Woman.

(3).Which statement about the Cat is false?

- a. The Cat is sneaky.
- b. The Cat finds a way to get what he wants.
- c. The Cat's attitude gets him into trouble
- d. The Cat is eager to please others.

(4).Which is the correct order of events?

- a. The Cat and the Woman make a deal, the Baby is born, and then the Horse becomes the Man's servant
- b. The Dog becomes Man's friend, the Baby is born, and then the Cat meets the Woman for the first time
- c. The Horse becomes the Man's servant, the Baby is born, and then the Dog becomes Man's friend
- d. The Cat meets the Woman for the first time, the Baby is born, and then the Cat angers the Man.

(5).Which character is also known as The Giver of Good Food?

- a. The Man
- b. The Woman

- c. The Cow
- d. The Cat

(6).The Cat makes a deal with the Woman by doing ALL of the following EXCEPT?

- a. The Cat plays with the Baby.
- b. The Cat helps the Baby sleep.
- c. The Cat flatters the Woman.
- d. The Cat makes the Man laugh.

(7).Which animal is the Cat's closest friend?

- a. The Bat
- b. The Dog
- c. The Horse
- d. The Cow

(8).What is the author's purpose in referring to the reader as "Best Beloved"?

- a. He truly appreciates each and every one of his readers and is expressing his love.
- b. He is acting as though the story is being told to a child.
- c. He is writing this story in the olden days when everyone was called "Best Beloved."
- d. He wants the reader to feel comfortable so he is being sweet and endearing.

(9).Which poetic device or technique is used in the following sentence?
"The smoke of the fire at the back of the Cave came down in clouds from the roof--puff!"

- a. Rhyme
- b. Simile
- c. Onomatopoeia
- d. Repetition

(10).This text attempts to explain each of the following EXCEPT?

- a. This text explains why cats catch mice.
- b. This text explains why cats always land on their feet
- c. This text explains why cats and dogs fight.
- d. This text explains why cats get along with babies.

(ii).Precis write the following passage :

Industrial Revolution and the Working Class Exercise. Let us take up

another passage and attempt writing a precis in about 85 words and also suggest a title. This passage is on advertising. Let us read the passage.

The chief object of the repetitive form of advertisement is to help people to remember the product. The general principle is similar to that followed by Bajaj Automotive Ltd: "You just can't beat a bajaj". The repetition of a phrase, the inclusion of a trade name or a trade mark in every advertisement; is intended to impress upon the mind of the reader listener that name or phase or picture. The response sought by the advertiser is achieved when a customer enters a shop for, say, toothpaste. To the shop-keeper's question, "why particular brand, please?", the customer gives the reply that is in his mind, not necessarily because he has arrived at a decision by any process of reasoning, nor because some strong feeling has been aroused for some particular brand, but simply because he has repeatedly seen the name, and it is associated in his mind with the idea of a good toothpaste. Some trade names become so common that they displace the true name of commodity itself, such as 'vaseline', the well-known trade name for 'petroleum jelly'. Advertisements which have relied on repetition have, in the past, proved very powerful, but with the increased variety of proprietary articles and products intended for the same purpose, this kind of advertising is losing some of its value because of the confusion of names that arise in a customer's mind when he wishes to buy, say, cigarettes, tobacco, soap, chocolates, tea and other goods which are widely used. (248 words) Now prepare a brief outline of the main points as we have done in the earlier exercise.

Glossary

Polemical Prose: It is contentious rhetoric intended to support a specific position by forthright claims and to undermine the opposing position. The practice of such argumentation is called polemics, which are seen in arguments on controversial topics.

Rhetorical Devices: Polemics are strong rhetorical devices that help make big statements. When it comes to controversial issues, polemics provide a powerful way of expressing opinions and arguing against issues that deserve attention.

Answers to check your progress

1. Capacity
2. Sensation, moods, thoughts and actions.
3. Chemistry.

Suggested Reading

1. Dumitrescu, Irina and Eric, Weiskott. *The Shapes of Early English Poetry : Style Form History*. Medieval Institute Publications Western Michigan University. 2019.
2. Ehrlich, Eugene. *English Grammar*. 3rd ed. McGraw-Hill. 2011.
3. Hadfield, Andrew. *The Oxford Handbook of English Prose 1500-1640*. Oxford University Press. 2016.

Unit-3

Profession for Women - Virginia Woolf

STRUCTURE

Overview

Objectives

3.1. Introduction

3.2. Passages from the text 'Profession for Women.'

3.3. Discussion

Let Us Sum Up

Check your progress

Glossary

Answers to your progress

Overview

The unit deals with the concept of first wave of feminism and prose related to women's writing that enable the students to understand the style of powerful polemical writing.

Objectives

After completion of this unit, you will be able:

- To introduce the concept of first wave of feminism
 - To introduce the prose written by woman writer
 - To understand the style of powerful polemical writing
-

3.1. Introduction

Professions for Women is an abbreviated version of the speech Virginia Woolf delivered before a branch of the National Society for Women's Service on January 21, 1931; it was published posthumously in *The Death of the Moth and Other Essays*. On the day before the speech, she wrote in her diary: "I have this moment, while having my bath, conceived an entire new book—a sequel to a *Room of One's Own*—about the sexual life of women: to be called *Professions for Women* perhaps—Lord how exciting!" More than a year and a half later, on October 11, 1932, Virginia Woolf began to write her new book: "THE PARGITERS: An Essay based upon a paper read to the London/National Society for women's service." "The Pargiters" evolved into *The Years* and was published in 1937. The book that eventually did become the sequel to *A*

Room of One's Own was Three Guineas (1938), and its first working title was "Professions for Women."

3.2. Passages from the Text Professions for Women - Virginia Woolf

When your secretary invited me to come here, she told me that your Society is concerned with the employment of women and she suggested that I might tell you something about my own professional experiences. It is true I am a woman; it is true I am employed; but what professional experiences have I had? It is difficult to say. My profession is literature; and in that profession there are fewer experiences for women than in any other, with the exception of the stage--fewer, I mean, that are peculiar to women. For the road was cut many years ago--by Fanny Burney, by Aphra Behn, by Harriet Martineau, by Jane Austen, by George Eliot--many famous women, and many more unknown and forgotten, have been before me, making the path smooth, and regulating my steps. Thus, when I came to write, there were very few material obstacles in my way. Writing was a reputable and harmless occupation. The family peace was not broken by the scratching of a pen. No demand was made upon the family purse. For ten and sixpence one can buy paper enough to write all the plays of Shakespeare--if one has a mind that way. Pianos and models, Paris, Vienna and Berlin, masters and mistresses, are not needed by a writer. The cheapness of writing paper is, of course, the reason why women have succeeded as writers before they have succeeded in the other professions. But to tell you my story--it is a simple one. You have only got to figure to yourselves a girl in a bedroom with a pen in her hand. She had only to move that pen from left to right--from ten o'clock to one. Then it occurred to her to do what is simple and cheap enough after all--to slip a few of those pages into an envelope, fix a penny stamp in the corner, and drop the envelope into the red box at the corner. It was thus that I became a journalist; and my effort was rewarded on the first day of the following month--a very glorious day it was for me--by a letter from an editor containing a cheque for one pound ten shillings and sixpence. But to show you how little I

deserve to be called a professional woman, how little I know of the struggles and difficulties of such lives, I have to admit that instead of spending that sum upon bread and butter, rent, shoes and stockings, or butcher's bills, I went out and bought a cat--a beautiful cat, a Persian cat, which very soon involved me in bitter disputes with my neighbours.

What could be easier than to write articles and to buy Persian cats with the profits? But wait a moment. Articles have to be about something.

Mine, I seem to remember, was about a novel by a famous man. And while I was writing this review, I discovered that if I were going to review books, I should need to do battle with a certain phantom. And the phantom was a woman, and when I came to know her better, I called her after the heroine of a famous poem, *The Angel in the House*. It was she who used to come between me and my paper when I was writing reviews. It was she who bothered me and wasted my time and so tormented me that at last I killed her. You who come of a younger and happier generation may not have heard of her--you may not know what I mean by the Angel in the House. I will describe her as shortly as I can. She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. If there was chicken, she took the leg; if there was a draught she sat in it--in short she was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all--I need not say it--she was pure. Her purity was supposed to be her chief beauty--her blushes, her great grace. In those days-- the last of Queen Victoria-- every house had its Angel. And when I came to write I encountered her with the very first words.

The shadow of her wings fell on my page; I heard the rustling of her skirts in the room. Directly, that is to say, I took my pen in my hand to review that novel by a famous man, she slipped behind me and whispered: "My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiles of our sex. Never let anybody guess that you have a mind of your own. Above all, be pure." And she made as if to guide my pen. I now record the one act for which I take some credit to myself, though the credit rightly belongs to some excellent ancestors of mine who left me a certain sum of money--shall we say five hundred pounds a year?--so that it was not necessary for me to depend solely on charm for my living. I turned upon her and caught her by the throat. I did my best to kill her. My excuse, if I were to be had up in a court of law, would be that I acted in self-defence. Had I not killed her she would have killed me. She would have plucked the heart out of my writing. For, as I found, directly I put pen to paper, you cannot review even a novel without having a mind of your own, without expressing what you think to be the truth about human relations, morality, sex. And all these questions, according to the Angel of the House, cannot be dealt with freely and openly by women; they must charm, they must conciliate, they must--to put it bluntly--tell lies if they are to succeed. Thus, whenever I

felt the shadow of her wing or the radiance of her halo upon my page, I took up the inkpot and flung it at her. She died hard. Her fictitious nature was of great assistance to her. It is far harder to kill a phantom than a reality. She was always creeping back when I thought I had despatched her. Though I flatter myself that I killed her in the end, the struggle was severe; it took much time that had better have been spent upon learning Greek grammar; or in roaming the world in search of adventures. But it was a real experience; it was an experience that was bound to befall all women writers at that time. Killing the Angel in the House was part of the occupation of a woman writer.

But to continue my story. The Angel was dead; what then remained? You may say that what remained was a simple and common object--a young woman in a bedroom with an inkpot. In other words, now that she had rid herself of falsehood, that young woman had only to be herself. Ah, but what is "herself"? I mean, what is a woman? I assure you, I do not know. I do not believe that you know. I do not believe that anybody can know until she has expressed herself in all the arts and professions open to human skill. That indeed is one of the reasons why I have come here out of respect for you, who are in process of showing us by your experiments what a woman is, who are in process of providing us, by your failures and successes, with that extremely important piece of information? But to continue the story of my professional experiences. I made one pound ten and six by my first review; and I bought a Persian cat with the proceeds. Then I grew ambitious.

A Persian cat is all very well, I said; but a Persian cat is not enough. I must have a motor car. And it was thus that I became a novelist--for it is a very strange thing that people will give you a motor car if you will tell them a story.

It is a still stranger thing that there is nothing so delightful in the world as telling stories. It is far pleasanter than writing reviews of famous novels. And yet, if I am to obey your secretary and tell you my professional experiences as a novelist, I must tell you about a very strange experience that befell me as a novelist. And to understand it you must try first to imagine a novelist's state of mind. I hope I am not giving away professional secrets if I say that a novelist's chief desire is to be as unconscious as possible. He has to induce in himself a state of perpetual lethargy. He wants life to proceed with the utmost quiet and regularity. He wants to see the same faces, to read the same books, to do the same things day after day, month after month, while he is writing, so that nothing may break the illusion in which he is living--so that nothing may disturb or disquiet the mysterious nosings about, feelings

round, darts, dashes and sudden discoveries of that very shy and illusive spirit, the imagination. I suspect that this state is the same both for men and women. Be that as it may, I want you to imagine me writing a novel in a state of trance. I want you to figure to yourselves a girl sitting with a pen in her hand, which for minutes, and indeed for hours, she never dips into the inkpot. The image that comes to my mind when I think of this girl is the image of a fisherman lying sunk in dreams on the verge of a deep lake with a rod held out over the water. She was letting her imagination sweep unchecked round every rock and cranny of the world that lies submerged in the depths of our unconscious being. Now came the experience, the experience that I believe to be far commoner with women writers than with men. The line raced through the girl's fingers. Her imagination had rushed away. It had sought the pools, the depths, the dark places where the largest fish slumber. And then there was a smash. There was an explosion.

There was foam and confusion. The imagination had dashed itself against something hard. The girl was roused from her dream. She was indeed in a state of the most acute and difficult distress. To speak without figure she had thought of something, something about the body, about the passions which it was unfitting for her as a woman to say. Men, her reason told her, would be shocked. The consciousness of-- what men will say of a woman who speaks the truth about her passions had roused her from her artist's state of unconsciousness. She could write no more. The trance was over. Her imagination could work no longer. This I believe to be a very common experience with women writers--they are impeded by the extreme conventionality of the other sex. For though men sensibly allow themselves great freedom in these respects, I doubt that they realize or can control the extreme severity with which they condemn such freedom in women.

These then were two very genuine experiences of my own. These were two of the adventures of my professional life. The first-- killing the Angel in the House-I think I solved. She died. But the second, telling the truth about my own experiences as a body, I do not think I solved. I doubt that any woman has solved it yet. The obstacles against her are still immensely powerful-- and yet they are very difficult to define. Outwardly, what is simpler than to write books? Outwardly, what obstacles are there for a woman rather than for a man? Inwardly, I think, the case is very different; she has still many ghosts to fight, many prejudices to overcome. Indeed, it will be a long time still, I think, before a woman can sit down to write a book without finding a phantom to be slain, a rock to be dashed against. And if this is so in literature, the freest of all

professions for women, how is it in the new professions which you are now for the first time entering?

Those are the questions that I should like, had I time, to ask you. And indeed, if I have laid stress upon these professional experiences of mine, it is because I believe that they are, though in different forms, yours also. Even when the path is nominally open--when there is nothing to prevent a woman from being a doctor, a lawyer, a civil servant--there are many phantoms and obstacles, as I believe, looming in her way. To discuss and define them is I think of great value and importance; for thus only can the labour be shared, the difficulties be solved. But besides this, it is necessary also to discuss the ends and the aims for which we are fighting, for which we are doing battle with these formidable obstacles. Those aims cannot be taken for granted; they must be perpetually questioned and examined.

The whole position, as I see-- it here in this hall surrounded by women practising for the first time in history I know not how many different professions--is one of extraordinary interest and importance. You have won rooms of your own in the house hitherto exclusively owned by men. You are able, though not without great labour and effort, to pay the rent. You are earning your five hundred pounds a year. But this freedom is only a beginning--the room is your own, but it is still bare. It has to be furnished; it has to be decorated; it has to be shared. How are you going to furnish it, how are you going to decorate it? With whom are you going to share it, and upon what terms? These, I think are questions of the utmost importance and interest. For the first time in history, you are able to ask them; for the first time you are able to decide for yourselves what the answers should be. Willingly would I stay and discuss those questions and answers--but not to- night. My time is up; and I must cease.

3.3. Discussion

In this essay, Woolf shows how difficult it is for women to come out of the age-old- prejudices that prevail in the society and also among women themselves. Earning money through the profession of writing is what Woolf has chosen for herself. In order to do well in the profession, she has to go beyond the limits allotted to women. She cannot remain nice and modest. She has to be bold, forthright and open in her descriptions and criticism.

Virginia Woolf addressing the Women's Service League members tells

them that in a man's world they have all won places with great difficulty. They should discuss among themselves the problems they faced, share the knowledge they have gained and solve the difficulties ahead of them.

As a woman writer, she should share with them the problems she faced when she began to write. Virginia Woolf humorously remarks that it was easy for a woman to become a writer because writing paper was cheap. "The cheapness of writing paper is, of course, the reason why women have succeeded as writers before they have succeeded in other professions".

When she began to write she had to fight conventional notion about a woman as the Angel in the house. A woman should sacrifice herself, must be pure, and must not have a mind of her own. This Victorian concept of a woman was most dear to men. Virginia Woolf began her career as a writer with a review of a man novelist. The moment she put her pen on the paper she had to fight against this conventional concept.

When she took her pen to write a review of a man's novel, the Angel in her house whispered, "My dear, you are a young woman. You are writing about a book that has been written by a man. Be sympathetic; be tender; flatter; deceive; use all the arts and wiled of our sex. Never let anybody guess that you have a mind of your own...." But she was not ready to hear those words and killed the Angel of the House when she began to write.

The society expects women to be charming. In this context, Woolf observes, "they (women) must charm, they must conciliate, they must – to put it bluntly – tell lies if they are to succeed..." A writer using the faculty of imagination is like a fisherman sitting with his fishing rod, says Woolf. The imagination wanders everywhere and touches upon everything. When the imagination talks about one's body and its passions a woman writer faces a big obstacle. It is considered unwomanly for a woman to tell the truth about her body and its experience.

While sharing her genuine experiences in her field she says, these were two of the adventures of my professional life. The first – killing the Angel in the House – I think I solved. She died. But the second, telling the truth about my own experience as a body, I do not think I solved. I doubt that any woman has solved it yet. As for fighting against this obstacle, Woolf says, it is not over yet.

If such difficulties exist in literature which is a free profession she can

imagine what kind of obstacle women choosing a lawyer's or a doctor's profession should have to put up with. She advises the women in various professions to consolidate and fight the obstacles and overcome the prejudices.

Let Us Sum Up

The self-characterization, through the use of a first-person narrator, is an intriguing factor of Woolf's essay that uniquely brings across her theme of women pushing boundaries to gain personal freedom. "Professions for Women" reveals Woolf to be a bold, hungry, and, more importantly, ambitious woman. Woolf addressed the status of women, and women artists in particular, in this famous essay, which asserts that a woman must have money and a room of her own if she is to write. In this unit you have learned about the concept of first wave of feminism and prose related to women's writing that enable the students to understand the style of powerful polemical writing.

Check your progress

1. For Woolf the angle of the house is _____
2. What are the two adventures in Woolf's professional life _____
3. "Professions for women" reveals Woolf to be _____

Reading Comprehension

(i).Gilray's Flower-Pot by J.M. Barrie

Read the story and answer the questions that follow.

I charge Gilray's unreasonableness to his ignoble¹ passion for cigarettes; and the story of his flower-pot has therefore an obvious moral. The want of dignity he displayed about that flower-pot, on his return to London, would have made any one sorry for him. I had my own work to look after, and really could not be tending his chrysanthemum² all day. After he came back, however, there was no reasoning with him, and I admit that I never did water his plant, though always intending to do so.

The great mistake was in not leaving the flower-pot in charge of William John. No doubt I readily promised to attend to it, but Gilray deceived me by speaking as if the watering of a plant was the merest pastime. He had to leave London for a short provincial tour, and, as I see now, took advantage of my good nature.

As Gilray had owned his flower-pot for several months, during which time (I take him at his word) he had watered it daily, he must have

known he was misleading me. He said that you got into the way of watering a flower-pot regularly just as you wind up your watch. That certainly is not the case.

I always wind up my watch, and I never watered the flower-pot. Of course, if I had been living in Gilray's rooms with the thing always before my eyes I might have done so. I proposed to take it into my chambers at the time, but he would not hear of that. Why? How Gilray came by this chrysanthemum I do not inquire; but whether, in the circumstances, he should not have made a clean breast of it to me is another matter. Undoubtedly it was an unusual thing to put a man to the trouble of watering a chrysanthemum daily without giving him its history. My own belief has always been that he got it in exchange for a pair of boots and his old dressing-gown.

He hints that it was a present; but, as one who knows him well, I may say that he is the last person a lady would be likely to give a chrysanthemum to. Besides, if he was so proud of the plant he should have stayed at home and watered it himself. He says that I never meant to water it, which is not only a mistake, but unkind. My plan was to run downstairs immediately after dinner every evening and give it a thorough watering. One thing or another, however, came in the way.

I often remembered about the chrysanthemum while I was in the office; but even Gilray could hardly have expected me to ask leave of absence merely to run home and water his plant. You must draw the line somewhere, even in a government office.

When I reached home I was tired, inclined to take things easily, and not at all in a proper condition for watering flower-pots. Then visitors would drop in. I put it to any sensible man or woman, could I have been expected to give up my friends for the sake of a chrysanthemum? Again, it was my custom of an evening, if not disturbed, to retire with my pipe into my cane chair, and there pass the hours communing with great minds, or, when the mood was on me, trifling with a novel.

Often when I was in the middle of a chapter Gilray's flower-pot stood up before my eyes crying for water. He does not believe this, but it is the solemn truth. At those moments it was touch and go, whether I watered his chrysanthemum or not. Where I lost myself was in not hurrying to his rooms at once with a tumbler. I said to myself that I would go when I had finished my pipe, but by that time the flower-pot had escaped my memory.

This may have been weakness; all I know is that I should have saved

myself much annoyance if I had risen and watered the chrysanthemum there and then. But would it not have been rather hard on me to have had to forsake my books for the sake of Gilray's flowers and flower-pots and plants and things? What right has a man to go and make a garden of his chambers? All the three weeks he was away, Gilray kept pestering me with letters about his chrysanthemum. He seemed to have no faith in me--a detestable thing in a man who calls himself your friend.

I had promised to water his flower-pot; and between friends a promise is surely sufficient. It is not so, however, when Gilray is one of them. I soon hated the sight of my name in his handwriting. It was not as if he had said outright that he wrote entirely to know whether I was watering his plant.

His references to it were introduced with all the appearance of afterthoughts. Often they took the form of postscripts : "By the way, are you watering my chrysanthemum?" or, "The chrysanthemum ought to be a beauty by this time;" or, "You must be quite an adept now at watering plants." Gilray declares now that, in answer to one of these ingenious epistles, I wrote to him saying that "I had just been watering his chrysanthemum." My belief is that I did no such thing;

Vocabulary 1. ignoble: not honorable; not noble 2. chrysanthemum: a flowering perennial plant native to China 3. commune: to converse together with sympathy and confidence 4. detestable: stimulating disgust; offensive; shocking 5. postscript: extend a letter, often noted with the abbreviation P.S. 6. epistles: letters

or, if I did, I meant to water it as soon as I had finished my letter. He has never been able to bring this home to me, he says, because he burned my correspondence. As if a business man would destroy such a letter. It was yet more annoying when Gilray took to post-cards.

To hear the postman's knock and then discover, when you are expecting an important communication, that it is only a post-card about a flower-pot--that is really too bad. And then I consider that some of the post-cards bordered upon insult. One of them said, "What about chrysanthemum?--reply at once." This was just like Gilray's overbearing way; but I answered politely, and so far as I knew, truthfully, "Chrysanthemum all right." Knowing that there was no explaining things to Gilray, I redoubled my exertions to water his flower-pot as the day for his return drew near.

Once, indeed, when I rang for water, I could not for the life of me remember what I wanted it for when it was brought. Had I had any

forethought I should have left the tumbler⁸ stand just as it was to show it to Gilray on his return? But, unfortunately, William John had misunderstood what I wanted the water for, and put a decanter⁹ down beside it. Another time I was actually on the stair rushing to Gilray's door, when I met the housekeeper, and, stopping to talk to her, lost my opportunity again. To show how honestly anxious I was to fulfill my promise, I need only add that I was several times awakened in the watches of the night by a haunting consciousness that I had forgotten to water Gilray's flower-pot. On these occasions I spared no trouble to remember again in the morning. I reached out of bed to a chair and turned it upside down, so that the sight of it when I rose might remind me that I had something to do. With the same object I crossed the tongs and poker on the floor. Gilray maintains that instead of playing "fool's tricks" like these ("fool's tricks!") I should have got up and gone at once to his rooms with my water-bottle.

What? and disturbed my neighbors? Besides, could I reasonably be expected to risk catching my death of cold for the sake of a wretched chrysanthemum? One reads of men doing such things for young ladies who seek lilies in dangerous ponds or edelweiss¹⁰ on overhanging cliffs. But Gilray was not my sweetheart, nor, I feel certain, any other person's. I come now to the day prior to Gilray's return.

I had just reached the office when I remembered about the chrysanthemum. It was my last chance. If I watered it once I should be in a position to state that, whatever condition it might be in, I had certainly been watering it. I jumped into a hansom¹¹, told the cabby to drive to the inn, and twenty minutes afterward had one hand on Gilray's door, while the other held the largest water-can in the house. Opening the door I rushed in.

The can nearly fell from my hand. There was no flower-pot! I rang the bell. "Mr. Gilray's chrysanthemum!" I cried. What do you think William John said? He coolly told me that the plant was dead, and had been flung out days ago. I went to the theatre that night to keep myself from thinking. All next day I contrived¹² to remain out of Gilray's sight. When we met he was stiff and polite.

He did not say a word about the chrysanthemum for a week, and then it all came out with a rush. I let him talk. With the servants flinging out the flower-pots faster than I could water them, what more could I have done? A coolness between us was inevitable. This I regretted, but my mind was made up on one point: I would never do Gilray a favor again.

Vocabulary 7. overbearing: bossy, domineering, or arrogant 8. tumbler: a

drinking glass without a handle or stem 9. decanter: a glass for liquor 10. edelweiss: a plant with small white flowers in a dense cluster 11. hansom: a carriage 12. contrive: to devise; to plan; to scheme; to plot

(1).Which is not an accusation that the narrator makes against Gilray?

- a. Gilray was too cheap to pay someone to care for his plant
- b. Gilray took advantage of the narrator's kindness.
- c. Gilray fooled the narrator about the difficulty of the task.
- d. Gilray choose the wrong person for the job.

(2).What is the narrator implying in the following? "Gilray had owned his flower-pot for several months, during which time (I take him at his word) he had watered it daily"

- a. He is implying that Gilray never really had a plant
- b. He is implying that Gilray doesn't have a social life.
- c. He is implying that Gilray could be lying.
- d. He is implying that Gilray is inexperienced.

(3).Why does the narrator disbelieve that Gilray got the plant as a gift?

- a. He believes that Gilray traded his watch for it.
- b. He argues that ladies find Gilray undesirable.
- c. He accuses Gilray of stealing it from a garden.
- d. He claims that Gilray got boots and a gown instead.

(4).Which is not one of the excuses that the narrator uses to defend his actions?

- a. He was denied access to Gilray's room.
- b. He was too tired after work.
- c. He was not allowed to bring the plant to his house.
- d. He was too busy reading and entertaining friends.

(5).Which best explains why the narrator mentions Gilray's smoking habits in the first paragraph?

- a. He is concerned for Gilray's well-being.
- b. He is informing the reader of pertinent information.
- c. He is trying to raise awareness of health issues.
- d. He is defaming Gilray

(6).Which best describes the narrator's reaction to receiving reminder letters from Gilray?

- a. The narrator receives a reminder just in time to save the plant.
- b. The narrator is thankful for the reminders but does not act on them.
- c. The narrator is offended that Gilray would doubt him.

d. The narrator appreciates Gilray's concern but ignore the reminders.

(7).With which statement would the narrator most likely disagree?

- a. Gilray expected unreasonable things from the narrator.
- b. Gilray's right blame in what happened.
- c. Gilray shares very little blame in what happened.
- d. Gilray set the narrator up to fail.

(8).Which technique is used in the following sentence? "With the servants flinging out the flower-pots faster than I could water them, what more could I have done?"

- a. Simile
- b. Metaphor
- c. Personification
- d. Hyperbole

(9).Which conclusion is best supported by text?

- a. The narrator convincingly proves that Gilray is at fault.
- b. The narrator acknowledges his faults and wants to make amends.
- c. The narrator accepts little to no responsibility for what happened
- d. The narrator accepts his fair share of the responsibility.

(10).Which technique is used in the following sentence? "I would never do Gilray a favor again."

- a. It's silly to lose a friend over a plant.
- b. The narrator perceives his failure as a favor.
- c. Gilray was doing the narrator a favor this whole.
- d. I would never do Gilray a favor again.

(ii).Precis write the following passage:

Men and women are of equal rank but they are not identical. They are be peerless pair being supplementary to one another, each helps the other so that without one the existence of the other cannot be conceived and, therefore it follows as a necessary corollary from these facts that anything that will impair the status of either of them will involve the equal ruin of them both.

In framing any scheme of women's education this cardinal truth must be constantly kept in mind. Man is supreme in the outward activities of a married air and therefore it is in the fitness of things that he should have a greater knowledge thereof. On the other hand, noise life is entirely the sphere of woman and, therefore in domestic affairs, in the upbringing and education of children, woman ought to have more knowledge Not that knowledge should be divided into water tight compartment's or that

so that some branches of knowledge should be closed to anyone, but unless courses of instruction are based on discriminating appreciation of these basic principles, the fullest life of man and woman cannot be developed.

Among the manifold misfortunes that may befall humanity, the loss of health is one of the severest. All the joys which life can give cannot outweigh the sufferings of the sick. Among the manifold misfortunes that may befall humanity, the loss of health is one of the severest. All the joys which life can give cannot outweigh the sufferings of the sick.

Glossary

Status of Women: Woolf addressed the status of women, and women artists in particular, in this famous essay, which asserts that a woman must have money and a room of her own if she is to write. According to Woolf, centuries of prejudice and financial and educational disadvantages have inhibited women's creativity. Feminism is "the belief in the principle that women should have the same rights and opportunities as men".

Answers to check your progress

1. Woman.
2. Killing the angle in the house & Telling the truth about her experiences.
3. Bold, Hungry, Ambitious.

Suggested Reading

1. Dumitrescu, Irina and Eric, Weiskott. The Shapes of Early English Poetry: Style Form History. Medieval Institute Publications Western Michigan University. 2019.
2. Ehrlich, Eugene. English Grammar. 3rd ed. McGraw-Hill. 2011.
3. Hadfield, Andrew. The Oxford Handbook of English Prose 1500- 1640. Oxford University Press. 2016.

Unit-4

Tight Corners - E. V. Lucas

STRUCTURE

Overview

Objectives

4.1. Introduction

4.2. Passages from Tight Corners - Text

4.3. Discussion

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

The unit focuses on appreciating narrative techniques in a prose and it make to understand the language of narrative prose, imagery and form.

Objectives

After completion of this unit, you will be able:

- To appreciate narrative techniques in a prose
- To understand the language of narrative prose, imagery and form.

4.1. Introduction

Edward Verrall Lucas, (1868 – 1938) was an English humourist, essayist, playwright, biographer, publisher, poet, novelist, short story writer and editor. Born to a Quaker family on the fringes of London, Lucas began work at the age of sixteen, apprenticed to a bookseller. After that he turned to journalism, and worked on a local paper in Brighton and then on a London evening paper. He was commissioned to write a biography of Bernard Barton, the Quaker poet. This led to further commissions, including the editing of the works of Charles Lamb.

Lucas joined the staff of the humorous magazine Punch in 1904, and remained there for the rest of his life. He was a prolific writer, most celebrated for his short essays, but he also produced verses, novels and plays.

4.2. Passages from Tight Corners Text

The talk was running on the critical situations in which we had found ourselves –those of us whose lives were adventurous enough to comprise any.

One man had been caught by the tide in Brittany and escaped by the skin of his teeth. Another had been on an elephant when a wounded tiger charged at it. A third had been on the top storey of burning house. A fourth was torpedoed in the war. ‘But you all talk,’ said one of company, ‘as though tight corners were always physical affairs. Surely they can be tighter when they are mental.

The tightest corner I was ever in was at Christie’s!’ ‘Christie’s!’ “Yes, I had been lunching rather well at a club in St. James’ Street with an old friend from abroad, and, passing along King Street afterwards, he persuaded me to look in at the saleroom. The place was full. They were selling Barbizon pictures, and getting tremendous sums for each: two thousand, three thousand, for little bits of things – forest scenes, pools at evening, shepherdesses, the regular subjects.

Nothing went as low as three figures at all. Well, we watched for a little while and then I found myself bidding too – just for fun. I had exactly sixty-three pounds in the bank and not enough securities to borrow five hundred on, and here I was nothing away to the auctioneer like a bloatocrat.

“You’ll get caught,” my friend said to me.

“No, I shan’t”, I said. “I’m not going to run any risks.”

‘And for a long time I didn’t. And then a picture was put up and a short red-faced man in a new top hat – some well-known dealer – who had bought quite number, electrified the room by starting the bidding at a figure a little higher than any that he had yet given or that anything had reached.

Although the previous lots had run into four figures they had all been modestly started at fifty guineas or a hundred guineas, with a gradual crescendo to which I had often been a safe contributor. But no sooner was the new picture displayed than the dealer made his sensational bid. ‘Four thousand guineas,’ he said. There was a rustle of excitement, and at the end of it I heard my own voice saying, “And fifty!” ‘A terrible silence followed, during which the auctioneer looked inquiringly first at the opener and then at the company generally.

To my surprise and horror the red-faced dealer gave no sign of life. I

realized now, as I ought to have done at first, that he had shot his bolt. "Four thousand and fifty guineas offered," said the auctioneer, again searching the room.

My heart stopped; my blood congealed. There was no sound but a curious smothered noise from my friend.

"Four thousand and fifty guineas. Any Advance on four thousand and fifty guineas?" – And the hammer fell. That was a nice pickle to be in! Here was I, with sixty-three pounds in the world and not five hundred pounds' worth of securities, the purchaser of a picture which I didn't want, for four thousand and fifty guineas, the top price of the day.

Turning for some kindly support to my friend I found that he had left me; but not, as I feared at the moment, from baseness, but, as I afterwards discovered, in order to find a remote place in which to lean against that wall and laugh. Stunned and dazed as I was, I pulled myself together sufficiently to hand my card, nonchalantly (I hope), to the clerk who came for the millionaire collector's name, and then I set to pondering on the problem of what to do next. Picture after picture was put up and sold, but I saw none of them. I was running over the names of uncles and other persons from whom it might be possible to borrow, but wasn't; wondering if the money-lenders who talk so glibly about "note of hand only" really mean it; speculating on the possibility of confessing my poverty to one of Christie's staff and having the picture up again. Perhaps that was the best way – and yet having could I do it after all the other bids I had made? The Staff looked so prosperous and unsympathetic, and no one would believe it was a mistake. A genuine mistake of such a kind would have been rectified at once.

Meanwhile the sale came to an end. I stood on the outskirts of the little knot of buyers round the desk who were writing cheques and giving instructions. Naturally I preferred to be the last. It was there that I was joined by my friend; but only for a moment, for upon a look at my face he rammed his handkerchief in his mouth and again disappeared. Alone I was to dree this awful weird. I have never felt such a fool or bad colder feet. I believe I should have welcomed a firing party.

And then the unexpected happened, and I realized that a career of rectitude sometimes has rewards beyond the mere consciousness of virtue. A Voice at my ear suddenly said, "Beg pardon, sir, but was you the gent that bought the big Daubigny?"

I admitted it. "Well, the gent who offered four thousand guineas wants to know if you'll take fifty guineas for your bid." 'If ever a messenger of

gods wore a green baize apron and spoke in husky cockney tones this was he. I could have embraced him and wept for joy. Would I take fifty guineas? Why I would have taken fifty farthings.

But how near the surface and ready, even in the best of us, is worldly guile! "Is that the most he would offer?" I had the presence of mind to ask.

"It's not for me to say," he replied. "No 'arm in trying for a bit more is there?" "Tell him I'll take a hundred." I spoke. And I got it.

When I found my friend, I was laughing too but he became grave at once on seeing the cheque. "Well, I'm hanged!" he said. "Of all the luck! Well, I'm hanged."

Then he said, "Don't forget that if it hadn't been for me, you wouldn't have come into Christie's at all. "I shall never forget it," I said. "Nor your deplorable mirth. Both are indelibly branded in letters of fire on my heart. My hair hasn't gone white, has it?"

4.3. Discussion

The narrator's friend took him to the Christie's, an auction house in king street. In the sale room Barbizon pictures were auctioned and many dealers were participating. The narrator had just sixty-three guineas in his bank, but he joined the bidding, just for fun. Every time after his bidding, some other person out bid him. The narrator felt happy and safe. His friend warned him against bidding, but the narrator did not listen to him.

Then, a picture was put up and a red-faced dealer offered "Four thousand Guineas". Immediately the narrator offered "And fifty" expecting the red-faced dealer would outbid him. But nothing happened. The auctioneer announced that the narrator had bought the picture. Thus, the narrator was caught in a tight corner.

In the sale room at king's street, an auction was going on. They were selling Barbizon pictures for large sums of money. They were getting 2000 £ or 3000 £ even for small pictures. The pictures contained forest scenes, pools, shepherdesses and the lake.

The narrator had only sixty-three guineas in his bank, but he went on bidding for fun. Every time some other dealer outbid him. But when a dealer offered four thousand guineas for a picture, the narrator announced "And fifty more". There was no further bidding and the narrator was caught in a tight corner. Picture after picture was auctioned, but the narrator did not bother about it. The author was recollecting the

names of his uncles and other persons for money. He also thought of some money lenders. He was also thought of confessing his poverty to the staff of Christie's and requesting them to auction the picture again.

When the narrator was very much upset, a messenger from the red faced dealer approached him: The messenger said that the red- faced dealer was ready to give him fifty guineas and take the picture. The narrator thought that the messenger was from the high gods. The narrator asked for a hundred and he got it. Thus, the narrator got out of the tight comer. The narrator's friend had arranged all this for the escape of the narrator.

Let Us Sum Up

In this unit we look up the prose "Tight corners" by E.V.Lucas, an extremely talented writer who has given the feel being in the auction room and the readers to share the same. Not only the narrator would even the readers not forget the feel of being in "Tight corners". E V Lucas was an English humorist, Essayist, Playwright, Biographer, Publisher, Poet, Novelist, Short Story writer and an editor.

At the end, the two things narrator could never forget about his friend was the fact that his friend was the one who took him to the auction and the other thing was the favour, which his friend did on him by convincing the red-faced man to offer fifty guineas to the narrator.

In this unit you have learned about the concept of appreciating narrative techniques in a prose and it make to understand the language of narrative prose, imagery and form

Check your progress

1. Edward Verrall Lucas born to a__family.
2. When did Lucas began his work _____
3. Lucas was a _____writer.
4. The narrator had just _____guineas in his bank.

Reading Comprehension

(I).The Son

The Son by Hermann Hesse Directions: Read the short story. Answer the questions. Refer to the text to check your answers when appropriate. Timid and weeping, the boy had attended his mother's funeral; gloomy and shy, he had listened to Siddhartha, who greeted him as his son and welcomed him at his place in Vasudeva's hut. Pale, he sat for many days by the hill of the dead, did not want to eat, gave no open look, did

not open his heart, met his fate with resistance and denial.

Siddhartha spared him and let him do as he pleased, he honoured his mourning. Siddhartha understood that his son did not know him, that he could not love him like a father. Slowly, he also saw and understood that the eleven-year-old was a pampered boy, a mother's boy, and that he had grown up in the habits of rich people, accustomed to finer food, to a soft bed, accustomed to giving orders to servants. Siddhartha understood that the mourning, pampered child could not suddenly and willingly be content with a life among strangers and in poverty. He did not force him, he did many a chore for him, always picked the best piece of the meal for him. Slowly, he hoped to win him over, by friendly patience. Rich and happy, he had called himself, when the boy had come to him. Since time had passed on in the meantime, and the boy remained a stranger and in a gloomy disposition¹, since he displayed a proud and stubbornly disobedient heart, did not want to do any work, did not pay his respect to the old men, stole from Vasudeva's fruit-trees, then Siddhartha began to understand that his son had not brought him happiness and peace, but suffering and worry.

But he loved him, and he preferred the suffering and worries of love over happiness and joy without the boy. Since young Siddhartha was in the hut, the old men had split the work. Vasudeva had again taken on the job of the ferryman² all by himself, and Siddhartha, in order to be with his son, did the work in the hut and the field. For a long time, for long months, Siddhartha waited for his son to understand him, to accept his love, to perhaps reciprocate³ it.

For long months, Vasudeva waited, watching, waited and said nothing. One day, when Siddhartha the younger had once again tormented his father very much with spite and an unsteadiness in his wishes and had broken both of his rice-bowls, Vasudeva took his friend aside in the evening and talked to him.

"Pardon me." he said, "from a friendly heart, I'm talking to you. I'm seeing that you are tormenting yourself, I'm seeing that you're in grief. Your son, my friend, is worrying you, and he is also worrying me. That young bird is accustomed to a different life, to a different nest. He has not, like you, ran away from riches and the city, being disgusted and fed up with it; against his will, he had to leave all this behind. I asked the river, oh friend, many times I have asked it.

But the river laughs, it laughs at me, it laughs at you and me, and is shaking with laughter at our foolishness. Water wants to join water, youth wants to join youth, your son is not in the place where he can

prosper. You too should ask the river; you too should listen to it!" Troubled, Siddhartha looked into his friendly face, in the many wrinkles of which there was incessant⁴ cheerfulness. "How could I part with him?" he said quietly, ashamed. "Give me some more time, my friend! See, I'm fighting for him, I'm seeking to win his heart, with love and with friendly patience I intend to capture it.

One day, the river shall also talk to him, he also is called upon." Vasudeva's smile flourished more warmly. "Oh yes, he too is called upon, he too is of the eternal life. But do we, you and me, know what he is called upon to do, what path to take, what actions to perform, what pain to endure? Not a small one, his pain will be; after all, his heart is proud and hard, people like this have to suffer a lot, err a lot, do much injustice, burden themselves with much sin. Tell me, my friend: you're not taking control of your son's upbringing? You don't force him? You don't beat him? You don't punish him?" "No, Vasudeva, I don't do anything of this." "I knew it.

You don't force him, don't beat him, don't give him orders, because you know that 'soft' is stronger than 'hard', Water stronger than rocks, love stronger than force. Very good, I praise you. But aren't you mistaken in thinking that you wouldn't force him, wouldn't punish him? Don't you shackle him with your love? Don't you make him feel inferior every day, and don't you make it even harder on him with your kindness and patience? Don't you force him, the arrogant and pampered boy, to live in a hut with two old banana-eaters, to whom even rice is a delicacy, whose thoughts can't be his, whose hearts are old and quiet and beat in a different pace than his? Isn't forced, isn't he punished by all this?"

Troubled, Siddhartha looked to the ground. Quietly, he asked: "What do you think should I do?" Quoth Vasudeva: "Bring him into the city, bring him into his mother's house, there'll still be servants around, give him to them. And when they aren't any around any more, bring him to a teacher, not for the teachings' sake, but so that he shall be among other boys, and among girls, and in the world which is his own. Have you never thought of this?" "You're seeing into my heart," Siddhartha spoke sadly. "Often, I have thought of this. But look, how shall I put him, who had no tender heart anyhow, into this world? Won't he become exuberant ⁵, won't he lose himself to pleasure and power, won't he repeat all of his father's mistakes, won't he perhaps get entirely lost in Sansara?"

Vocabulary 1. disposition: mood 2. ferryman: carries people across a river or body of water in a boat 3. reciprocate: to give something in return

or response 4. incessant: without pause; unending, to the point of annoyance 5. exuberant: high-spirited; extremely energetic and enthusiastic

Brightly, the ferryman's smile lit up; softly, he touched Siddhartha's arm and said: "Ask the river about it, my friend! Hear it laugh about it! Would you actually believe that you had committed your foolish acts in order to spare your son from committing them too? And could you in any way protect your son from Sansara ? How could you? By means of teachings, prayer, admonition?"

My friend, have you entirely forgotten that story, that story containing so many lessons that story about Siddhartha, a Brahman's son? Who has kept the Samana Siddhartha safe from Sansara, from sin, from greed, from foolishness? Were his father's religious devotion, his teachers warnings, his own knowledge, his own search able to keep him safe? Which father, which teacher had been able to protect him from living his life for himself, from soiling himself with life, from burdening himself with guilt, from drinking the bitter drink for himself, from finding his path for himself?

Would you think, my dear friend, anybody might perhaps be spared from taking this path? That perhaps your little son would be spared, because you love him, because you would like to keep him from suffering and pain and disappointment? But even if you would die ten times for him, you would not be able to take the slightest part of his destiny upon yourself." Never before, Vasudeva had spoken so many words. Kindly, Siddhartha thanked him, went troubled into the hut, could not sleep for a long time.

Vasudeva had told him nothing that he had not already thought and known for himself. But this was a knowledge he could not act upon, stronger than the knowledge was his love for the boy, stronger was his tenderness, his fear to lose him. Had he ever lost his heart so much to something, had he ever loved any person thus, thus blindly, thus suffering, thus unsuccessfully, and yet thus happily? Siddhartha could not heed his friend's advice, he could not give up the boy. He let the boy give him orders, he let him disregard him.

He said nothing and waited; daily, he began the mute struggle of friendliness, the silent war of patience. Vasudeva also said nothing and waited, friendly, knowing, patient. They were both masters of patience. At one time, when the boy's face reminded him very much of Kamala, Siddhartha suddenly had to think of a line which Kamala a long time ago, in the days of their youth, had once said to him. "You cannot love,"

she had said to him, and he had agreed with her and had compared himself with a star, while comparing the childlike people with falling leaves, and nevertheless he had also sensed an accusation in that line.

Indeed, he had never been able to lose or devote himself completely to another person, to forget himself, to commit foolish acts for the love of another person; never he had been able to do this, and this was, as it had seemed to him at that time, the great distinction which set him apart from the childlike people. But now, since his son was here, now he, Siddhartha, had also become completely a childlike person, suffering for the sake of another person, loving another person, lost to a love, having become a fool on account of love.

Now he too felt, late, once in his lifetime, this strongest and strangest of all passions, suffered from it, suffered miserably, and was nevertheless in bliss, was nevertheless renewed in one respect, enriched by one thing. He did sense very well that this love, this blind love for his son, was a passion, something very human, that it was Sansara, a murky source, dark waters. Nevertheless, he felt at the same time, it was not worthless, it was necessary, came from the essence of his own being. This pleasure also had to be atoned⁷ for, this pain also had to be endured, these foolish acts also had to be committed. Through all this, the son let him commit his foolish acts, let him court for his affection, let him humiliate himself every day by giving in to his moods.

This father had nothing which would have delighted him and nothing which he would have feared. He was a good man, this father, a good, kind, soft man, perhaps a very devout⁸ man, perhaps a saint, none of these were attributes which could win the boy over. He was bored by this father, who kept him prisoner here in this miserable hut of his, he was bored by him, and for him to answer every naughtiness with a smile, every insult with friendliness, every viciousness with kindness, this very thing was the hated trick of this old sneak. Much more the boy would have liked it if he had been threatened by him, if he had been abused by him.

A day came, when what young Siddhartha had on his mind came bursting forth, and he openly turned against his father. The latter had given him a task, he had told him to gather brushwood. But the boy did not leave the hut, in stubborn disobedience and rage he stayed where he was, thumped on the ground with his feet, clenched his fists, and screamed in a powerful outburst his hatred and contempt⁹ into his father's face. "Get the brushwood for yourself!" he shouted foaming at the mouth, "I'm not your servant. I do know, that you won't hit me, you

don't dare; I do know, that you constantly want to punish me and put me down with your religious devotion and your indulgence¹⁰.

You want me to become like you, just as devout, just as soft, just as wise! But I, listen up, just to make you suffer, I rather want to become a highway-robber and murderer, and go to hell, than to become like you! I hate you, you're not my father!" Rage and grief boiled over in him, foamed at the father in a hundred savage and evil words. Then the boy ran away and only returned late at night. But the next morning, he had disappeared.

What had also disappeared was a small basket, woven out of best of two colours, in which the ferrymen kept those copper and silver coins which they received as a fare. The boat had also disappeared, Siddhartha saw it lying by the opposite bank. The boy had run away. "I must follow him," said Siddhartha, who had been shivering with grief since those ranting speeches, the boy had made yesterday. "A child can't go through the forest all alone. He'll perish. We must build a raft, Vasudeva, to get over the water."

Vocabulary 6. Sansara: chasing power and pleasure 7. atone: to make amends 8. devout: warmly devoted; hearty; sincere; earnest 9. indulgence: tolerance; catering to someone's every desire 10. bast: a fibrous rope or cord

"We will build a raft," said Vasudeva, "to get our boat back, which the boy has taken away. But him, you shall let run along, my friend, he is no child any more, he knows how to get around. He's looking for the path to the city, and he is right, don't forget that. He's doing what you've failed to do yourself. He's taking care of himself, he's taking his course. Alas, Siddhartha, I see you suffering, but you're suffering a pain at which one would like to laugh, at which you'll soon laugh for yourself." Siddhartha did not answer.

He already held the axe in his hands and began to make a raft of bamboo, and Vasudeva helped him tie the canes together with ropes of grass. Then they crossed over, drifted far off their course, pulled the raft upriver on the opposite bank. "Why did you take the axe along?" asked Siddhartha.

Vasudeva said: "It might have been possible that the oar of our boat got lost." But Siddhartha knew what his friend was thinking. He thought, the boy would have thrown away or broken the oar in order to get even and in order to keep them from following him. And in fact, there was no oar left in the boat. Vasudeva pointed to the bottom of the boat and looked

at his friend with a smile, as if he wanted to say: "Don't you see what your son is trying to tell you? Don't you see that he doesn't want to be followed?" But he did not say this in words. He started making a new oar. But Siddhartha bid his farewell, to look for the run-away. Vasudeva did not stop him. When Siddhartha had already been walking through the forest for a long time, the thought occurred to him that his search was useless.

Either, so he thought, the boy was far ahead and had already reached the city, or, if he should still be on his way, he would conceal himself from him, the pursuer. As he continued thinking, he also found that he, on his part, was not worried for his son, he knew deep inside that he had neither perished nor was in any danger in the forest.

Nevertheless, he ran without stopping, no longer to save him, just to satisfy his desire, just to perhaps see him one more time. And he ran up to just outside of the city. When, near the city, he reached a wide road, he stopped, by the entrance of the beautiful pleasure-garden, which used to belong to Kamala, where he had seen her for the first time in her sedan-chair.

The past rose up in his soul, again he saw himself standing there, young, bearded, hair full of dust. For a long time, Siddhartha stood there and looked through the open gate into the garden, seeing monks in yellow robes walking among the beautiful trees.

For a long time, he stood there, pondering, seeing images, listening to the story of his life. For a long time, he stood there, looked at the monks, saw young Siddhartha in their place, saw young Kamala walking among the high trees.

Clearly, he saw himself being served food and drink by Kamala, receiving his first kiss from her, looking proudly and disdainfully back on his Brahmanism¹¹, beginning proudly and full of desire his worldly life. He saw the servants, the gamblers with the dice, the musicians, saw Kamala's song-bird in the cage, lived through all this once again, breathed Sansara, was once again old and tired, felt once again disgust, felt once again the wish to annihilate himself, was once again healed by the holy Om¹².

After having been standing by the gate of the garden for a long time, Siddhartha realised that his desire was foolish, which had made him go up to this place, that he could not help his son, that he was not allowed to cling him. Deeply, following the runaway son, there was now emptiness.

Sadly, he sat down, felt something dying in his heart, experienced emptiness, saw no joy any more, no goal. He sat lost in thought and waited. This he had learned by the river, this one thing: waiting, having patience, listening attentively. And he sat and listened, in the dust of the road, listened to his heart, beating tiredly and sadly, That this wound did not blossom yet, did not shine yet, at this hour, made him sad. Instead of the desired goal, which had drawn him here following the runaway son, there was now emptiness.

Sadly, he sat down, felt something dying in his heart, experienced emptiness, saw no joy any more, no goal. He sat lost in thought and waited. This he had learned by the river, this one thing: waiting, having patience, listening attentively. And he sat and listened, in the dust of the road, listened to his heart, beating tiredly and sadly, waited for a voice.

Many an hour he crouched, listening, saw no images any more, fell into emptiness, let himself fall, without seeing a path. And when he felt the wound burning, he silently spoke the Om, filled himself with Om. The monks in the garden saw him, and since he crouched for many hours, and dust was gathering on his gray hair, one of them came to him and placed two bananas in front of him.

The old man did not see him. From this petrified¹³ state, he was awoken by a hand touching his shoulder. Instantly, he recognised this touch, this tender, bashful touch, and regained his senses. He rose and greeted Vasudeva, who had followed him. And when he looked into Vasudeva's friendly face, into the small wrinkles, which were as if they were filled with nothing but his smile, into the happy eyes, then he smiled too. Now he saw the bananas lying in front of him, picked them up, gave one to the ferryman, ate the other one himself.

After this, he silently went back into the forest with Vasudeva, returned home to the ferry. Neither one talked about what had happened today, neither one mentioned the boy's name, neither one spoke about him running away, neither one spoke about the wound. In the hut, Siddhartha lay down on his bed, and when after a while Vasudeva came to him, to offer him a bowl of coconut-milk, he already found him asleep.

Vocabulary 11. Brahmanism: aspects of Hinduism as practiced by the Brahmin caste of India 12. Om: a sacred, mystical syllable used in prayer and meditation 13. petrify: to become very rigid; to become like stone .

(1).Which statement is false?

a. Siddhartha is poor and lives in a hut the woods.

- b. The boy's mother has passed away.
- c. The boy grew up in a wealthy home with servants.
- d. Siddhartha has raised his son since infancy.

(2).Which best describes how Siddhartha treats his son?

- a. He is firm but loving.
- b. He is understanding and kind.
- c. He is impatient and demanding.
- d. He is too busy working to give his son attention.

(3).Which best describes Vesduva's position on the boy?

- a. The boy needs discipline, so Siddhartha should treat him more firmly.'
- b. The boy doesn't work and he steals, so he should be sent to live elsewhere.
- c. The boy has to experience life for himself, so Siddhartha should let him go.
- d. The boy needs an education to succeed, so he should be sent to a teacher.

(4).Which statement about the boy is false?

- a. He is afraid of Vasudeva.
- b. He makes Siddhartha happy.
- c. He is disrespectful and ungrateful.
- d. He is spoiled and troublesome.

(5).What effect does Siddhartha's approach have on the boy?

- a. It makes the boy laugh at his father's weakness.
- b. It makes the boy angry with his father.
- c. It makes the boy sad about the way that he acted.
- d. It makes the boy concerned for his father's health.

(6).Which character trait does not apply to Vesduva?

- a. Possessive
- b. Patient
- c. Tactful
- d. Clever

(7).Which is the correct sequence of events?

- a. The boy runs away; Siddhartha stands by the garden and thinks; Vesduva tells his friend to listen to the river
- b. Vesduva makes an oar for the boat; the boy runs away; the boy yells at his father
- c. The boy yells at his father; the boy steals the boat; Siddhartha stands

by the garden and thinks

d. The boy steals the boat; Vesduva tells his friend to listen to the river; the boy runs away.

(8).Which figurative language technique is used in the following? "Your son is worrying you, and he is also worrying me. That young bird is accustomed to a different life, to a different nest."

- a. Simile
- b. Metaphor
- c. Personification
- d. Hyperbole

(9).Which statement about Siddhartha is false?

- a. He learns that he cannot protect his son.
- b. Siddhartha learns that love can be selfish.
- c. He learns that children bring suffering and worry.
- d. He learns that children need structure and rules.

(10).Based on how the story concludes, which would be most likely to occur next if the story were to continue?

- a. Siddhartha would take his anger and grief out on Vesduva.
- b. Siddhartha and Vesduva would continue living as they once did.
- c. Siddhartha would search for his son with greater intensity.
- d. Siddhartha and Vesduva would establish a list of rules for their hut in the woods.

(ii).Precis write the following passage

We live in an age of great hurry and great speed. Men have lost their inward resources. They merely reflect. Like a set of mirrors, opinions which they get a little leisure, they turn to material diversions from outside rather than to inward resources. This internal vacuum is responsible for mental and nervous troubles.

The cure for this is not so much treatment by medicine and surgery but a recovery of faith in the ultimate goodness, truth and the decency of things. If we are able to recover that faith, if we are able to live in this world with our consciousness centered in the intimacy of the spirit, many of the problems to which we are subject today may be overcome.

Our people were regarded as aspiring after metaphysical insight, but we seem to forget that it never occurred to them to equate eternal life with either the surrender of the mind or the sacrifice of the body. When an Upanishad writer was asked to define what is meant by spiritual life.

He gave the answer that it consists of the satisfaction of the mind, the abundance of tranquility of the spirit. Body, mind and spirit must be integrated and they must lead to a harmonious developed life. If we get that, we have life eternal.

Glossary

Auction: An auction is a sales event wherein potential buyers place competitive bids on assets or services either in an open or closed format. Auctions are popular because buyers and sellers believe they will get a good deal buying or selling assets.

Tight Corners: In 'Tight Corners', E.V. Lucas narrates the story of how he was rescued from humiliation at an auction house, by a sudden stroke of luck.

Answers to check your progress

1. Quaker.
2. Age of sixteen.
3. Prolific.
4. Sixty-Three.

Suggested Reading

1. Hadfield, Andrew. The Oxford Handbook of English Prose 1500-1640. Oxford University Press. 2016.
2. Morgan, Gerald. The Shaping of English Poetry. Lang. 2010.
3. Nicoll, Allardyce. A History of English Drama 1660-1900. University Press. 1967.

Block-2: Introduction

The **Block -2 Poetry** consist of 4 units and the Unit-5 Introduction to Poetry explain about the Introduction, Elements of poetry and Poetic Terms.

Unit-6: **Stopping by Woods on a Snowy Evening - Robert Frost** deals with Introduction, Text, Analysis and Summary, Discussion, Vocabulary, Form, meter and rhyme scheme.

Unit-7: **Ecology - A.K.Ramanujan** presents about Introduction, Text, and Analysis of the poem, Appreciation of the Poem, Major themes and Detailed Summary.

Unit-8: **The Unknown Citizen – W.H. Auden**, describe about Introduction, Text, Explanation, Poem at a glance.

In all the units of **Block -2 Poetry**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit-5

Introduction to Poetry

STRUCTURE

Overview

Objectives

5.1. Introduction

5.2. Elements of poetry

5.3. Poetic Terms

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Overview

The unit deals by recognising how the poem functions and describes the techniques of poetry and vocabulary of literary terms. The Concept of Poetry Elements and Poetic Terms has been clearly explained in this unit.

Objectives

After completion of this unit, you will be able:

- To recognise how a poem "works".
 - To describe the techniques of Poetry ,to read a poem with an understanding of the principles of versification;
 - To describe vocabulary of literary terms such as prosody, diction, imagery etc.
-

5.1. Introduction

The distinctive aspect of poetry may be considered. In this regard, let us take help from Philip Sydney who said of poetry that it was "almost the highest estimation of learning" (Enright 4). That means human learning realizes itself at a truly supreme level through the poetic act. It is assumed that wisdom is crystallized in poetry and enlighten those areas of life that generally remained shrouded in darkness. Sydney has left some scope for other forms of literature to come equal to poetry, to contend with them, through use of the word "almost." For him, a debate is needed to affirm the place that poetry enjoys with respect to rational and thoughtful prose. The latter belongs to philosophy where mind is

active to understand the phenomena of the world surrounding us. Also mark that philosophy defines and explains even as poetry shares and communicates. The target for poetry is learning where as for philosophy it is distinct and precise finding. In that sense, learning is simpler since based on observation and awareness. The terms of poetry and prose are laid out through deployment of specific vocabulary. Sydney knows the value of distinction and sticks to the set of words that would assist him in the enunciation of the point.

His aim is to explore the region of truth as he has said that poetry “in the noblest nations and languages that are known hath been the first light-giver to ignorance, and first nurse, whose milk by little and little, enabled them to feed afterwards of tougher knowledges.” Clearly, in human social existence, poetry is the first measure of light, and source of nurturing, as it sets the tone for approaching complex processes of knowing that will then be mastered gradually. Here, we see that there is no binary between light and nurturing on one side and increased knowing on the other. Seeing and observing are one with continuance of effort to grasp deeper aspects of nature and society. So far as Sydney is concerned, beginnings of learning in its pure and spontaneous way are to be recognized in poetry across nations and communities.

Sydney wrote *An Apology for Poetry, or The Defence of Poetry* (from which the lines quoted above have been taken) in 1580, way before Shakespeare appeared on the English literary scene. That means poetry had come under attack at the time and “an apology” or a “defence” was needed to underpin the veracity of this art form. Let us not forget that for a long period of time literature and poetry had been synonymous.

Thus, poetry or the whole of literature had come to lose their sheen as they were seen to be engaged with “unreality,” not with areas of contention in politics, religion or nature that were accepted as tangible and real. The same may be true for the times to come, as in our own time, too, we connect with poetry partly defensively, but chiefly to assert its place in the real imaginative act. One says this because knowledge soon went in the direction of science and learning as a seminal enterprise had to fend for itself through evoking support in feelings and fantasy. But the effort to assert has continued till the present days.

Reference can be made to Dryden’s *Dramatic Poesy*, Wordsworth’s *Preface to Lyrical Ballads*, Coleridge’s and Matthew Arnold’s discussions on poetry, and T.S. Eliot’s “*Individual Talent*,” among others. All these take up the cause of poetic expression unmistakably.

5.2. Elements of Poetry

Poetry is not prose. Have you ever thought about the significance of this simple truth? You are aware that all writings can be broadly classified under these two categories -prose and poetry. The essential difference between the two is that prose is the vehicle of reason while poetry is the vehicle of emotion. This in no way suggests that prose excludes emotion and poetry excludes reason. We all know that scientific discoveries, philosophical discourses, legal exposition and literary theories employ the medium of prose and not of poetry. It is so because all such writings demand reasoned argument and unambiguity in expression, which can be best achieved only in prose. But poets do not believe exclusively in the primacy of reason. A poet is a person of strong feelings and keenly developed sensibility.

He is imaginative and has an intuitive response to all that he sees and hears. He sees objects not merely as sense impressions (as the eye perceives them) but with the power of his imagination, he looks beyond the perceived object to discern its existence in a world beyond the reach of his senses. For example, a Rose is a rose to all of us, but to the poet contemplating it, it becomes something more than a rose. Like anyone of us, he also sees the rose with his eyes, smells its fragrance, discerns its colour and shape and gets pleasurable excitement. But the appeal of the rose does not stop here. It goes beyond his sense and intellect to evoke in him an emotional response to its beauty.

Wordsworth, one of the greatest English poets, wrote these lines about a person who is insensitive to nature's beauty. "A primrose by a river's brim, A yellow primrose was to him, and it was nothing more" But to Wordsworth, the same is more than a little flower; it evokes in him feelings of great joy and exultation.

This capacity for emotional response - what is known as sensibility - is related to his imaginative perception to look into the inner life or spirit of the object perceived (e.g., the rose). In other words, the poet creates a new world out of the object perceived - a world that exists within his idea, his imagination and his vision. Poetry enables him to give expression to this newly created world of his imagination that lies beyond the senses. But you must remember that the poet's world is not dream world; it is as much rooted in the perceivable world except that most of us do not have the poetic capability to express our feelings and emotions on seeing something as beautiful as a rose.

All poetry is a succession of experiences - sights and sounds, thoughts,

images and emotions. This, in essence, is the fundamental difference between prose and poetry: while prose limits itself largely to the intellectual and the rational, poetry goes deeper to dwell upon the imaginary and the visionary perceptions. The empirical and the tangible reality is the domain of prose, while the supra sensible and the intangible fall within the sphere of poetry.

5.3. Poetic Terms

There are times when we feel like whistling or humming or groaning. What do these signify? They express a particular state of mind - of joy or tranquillity or pain. These sounds convey our feelings and emotions better than words. They are both an expression of emotion within us and an actuator of emotions in the hearers. Figure of speech or figurative language in poetry functions in a very similar way, for it departs from logical usage of language in order to gain special effects. Figurative language - sometimes referred to as non-logical language comprises words used in a new and unliteral sense. The most common figures of speech are the simile, the metaphor, metonymy, synecdoche, onomatopoeia, personification, apostrophe, image, symbol and myth. Let us take each one of them and define it and hence arrive at certain conclusions concerning figurative language.

i. Simile

It is a comparison of made between items from different classes with the help of connectives such as 'like' or 'as' or 'than' or by the use of a verb such as 'appears' or 'seems'. You can understand from these connectives that the items compared are of distinctive classes. If the objects compared are from the same class, there is no simile present – e.g., "Bombay is like London." Read the following line to recognise the presence of a simile: "The holy time is quiet as a Nun" Similes are easy to recognise and understand. The comparison is of two otherwise unlike things such as 'The holy time' and 'The Nun'. Yet the meaning is apparent and the comparison strengthens the meaning.

ii. Metaphor

The use of a phrase which describes one thing by stating another thing with which it can be compared. When the comparison is made between two unlike things without the connectives 'like' and 'as', it is called a metaphor. The meaning is suggested by the image. Metaphor is an implied comparison. It is a figure of speech in which we use a name or descriptive term or phrase for an object or action to which it is not literally applicable.

Whereas in a simile there is a direct comparison, a metaphor suggests

the comparison between two things not usually thought of as similar. e.g., "The fog comes on little cat feet" Car feet move silently and softly. The reader can understand how the poet feels and sees the fog setting slowly and gently. Take the phrase: "the Winter of our discontent" - Here, to convey the abstract quality of discontentedness, the poet has employed the figurative term 'Winter', which not only illustrate the quality, but also adds to the idea of bitterness, barrenness and waiting. So, in a metaphor, the literal and the figurative meanings reinforce each other. (Remember that the above metaphorical phrase can be made into simile if it is stated thus: "Our discontent is like winter".) Metonymy

A figure of speech that substitutes a word that relates to or suggests an idea or a person or place or thing; for example, the name of an attribute or adjunct is substituted for that of the thing meant. e.g., "Have you read any Hemingway?" where 'Hemingway' stands for 'a book by him'.

iii. Synecdoche

The word referring to a part of something is used in place of the word for the whole or vice versa e.g., "Give us this day our daily bread" where "bread stands for all kinds of food". Has Mike got wheels?(Car / motorcycle or bike).

iv. Personification

It gives the characteristics of a human being to abstract ideas or things or animals - in short to non-human beings. In other words, the poet speaks of something non-human as if it were a person. e.g. April, April, Laugh the girlish laughter then the minute after Weep thy girlish tears.

Let Us Sum Up

Poetry is the vehicle of emotions and feelings as against prose which expresses all matters based on reason and logic; Poetry is closely allied to music in its dependence on meaning, sound and rhythm; Poetry gains its richness from its employment of figures of speech, though they are not a sine qua non; and Poetry has many forms to accommodate a wide range of themes that include narrative stories. Expressions of intense emotions, meditations and reflections, descriptions, satires and dramatic situations, some of the popular forms of poetry are the ballad, the epic, the sonnet, the lyric and the dramatic monologue.

In this unit you have studied about how the poem functions and describes the techniques of poetry and vocabulary of literary terms

Check your progress

1. What did Philip Sydney says about poetry _____

2. Poetry is the first_____and_____
3. Prose is a vehicle of reason while poetry is a_____

(i).Read the passage and answer the questions below:

The target for poetry is learning where for philosophy it is distinct and precise finding. In that sense, learning is simpler since based on observation and awareness. The terms of poetry and prose are laid out through deployment of specific vocabulary. Sydney knows the value of distinction and sticks to the set of words that would assist him in the enunciation of the point. His aim is to explore the region of truth as he has said that poetry “in the noblest nations and languages that are known hath been the first light-giver to ignorance, and first nurse, whose milk by little and little, enabled them to feed afterwards of tougher knowledges.” Clearly, in human social existence, poetry is the first measure of light, and source of nurturing, as it sets the tone for approaching complex processes of knowing that will then be mastered gradually. Here, we see that there is no binary between light and nurturing on one side and increased knowing on the other. Seeing and observing are one with continuance of effort to grasp deeper aspects of nature and society. So far as Sydney is concerned, beginnings of learning in its pure and spontaneous way are to be recognized in poetry across nations and communities.

Sydney wrote An Apology for Poetry, or The Defence of Poetry (from which the lines quoted above have been taken) in 1580, way before Shakespeare appeared on the English literary scene. That means poetry had come under attack at the time and “an apology” or a “defence” was needed to underpin the veracity of this art form. Let us not forget that for a long period of time literature and poetry had been synonymous. Thus, poetry or the whole of literature had come to lose their sheen as they were seen to be engaged with “unreality,” not with areas of contention in politics, religion or nature that were accepted as tangible and real. The same may be true for the times to come, as in our own time, too, we connect with poetry partly defensively, but chiefly to assert its place in the real imaginative act.

Answer **ALL** the questions:

1. What is the target for Poetry?
2. What is Sydney’s aim?
3. Which work was written by Sydney in 1580?
4. Which emerged first ‘Poetry’ or ‘Literature’?
5. What is beginning of learning according to Sydney?

(ii).Write a Precis of the following paragraph in your own words:

Poetry is not prose. Have you ever thought about the significance of this simple truth? You are aware that all writings can be broadly classified under these two categories -prose and poetry. The essential difference between the two is that prose is the vehicle of reason while poetry is the vehicle of emotion. This in no way suggests that prose excludes emotion and poetry excludes reason.

We all know that scientific discoveries, philosophical discourses, legal exposition and literary theories employ the medium of prose and not of poetry. It is so because all such writings demand reasoned argument and unambiguity in expression, which can be best achieved only in prose. But poets do not believe exclusively in the primacy of reason. A poet is a person of strong feelings and keenly developed sensibility. He is imaginative and has an intuitive response to all that he sees and hears. He sees objects not merely as sense impressions (as the eye perceives them) but with the power of his imagination, he looks beyond the perceived object to discern its existence in a world beyond the reach of his senses.

For example, a Rose is a rose to all of us, but to the poet contemplating it, it becomes something more than a rose. Like anyone of us, he also sees the rose with his eyes, smells its fragrance, discerns its colour and shape and gets pleasurable excitement. But the appeal of the rose does not stop here. It goes beyond his sense and intellect to evoke in him an emotional response to its beauty. Wordsworth, one of the greatest English poets, wrote these lines about a person who is insensitive to nature's beauty. "A primrose by a river's brim, A yellow primrose was to him, and it was nothing more" But to Wordsworth, the same is more than a little flower; it evokes in him feelings of great joy and exultation.

This capacity for emotional response - what is known as sensibility - is related to his imaginative perception to look into the inner life or spirit of the object perceived (e.g., the rose). In other words, the poet creates a new world out of the object perceived - a world that exists within his idea, his imagination and his vision.

Poetry enables him to give expression to this newly created world of his imagination that lies beyond the senses. But you must remember that the poet's world is not dream world; it is as much rooted in the perceivable world except that most of us do not have the poetic capability to express our feelings and emotions on seeing something as beautiful as a rose. All poetry is a succession of experiences - sights and

sounds, thoughts, images and emotions. This, in essence, is the fundamental difference between prose and poetry: while prose limits itself largely to the intellectual and the rational, poetry goes deeper to dwell upon the imaginary and the visionary perceptions. The empirical and the tangible reality is the domain of prose, while the supra sensible and the intangible fall within the sphere of poetry.

a.Fill in the blanks with the Nouns given in the bracket below:

(team, honesty, thief, river, wood, bunch, steel, fish, hare, cricketer, book)

1. I have a _____ of keys on the mat.
2. Our _____ lost the match.
3. The gita is a sacred _____ of the Hindus.
4. The Ganga is the longest _____
5. Dhoni is a famous _____
6. Furniture is prepared from _____ and _____.
7. A _____ can stay alive just in water.
8. The _____ ran away with all the ornaments.
9. _____ is the best policy.
10. The tale of the _____ and the tortoise is very prominent.

b.Find the Verbs given in the sentences below:

1. He will fall off the bicycle.
2. Have you been sitting here as long as I?
3. We are driving through a fog.
4. Was the car driven before?
5. The cat drank all of her milk.
6. He has been lying on the couch.
7. Have you eaten yet?
8. My seat was taken by a stranger.
9. The bells had rung for an hour.
10. Our dog is lying on his back.

c. Add -er or -est to each adjective given below:

Add -er

1. big___

2. sunny___

3. blue___

4. silly___

5. nice___

Add -est

6. funny___

7. safe___

8. fat___

9. tiny___

10. red___

d. Fill in the blanks with suitable Prepositions given below:

1. She has no taste.....music.

(A) With

(B) In

(C) For

(D) Of

2. He hinted.....some lost treasure.

(A) With

(B) For

(C) Of

(D) At

3. Here is the watch.....you asked.....

(A) That, for

(B) Which, for

(C) For, from

(D) This, for

4. He is.....the phone right now.

(A) On

(B) At

(C) In

(D) To

5. We were surprised.....his behaviour.

(A) On

(B) Over

(C) With

(D) At

6. The policeman searched.....his pockets.

(A) On

(B) In

(C) Into

(D) No preposition is needed

7. Shyam is acquitted.....a charge.

(A) Of

(B) From

(C) With

(D) By

8. There are many defects.....current system of mass education.

(A) With

(B) In

(C) To

(D) At

9. His fancy.....art treasure may prove too expensive.

(A) With

(B) Into

(C) Through

(D) For

10. The whole trip was worthwhile.....every way.

(A) At

- (B) In
- (C) For
- (D) From

Glossary

Rhythm: Rhythm sets poetry apart from normal speech; it creates a tone for the poem, and it can generate emotions or enhance ideas. It's important to pay attention to rhythm because it's key to understanding the full effect of a poem. In poetry, loud syllables are called stressed and the soft syllables are called unstressed.

Trochee: They are characterized by their particular combination of stressed syllables and unstressed syllables. They include:
Trochee: A trochaic line is pronounced DUH-duh, as in "HIGH-way." The first syllable is stressed and the second is unstressed. Poems with type of foot are written in trochaic meter.

Answers to check your progress

1. Almost the highest estimation of learning.
2. Measure of light & Source of nurturing.
3. Vehicle of emotion.

Suggested Reading

1. Hadfield, Andrew. The Oxford Handbook of English Prose 1500-1640. Oxford University Press. 2016.
2. Morgan, Gerald. The Shaping of English Poetry. Lang. 2010.
3. Nicoll, Allardyce. A History of English Drama 1660-1900. University Press. 1967.

Unit-6

Stopping By Woods on a Snowy Evening - Robert Frost

STRUCTURE

Overview

Objectives

6.1. Introduction

6.2. Text

6.3. Analysis and Summary of the Poem

6.4. Discussion

6.5. Vocabulary

6.6. Form, Meter and rhyme scheme

Let us Sum up

Check your progress

Glossary

Answer to check the progress

Suggested Reading

Overview

This unit deals with the twentieth century poets. The concept of Text, Analysis and summary of the Poem, Discussion, Vocabulary, Form, Meter and Rhyme Scheme has been clearly explained in this unit.

Objectives

After completion of this unit, you will be able:

- To acquaint you with one of the seminal poets of twentieth century America, Robert Frost.
 - To examine Robert Frost's poem 'Stopping by woods on a snowy evening'.
-

6.1. Introduction

Robert Lee Frost, a twentieth century American poet, also known as a New England poet lived a life rich in associations. Born to educated parents and raised in San Francisco, Frost lost his father at the early age of eleven and had to move to his native town of New England to pursue his career. Dearth of money necessitated the mother and the son to settle down there. He dabbled with various employment options to

earn a living newspaper reporting, teaching at school, at times even working at a mill. Writing poetry was a leisurely past-time for him.

Around 1900, his persistent bad health raised a possible concern for Tuberculosis. This made him move with his family to live on a farm in New Hampshire. Around 1906, with a still worsening health, Frost engaged in composing verses with eagerness. In 1912, he moved out of the farm and settled in England. Buckinghamshire was the place he chose. His first poetry collection *A Boy's Will* was published in 1913. *Robert Frost North of Boston* came out next in 1914. After his brief stay in England he moved to Vermont, United States in 1919 and bought a farm. From then on, he frequented between rural settlements and city dwellings. This connection with the countryside explains his preoccupation with nature. Frost received no recognition until he was forty years old. From 1930 onwards did acknowledgement come his way and in 1957 he received honorary degrees from Oxford and Cambridge and also became the poet to have won a Pulitzer four times.

6.2. Text

Stopping by woods on a snowy evening whose woods these are I think I know.

His house is in the village though; He will not see me stopping here

To watch his woods, fill up with snow.

My little horse must think it queer to stop without a farmhouse near between the woods and frozen lake the darkest evening of the year.

He gives his harness bells a shake to ask if there is some mistake. The only other sound's the sweep of easy wind and downy flake.

The woods are lovely, dark and deep, but I have promises to keep,

And miles to go before I sleep, and miles to go before I sleep.

6.3. Analysis and Summary of the poem

The poem comprises four stanzas. In stanza 1, the poet says that he knows the owner of the woods whose house is in the village and who may not see the poet admiringly watching his woods filling up with snow. In stanza 2, the poet fancifully imagines that his horse might think it strange to stop between the woods and the frozen lake where there is no farmhouse. In stanza 3, the poet continues in the same vein as in stanza 2, and imagines that the horse shakes his harness bells now and then to ask whether there is any mistake in stopping near the woods. Further the poet says that besides the sound of the bells, the only other

sound is that of the wind. In the concluding portion of the poem i.e. stanza 4, the poet declares &at even though the woods are attractive, he cannot go to the woods as he has a number of promises to keep and many miles to travel before taking rest.

6.4. Discussion

The poem is not just a record of something that once happened to the poet. It expresses the conflict between the demands of practical life with its obligations to, others and the poignant desire to escape into a land of reverie. The poet's consciousness seems to be on the verge of freeing itself from ordinary lie, but the poet remembers that his journey has a purpose and he has promises to keep and miles to go before he can yield to the dream like release which the woods offer. There is no overt symbolism in this poem. Yet the reader finds his vision directed in such a way that he sees the poet's purely personal experience as an image of experiences common to all. The wide scope of the meaning becomes obvious in the last four lines. These state the conflict in a simple, realistic way. Further, the depth, richness and significance of the lyric is brought out only on a symbolic reading. Sleep. And darkness. Suggest death and the woods suggest enchantment. Frost's symbols define and explain each other. The woods which the poet enjoys looking upon are opposed to the promises he must keep. Since the poet will allow himself to sleep only after he has kept his promises. Sleep becomes a deserved reward in contrast to the unearned pleasure of looking at the woods.

'Stopping by woods on a snowy evening is one of Frost's best poem and it inspired Jawaharlal Nehru, who can be called a poet- politician. Let us now take a look at the poetic devices used by Frost.

6.5 .Vocabulary

'Queer' 'Darkest evening' 'Sweep' 'Easy wind' 'Downy flake'
'Deep' 'Strange' 'unnatural'

6.6 Form, Meter and Rhyme Scheme

Form

The poem features four quatrains written in a Rubaiyat stanza form. A Rubaiyat features a chain rhyme scheme, in which one rhyme from a stanza carries over into the next, creating an interlocking structure. A Rubaiyat has no specified length, but in the case of "Stopping by Woods on a Snowy Evening," the poem has four stanzas of four lines each, with each line made up of four iambic feet or beats.

This precise, interlocking structure contributes to a sense of carefully

constructed unity in the poem. In conjunction with the perfect meter and rhyme, the form helps achieve a pristine tightness in the poem that allows it to be read easily, almost seamlessly, like a song or even lullaby. Such a feel is fitting: just as a lullaby often offers a gentle tune that hides something more complicated or darker beneath (think about the lyrics to Rock-a-bye Baby, for instance), "Stopping by Woods on a Snowy Evening" seems initially to be about the promise of freedom or rest offered by the woods, but on a closer read might also suggest the freedom or rest that can be found in death

Meter

"Stopping by Woods on a Snowy Evening" features perfect iambic tetrameter. For instance, line 1 reads:

Whose woods | these are | I think | I know

The entire poem follows this unstressed-stressed metric pattern, which gives every line a controlled, precise feeling. The meter contributes to the feeling that the poem is meticulously crafted and perfectly whole. There is a very musical feeling to the iambic tetrameter, as if the entire poem could be sung or incanted. This helps the reader focus on the thematic content of the poem, without ever tripping over awkward lines. This especially feels evident in the final repeating lines, which seem almost like the chorus of a lullaby.

This perhaps reflects the calm of the speaker and the serenity of the natural world in which the speaker has stopped. At the same time, however, it makes the poem feel simpler than it really is; though the rhythm is smooth and untroubled for the most part, Frost is exploring nuanced ideas that are more complicated than the simple, straightforward meter would suggest.

Indeed, the precision of the piece is belied by an internal uncertainty and hesitation that plays out in the speaker wavering between the woods and the promises he has to keep. This creates a tension between the assuredness of the form and meter and the dubiousness of the speaker's actions.

Rhyme Scheme

The poem follows a chain rhyme, in which one rhyme from each stanza is carried into the next, creating an interlocking structure. In this case, the first, second, and fourth line of every stanza rhyme, while the third doesn't. This third line, however, rhymes with the first, second, and fourth lines of the following stanza, and so on. Then, in the final stanza,

the lines resolve into one continuing rhyme. This results in the following scheme:

AABA BCBB CDCC DDDD

Every rhyme in the poem is perfect, contributing to the feeling of precision of craft that dominates the entire poem. As with the regular, steady meter, the sturdy and consistent rhymes make the poem read very easily—and seem somewhat simpler than it actually is. Though it may appear almost like a lullaby or nursery rhyme, Frost is exploring deep metaphysical ideas of nature, freedom, and responsibility within these clear, precise lines.

The only deviation from this scheme, in the strictest sense, is the repetition of the final two lines, which causes the final two rhymes to be identical words: "sleep." This choice to use the same word twice for the final rhyme places a special significance on the idea of "sleep," suggesting its thematic centrality to the poem and the speaker. In other words, rhyming "sleep" with itself suggests just how deeply tired the speaker is.

"Stopping by Woods on a Snowy Evening" - Speaker

The speaker of "Stopping by Woods on a Snowy Evening" is anonymous and does not have a specified gender. He or she seems to be some sort of traveler or businessperson passing through the woods enroute to uphold certain "promises" he or she has made.

The speaker is aware of the fact that he or she may be trespassing, thus signaling an understanding of the societal rules that govern the world of which the speaker is a part. Even the speaker's horse seems to find lingering in the woods to be an unusual action, which suggests that the narrator is not one to dally or waste time, and instead is likely someone from an urban environment. However, the speaker also seems to find some freedom in the woods, aware that the landowner cannot actually "see" them stopping there. Indeed, the speaker describes the wind and snowfall in calm, pleasant language, indicating an affection for the natural world and its opportunity for respite from the demands of society.

While at first the speaker seems to want nothing more than to watch the "woods fill up with snow," it slowly becomes apparent that the speaker has a more significant wish wrapped up in the physical act of lingering in the woods: the speaker seems torn between his or her obligations to others and an individual wish to stay and rest among nature. Ultimately, it is unclear if the speaker continues on or lingers; from beginning to end, the speaker remains positioned at a sort of crossroads between the

worlds of nature and that of society.

“Stopping by Woods on a Snowy Evening” – Setting

As the title makes clear, the poem is set in the "woods on a snowy evening." In fact, it's the "darkest evening of the year," which suggests that this might be the winter solstice. The speaker watches the snow fall, far from any farmhouses or other signs of human life; as such, it's safe to assume that the speaker is pretty isolated and far out into the woods. More specifically, the speaker is "between the woods and frozen lake." The setting is also mostly silent, with the exception of the sound of wind and snowfall. Finally, the woods are expansive, as evidenced in the description "dark and deep."

Together, these details establish the speaker's relative isolation as well as the fact that the speaker seems to exist in an "in between" space: the speaker is between the woods and the lake, between nature and civilization, and between the decision to stay and linger or to move on and fulfill certain "promises."

Literary and Historical Context of “Stopping by Woods on a Snowy Evening”

Literary Context

Frost wrote "Stopping by Woods on a Snowy Evening" while working on the long poem "New Hampshire," both of which would later be published in 1923 in a collection of the same name. New Hampshire would become a watershed publication in Frost's career, winning him the Pulitzer Prize and containing other famous poems like "Fire and Ice" and "Nothing Gold Can Stay." These works all maintained naturalistic and philosophical themes while relying heavily on traditional meter and verse forms.

"Stopping by Woods on a Snowy Evening," like much of Frost's work, focuses on rural life and the natural world, especially that of New England, where Frost mainly lived. However, while a poem like "New Hampshire" is a celebration of Frost's home state and the people within, "Stopping by Woods on a Snowy Evening" represents a different vein in Frost's work: poetry as a meditation on a moment or object.

In some ways, this bridge between concrete subject matter and more philosophical writing could be seen as a bridge between 19th century realism and the early modernism of the 20th century. Certainly, connections can be drawn between modernist works such as Wallace Stevens's "The Snow Man," published two years earlier in 1921, and

"Stopping by Woods on a Snowy Evening." Many modernists championed Frost, such as Amy Lowell and Ezra Pound, and their work in Imagism (a literary movement focused on creating sharp, clear images for the reader) likely had some influence on "Stopping by Woods on a Snowy Evening."

Yet Frost's work was also attuned to traditional and classical poetry, and in this way resisted the explosion of free verse that would come to dominate modernist poetry. "Stopping by Woods on a Snowy Evening" is written in Rubaiyat form, made famous in the English-speaking world by Edward FitzGerald's translation of the 12th-century Persian poet Omar Khayyam. The poem also nods towards Dante's use of terza rima, another form of interlocking chain rhyme.

Historical Context

"Stopping by Woods on a Snowy Evening" was written just several years after the conclusion of World War I, which had forced Frost to move from England, where he briefly lived, back to the United States. Though his poetry never overtly dealt with the war, the devastating conflict cast a huge shadow over much of modern literature and art at the time. Poets found themselves grappling with the place of the individual in a world that perhaps lacked meaning or God. Such questions can be seen indirectly in "Stopping by Woods on a Snowy Evening," whether it is the speaker's meditation on solitude or the more foreboding and ominous symbol of despair that may be suggested in the powerful draw of the woods.

"Stopping by Woods on a Snowy Evening" - Themes

Nature vs. Society

In "Stopping By Woods on a Snowy Evening," the speaker describes stopping to watch the snow fall while riding a horse through the woods at night. While alone in the forest, the speaker reflects on the natural world and its implicit contrast with society. Though Frost's poem resists a definitive interpretation, the natural world it depicts is at once "lovely" and overwhelming. The fact that it seemingly lures the speaker to linger in the dark and cold suggests that nature is both a tempting and a threatening force, a realm that resists people's efforts to tame it while also offering respite from the demands of civilized life.

The poem presents the natural world as distinctly separate from human society. The poem begins with the speaker thinking about who owns the property he is passing through "Whose woods these are I think I know" yet it's clear that there's no one there to actually stop the speaker from

trespassing. The owner's "house is in the village," meaning "he will not see" the speaker. While this owner may think the woods belong to him, he can't control who passes by "his" land any more than he can stop the woods from "filling up with snow." The land owner's absence and futility, in turn, suggest that the human impulse to dominate the natural world is misguided.

The complete lack of signs of civilization, meanwhile, further emphasizes the distance between society and nature. There are no farmhouses nearby, and the only sound apart from the "harness bells" of the speaker's horse is that of the wind. Though the speaker acknowledges that, at least conceptually, he or she stands on someone else's woods, the physical isolation indicates the impotence of conceptual structures like ownership in the first place. In other words, people can say they "own" land all they want, but that doesn't really mean anything when those people aren't around. Far from the sights and sounds of the village, the speaker stands alone "Between the woods and frozen lake" on the "darkest evening of the year." Together all these details again present nature as a cold and foreboding space distinct from society.

At the same time, however, the woods are "lovely" enough that they tempt the speaker to stay awhile, complicating the idea of nature as an entirely unwelcoming place for human beings. Indeed, though the setting seems gloomy, the speaker also recounts the "sweep / of easy wind and downy flake." This language makes the setting seem calm and comforting. The speaker finds the wind "easy" or mellow and the snowflakes "downy," like the soft feathers that fill a blanket or pillow. Finally, in the final stanza, the speaker definitively says, "The woods are lovely, dark and deep." This suggests the speaker's particular interest in the solitude that the woods offers.

Though the speaker knows that he or she "has promises to keep"—suggesting certain societal demands that pull the speaker to continue—the woods are a tempting place to stop and rest. For a moment, the speaker is able to pause for no reason other than to simply watch the falling snow. However raw and cold, then, nature also allows for the kind of quiet reflection people may struggle to find amidst the stimulation of society.

Social Obligation vs. Personal Desire

Though the speaker is drawn to the woods and, the poem subtly suggests, would like to stay there longer to simply watch the falling snow, various responsibilities prevent any lingering. The speaker is torn between duty to others—those pesky "promises to keep"—and his or her

wish to stay in the dark and lovely woods. The poem can thus be read as reflecting a broader conflict between social obligations and individualism.

This tension between responsibility and desire is clearest in the final stanza. Although “the woods are lovely,” the speaker has other things to which he or she must attend. This suggests that the speaker is only passing through the woods on some sort of business—which, in turn, helps explain how unusual it is that the speaker has stopped to gaze at the forest filling with snow.

Indeed, the fact that the speaker’s horse must “think it queer”—even a “mistake”—that they’re stopping implies that the speaker’s world is typically guided by social interaction and regulations, making solitary, seemingly purposeless deeds especially odd. The speaker doesn’t seem to be the kind of person who wastes time or reneges on his promises. However much the speaker might like to stay in the “dark and deep” woods, then, he or she must continue on, once again prioritizing responsibility to others and social convention.

Of course, the speaker seems to show some ambivalence toward these social obligations. The speaker subtly juxtaposes his or her interest in the woods with regret about his or her duties to others: the woods are lovely, “but I have promises to keep.” The promises seem to be a troublesome reality that keeps the speaker from doing what he or she actually wants to do—that is, stay alone in the woods for a little while. Indeed, the specific language that the speaker uses to describe the woods suggests he or she isn’t quite ready to leave. They are “lovely, dark and deep,” implying the woods contain the possibility for respite from the comparatively bright and shallow world of human society. Social responsibilities thus inhibit the chance for meaningful reflection.

Additionally, the image of snow’s “downy flake” suggests that the speaker is as attracted to the woods as one might be to a comfortable bed. In fact, the speaker seems wearied by travel and social obligation, and the woods seem to represent his or her wish to rest. But this wish cannot be realized because of the oppressive “miles to go,” which must be traveled as a result of duty to others (i.e., in order to “keep” those “promises”). Thus, the final lines may suggest the speaker’s weariness both toward the physical journey that remains and the social rules that drive that very journey forward in the first place.

Ultimately, we don’t know if the speaker satisfies his or her social duties or remains in the woods. On the one hand, the admittance of having “promises to keep” can be read as the speaker accepting that social

obligations trump individual wishes. Yet it's also possible to read the final lines as the speaker's continued hesitation; perhaps the speaker is thinking about the miles left to go but not yet doing anything about it, instead remaining torn between the tiresome duties of society and the desire for individual freedom that is manifested in the woods.

Hesitation and Choice

Throughout the poem, the speaker seems to be stuck in a space in between society's obligations and nature's offer of solitude and reflection. Though the speaker reflects on the possibilities offered by each, he or she is ultimately never able to choose between them. In fact, the speaker's literal and figurative placement seems to suggest that choice itself might not even be possible, because societal rules and expectations restrict the speaker's free will. In other words, beyond exploring the competing pulls of responsibility and personal desire on the speaker, the poem also considers the nature or mere possibility of choice itself.

The speaker starts and ends the poem in a state of hesitation. In the first line, the speaker says, "Whose woods these are I think I know," a statement which wavers between a sure declaration ("I know") and doubt ("I think"). This may suggest that the central conflict of the poem will be the speaker's battle with uncertainty. The physical setting of the poem, in which a speaker stops partway through a journey, mirrors this irresolution, finding the speaker neither at a destination nor a point of departure but rather somewhere in between.

The speaker also notably pauses "between the woods and frozen lake" literally between two landmarks. On top of that, the speaker has stopped on the "darkest evening of the year." If we understand this to mean the Winter Solstice, then the poem also occurs directly between two seasons, autumn and winter. Thus, the speaker is physically poised on the brink between a number of options, suggesting the possibility of choice between physical worlds, and, later in the poem, between duty to others and a personal wish to rest in solitude.

However, it's unclear in the end if the speaker chooses to fulfill his or her "promises" or merely accepts the obligation to do so as an incontrovertible fact of life; that is, whether he or she actively makes a choice to continue or accepts that there is no choice at all. Though the speaker seems to indicate in the end that he or she will continue on and keep his or her promises, this doesn't seem to be a straightforward decision. In fact, it may not be a decision at all, but rather an embittered consent to the rules of societal life. The speaker may very well wish to

stay in the “lovely” woods, but is ultimately unable to do so.

However, we can also read the final stanza as demonstrating that the speaker hasn't left the woods yet. Although he or she has obligations, there are “miles to go,” and the dreamy repetition of the final lines could suggest that there are either too many miles left to travel, or even that the speaker is slipping into sleep effectively refusing to make a choice (or implicitly choosing to stay, depending on your interpretation).

Thus, it is possible to read the entire poem as embodying a moment of hesitation, wavering between two poles but never leaning toward one or the other. This would further complicate the outcome of the poem, resisting a definitive reading and suggesting that the tensions between society and nature, and between obligation and individualism, are never black-and-white, but constantly in a murky state of flux.

Let Us Sum Up

Robert Frost is one of the American poets who are well-known India. His poem 'Stopping By Woods on a Snowy Evening' inspired Jawaharlal Nehru. It tells about the poet's desire to enjoy the beauty of the woods and his inability to do so as he has a number of promises to keep and many miles to go before taking rest. On the surface, this poem is simplicity itself. The speaker is stopping by some woods on a snowy evening. He or she takes in the lovely scene in near-silence, is tempted to stay longer, but acknowledges the pull of obligations and the considerable distance yet to be travelled before he or she can rest for the night.

Check your progress

1. Frost belongs to ___ century and ___ poet.
2. Stopping by woods on a snowy evening comprises of ___ stanza.
3. Stopping by woods on a snowy evening poem inspired by ____ .
4. What does the poem stopping by woods on a snowy evening tells ____.

Glossary

The purity and peacefulness: The snow symbolizes the purity and peacefulness the speaker feels while stopping in the woods.

The Woods are Lovely Dark and Deep: Woods represent sensuous enjoyment (lovely), the darkness of ignorance (dark) as well as the dark inner self of man (deep). The last two lines mean that the poet Robert

Frost has to fulfil his promises and has to travel a lot of distance before he can rest.

Answer to check your progress

1. Twentieth, American.
2. Four.
3. Jawaharlal Nehru.
4. Poet's desire to enjoy the beauty of the woods.

Suggested Reading

1. Hadfield, Andrew. *The Oxford Handbook of English Prose 1500-1640*. Oxford University Press. 2016.
2. Morgan, Gerald. *The Shaping of English Poetry*. Lang. 2010.
3. Nicoll, Allardyce. *A History of English Drama 1660-1900*. University Press. 1967.

Unit-7

Ecology - A.K.Ramanujan

STRUCTURE

Overview

Objectives

7.1. Introduction

7.2. Text

7.3. Analysis of the poem

7.4. Appreciation of the Poem

7.5. Major themes

7.6. Detailed Summary

Let us Sum Up

Check your progress

Glossary

Answer to check your progress

Suggested Reading

Overview

This unit deals with the discussion of the poem 'Ecology' by A.K. Ramanujan. The concept of Text, Analysis of the poem, Appreciation of the Poem, Major themes and the Detailed Summary has also been clearly explained.

Objectives

After completion of this unit, you will be able :

- To discuss the poem 'Ecology' by A.K. Ramanujan.
 - To appreciate the development of imagery in the poems, and establish the links between their different parts.
-

7.1. Introduction

A.K. Ramanujan was an Indian writer who wrote in both English and Kannada. He was a poet, folklorist, translator and a linguist. He was born and brought up in Mysore. He taught at many universities in South India. In 1962 he joined the University of Chicago as a Professor of Linguistics.

Ramanujan's poetry is deeply rooted in Indian culture and mythology. He

used the Indian backdrop to deal with themes that were familiar to the western world. Ramanujan's poetry reflects the Indian ethos and its pertinence to life. In 1976, he was honoured with the Padmasree award. He was also awarded the Sahitya Akademi Award posthumously in 1999.

7.2. Text

The day after the first rain, for years, I would come home in a rage, for I could see from a mile away our three Red Champak trees had done it again had burst into flower and given Mother her first blinding migraine of the season with their street-long heavy- hung yellow pollen fog of fragrance no wind could sift. no door could shut out from our black pillared house whose walls had ears and eyes, scales, smells, bone-creaks, nightly visiting voices, and were porous like us, but mother, flashing her temper like her mother's twisted silver, grandchildren's knickers wet as the cold pack on her head, would not let us cut down a flowering tree almost as old as her, seeded, she said, by a passing bird's providential droppings to give her gods and her daughters and daughter's daughters' basketfuls of annual flower and for one line of cousins a dower of migraines in season.

7.3. Analysis and Summary of the Poem

In a nutshell, the poet's mother gets severe migraine pain because of Red Champak Tree's pollens. The poet says that for a number of years, during every first rain (probably the beginning of summer season), he finds his mother suffering from blinding migraine i.e. unbearable fever because of three Red Champak Trees which are a mile away from the poet's house. During the summer season, the Red Champak Trees' flowers bloom which then releases yellow pollen grains in the air which according to the poet spread like clouds throughout the street or in other words throughout the area. The pollen grains remain suspended in the air and thus do not allow the wind to get pure. It remains filled with their fragrance.

In the next line, the poet says that no door can shut out i.e. prevent the pollens from entering into their black-pillared house. According to the poet, his house walls had ears and eyes, scales, smells, bone-creaks, nightly, visiting voices, and were porous like humans. The poet personifies the house saying that like us it is also suffering from the bombardment of pollen-grains that are coming inside it through the holes which are like the pores of the human body. The poet finally tells his mother that he is going to cut the trees which flashes rage and anger in

her head which is full of sweat and pain due to migraines.

The poet compares her anger with twisted silver (which either on the roof or in the balcony) which is shining because of the wet knickers of her mother's grandchildren (probably his children). Thus like the silver wire, his mother's head is also twisted due to severe pain.

She tells the poet that the tree is as old as she is. Its seed was seeded by a passing bird's providential droppings i.e., a bird (which is a sign of good omen) dropped the seeds of those plants. She believes that the bird seeded the plants so that a line of cousins or in other words each new generation may be able to offer its basketsful of annual flower to God and their daughter (probably during the marriage). And for this reason, she is all prepared to bear the pain of migraines.

7.4. Appreciation of the poem

'Ecology' appeared in A.K. Ramanujan's third volume of poems, 'Second Sight'(1986). The narrator is caringly devoted to his mother. The narrator used to visit home in frenzy and anger after the first rain of monsoon because the blooming red Champak tree in the vicinity of his ancestral place used to cause allergy to his mother. Red Champak's suffocating smell (because the mother was a sense of allergy to it) was spreading everywhere.

The walls of narrator's house were not capable enough to check the fragrance from coming inside. To save the mother from any kind of allergy and pain, the narrator decides to cut down the tree but the mother stops the narrator from doing so. The mother says that the tree is of her age. The mother tells an interesting fact on the birth of the tree. It had been fertilized by the droppings of a passing bird, and it is considered to be a very good sign as per belief in that region. Although the tree causes migraine to the mother yet it produces several basketful of flowers to be offered to gods and to 'her daughters and daughter's daughters' every year. The astonishing thing is that, it would give a terrible migraine to one line of cousins as a legacy.

Main Themes

1. Ecology
2. Co- existence (human-nature)
3. Narrator's interest in family
4. His memories of the past
5. Portrayal of family
6. A self-sacrificing mother (like Mother Nature)

7. Reference to Hindu mythology (mentioning of gods)

Features of Style

1. The whole poem runs as a single sentence
2. Descriptive note
3. Irony
4. Symbolism
5. Imagery

7.5. Discussion

The poet has tried to show the difference in the views of people belonging to the old generation (her mother) and those belonging to the new generation (poet's). The old people have emotions, memories, beliefs, etc. attached to the ecology. For the poet, the Red Champak Trees have no use. Their pollens pollute the air and thus the city. They cannot be prevented from entering the houses and the human body.

The pollens are the cause of severe pain that his mother is suffering. As the poet has no emotions attached to the ecology or the trees, he decides to cut them. On the other hand, his mother's perspective is on contrary to his views. For her, the tree is not just a tree but a good omen for her and her house. It is the flowers of the Red Champak Trees which she and other people offer to the Gods and to their daughters.

This is what makes her consider her suffering a small sacrifice which she is giving to the tree.

7.6. Detailed Summary

This poem, 'Ecology' is taken from Ramanujan's third volume of poems, 'Second Sight', published in 1986. The speaker seems to be the poet himself or some imaginary person who is loyally devoted to his mother. He is very angry because his mother has a severe attack of migraine; a very bad kind of headache, often causing a person to vomit; which is caused by the fragrance of the pollen of the flower of the Red Champak every time it is in bloom.

The fragrance is heavy and suffocating as the yellow pollen spreads everywhere. Even the doors of the speaker's house cannot prevent the strong smell from entering the house. The walls of the house are able to absorb almost everything-the sounds, sights, the human voices, the harsh sounds produced when new shoes are worn. But they cannot stop the fog of pollen dust from the Champak trees.

The loving son therefore decides to cut down the tree, but he is

prevented from doing so by his mother who sees the positive side of the tree in her garden. She says that the tree is as old as her and had been fertilized by the droppings of a passing bird by chance which is considered to be a very good omen.

The positive side of it is that the tree provides many basketful of flowers to be offered to her gods and to 'her daughters and daughter's daughters' every year, although the tree would give a terrible migraine to one line of cousins as a legacy. The yellow pollen fog is the yellow dust of pollen carried in the air which is thick and heavy like fog which covers the earth.

This poem portrays Ramanujan's strong interest in the family as a very important theme of his poetic craft. His memories of the past would inevitably bring pictures of his family, especially his mother who is self-sacrificing. There is also a reference to his Hindu heritage as he mentions the gods and the ancient beliefs in the poem.

The sense of irony is indicated when the mother very angrily protests the idea of cutting down the tree even though she is suffering very badly from the migraine caused by it. She has a kind of emotional attachment to the tree, saying that it is as old as herself.

'Ecology is a poem which could be read as one single sentence. However, each stanza has one particular idea. There is a casual connection between the ideas and they flow from one stanza to the next. 'Flash her temper'; an instance of the use of irony because she is very angry at the idea of having the tree cut down.

The actual meaning of the word 'Ecology' is not followed here but the poet seems to convey the thought that a particular kind of tree may have both negative and positive factors and therefore it need not be pulled down.

Ecology Poem Analysis

The poet has tried to show the difference in the views of people belonging to old generation (her mother) and those belonging to the new generation (poet's). The old people have emotions, memories, belief etc attached with the ecology.

For the poet, the Red Champak Trees have no use. Their pollens pollute the air and thus the city. They cannot be prevented from entering the houses and the human body. The pollens are the cause of severe pain which his mother is suffering. As the poet has no emotions attached to the ecology or the trees, he decides to cut them.

On the other hand, his mother's perspective is on contrary to his views. For her the tree is not just a tree but a good omen for her and her house. It is the flowers of the Red Champak Trees which she and other people offers to the Gods and to their daughters. This is what makes her to consider her suffering a small sacrifice which she is giving to the tree.

Literary Meaning of the Poem

The poet says that for a number of years, during every first rain (probably the beginning of summer season), he finds his mother suffering from blinding migraine i.e. unbearable fever because of three Red Champak Trees which are a mile away from the poet's house. During the summer season, the Red Champak Trees' flowers bloom which then release yellow pollen grains in the air which according to the poet spread like clouds throughout the street or in other words throughout the area. The pollen grains remain suspended in the air and thus do not allow the wind to get pure. It remains filled with their fragrance.

In the next line the poet says that no door can shut out i.e. prevent the pollens from entering into their black-pillared house. According to the poet, his house walls had ears and eyes, scales, smells, bone-creaks, nightly, visiting voices, and were porous like humans.

The poet personifies the house saying that like us it is also suffering from the bombardment of pollen-grains which are coming inside it through the holes which are like the pores of human body.

The poet finally tells his mother that he is going to cut the trees which flashes rage and anger in here head which is full of sweat and pain due to migraine.

The poet compares her anger with twisted silver (which either on the roof or in the balcony) which is shining because of the wet knickers of her mother's grandchildren (probably his children).

Thus like the silver wire, his mother's head is also twisted due to severe pain. She tells the poet that the tree is as old as she is. Its seed was seeded by a passing bird's providential droppings i.e. a bird (which is a sign of good omen) dropped the seeds of those plants.

She believes that the bird seeded the plants so that a line of cousins or in other words each new generation may be able to offer its basketsful of annual flower to God and their daughter (probably during marriage). And for this reason she is all prepared to bear the pain of migraine.

Let Us Sum Up

This unit discusses a poem 'Ecology' by A.K. Ramanujan, an extremely talented poet. The poem is a sensitive rendering of childhood experiences and remembered events. These are presented without sentimentality and nostalgia. The poem Ecology by AK Ramanujan is about a son's devotion to her mother and her devotion to ecology that creates a kind of conflict between the two. In a nutshell, the poet's mother gets severe migraine pain because of Red Champak Tree's pollens.

Check your progress

1. A.K. Ramanujan was a ___ writer and he wrote in _____ and _____ languages.
2. Ramanujan's poetry reflects the ___ and _____ to life.
3. He was awarded ___ award posthumously in _____.
4. From Ecology, poet tries to show the difference of _____ and _____.

Find the meaning of difficult words as given below. It is in the context of the poem)

Rage	: Anger
Migraine	: Very severe headache
Burst into flower	: Produces flower
Sift	: to separate or remove
Porous	: the house lacked repairs , and had hold and cracks in the walls through which creatures could enter into the house . Therefore, the poet calls it porous.
Flashing	: displaying
Providential	: By chance, divine

Glossary

Ecology: 'Ecology' is Ramanujan's well-known poem. It depicts the blind and innocent faith of an in educated Indian woman. This woman is the poet's own mother. She has great love and respect for the champak trees in her yard.23-Oct-2018

Innocent Faith: Ecology' is Ramanujan 'best known poem. It shows the blind and innocent faith of an educated Indian woman. This woman is the mother of the poet herself. He has

great love and respect for the champak trees in his yard.

Answers to check your progress

1. Indian, English & Kannada.
2. Indian ethos & pertinence.
3. Sahitya Akademi, 1999.
4. Old generation & New generation.

Suggested Readings

1. Morgan, Gerald. The Shaping of English Poetry. Lang. 2010.
2. Probyn, Clive T. English Poetry. Longman. 1984.

The Unknown Citizen – W.H. Auden

STRUCTURE

Overview

Objectives

8.1. Introduction

8.2. Text

8.3. Explanation

8.4. The Unknown Citizen at a Glance

8.5. Summary and Analysis in Detail

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Overview

This Unit aims at presenting an understanding of Modern poetry especially focusing on the poem 'The Unknown Citizen'. The concept of Text, Explanation, the unknown citizen at a glance and Summary and Analysis in details has been explained in this unit.

Objectives

After completion of this unit, you will be able:

- To Theme and analysis of the poem 'The Unknown Citizen'
 - To Auden's place in Modern poetry.
-

8.1. Introduction

W.H. Auden was born in England in 1907 and later migrated to the United States in 1939. Hence, it is best to describe him as an Anglo-American poet. He came from an educated professional family, with his father being a medical officer and his mother a nurse. The family was devoutly Anglo- Catholic.

8.2. Text

He was found by the Bureau of Statistics to be One against whom there was no official complaint, and all the reports on his conduct agree that, in the modern sense of an old-fashioned word, he was a saint, for in

everything he did he served the Greater Community. Except for the War till the day he retired.

He worked in a factory and never got fired, but satisfied his employers, Fudge Motors Inc. Yet he wasn't a scab or odd in his views,

For his Union reports that he paid his dues, (Our report on his Union shows it was sound) and our Social Psychology workers found

That he was popular with his mates and liked a drink.

The Press are convinced that he bought a paper every day

And that his reactions to advertisements were normal in every way. Policies taken out in his name prove that he was fully insured,

And his Health-card shows he was once in a hospital but left it cured. Both Producers Research and High-Grade Living declare

He was fully sensible to the advantages of the Instalment Plan and had everything necessary to the Modern Man,

A phonograph, a radio, a car and a Frigidaire. Our researchers into Public Opinion are content

That he held the proper opinions for the time of year;

When there was peace, he was for peace: when there was war, he went. He was married and added five children to the population,

Which our Eugenist says was the right number for a parent of his generation.

And our teachers report that he never interfered with their education. Was he free? Was he happy? The question is absurd:

Had anything been wrong, we should certainly have heard.

8.3. Explanation

'The Unknown Citizen by W.H. Auden describes, through the form of a dystopian report, the life of an unknown man. The poem begins with the speaker stating the fact that throughout his life there was never one "complaint" against the citizen. No one thought badly of him, in fact, he was more like a "saint" than anything else. The next section of the poem tells of the man's popularity. He was well-liked by his friends, social enough to be normal, and dedicated to his work. The man served the "Community" for his entire life. The only lapse in his work for his company was when he went to serve in the "War," and now, after he has died.

The speaker also states that the man read the newspapers to a sufficient degree. He went to the hospital once, but left quickly, "cured," as he should have been. The citizen consumed all the latest technologies, as a "Modern Man" should, and owned the proper devices.

In the final section of the poem, the speaker concludes his report. He states that the man was "for" war when he was supposed to be, and for "peace," when the government told him to be. The last lines prompt the questions a reader might have been wondering the whole time. Was this man happy? Was he free? These are things that the speaker sees as "absurd". He states that, of course, the man was happy, the government would have "known" if he wasn't.

8.4. The Unknown Citizen at a Glance

Written by	- W. H. Auden
Publication date	- 1940
Form	- Parody of an elegy
Meter	- Loosely anapest with some variations
Rhyme Scheme	- Irregular (ABABA DDEFFGGE HH II JKKJ LJLNNOO), Irony, Allusion, Metonymy.
Poetic Devices	- Alliteration, Caesura, Rhetorical Question, Enjambment and end stop
Tone	- Impersonal, monotone
Key themes	- Conformity, standardization, and loss of self State control and dominion of bureaucracy
Meaning	- Conformity and total government control is detrimental to a sense of self and individual identity.

8.5. Summary and Analysis in Detail

British-American poet W. H. Auden wrote his famous poem "The Unknown Citizen" shortly after he emigrated to the United States in 1939. It was first published in *The New Yorker* in January 1940 and then later republished in Auden's poetry collection *Another Time*, which came out later that year.

Auden was born in England in 1907, but he traveled extensively, eventually moving to the United States in 1939 less than a year before Britain entered into World War II. Auden hated the Nazis, their insistence on conformity, and the idea that Aryans were a superior race.

Radical communism was also on the rise in the Soviet Union and its allied countries, stressing the rule of the state over the individual.

Although Auden's early views were largely influenced by Karl Marx's theories, he was wary of the standardization happening in Germany, the Soviet Union, and other communist countries.

It is important to note that Auden was equally critical of capitalist consumerism and was disillusioned with the American Dream. This is shown throughout the poem, specifically with reference to Fudge Motors Inc., an allusion to Ford Motor Company, which was known for developing the assembly line mode of production and further standardizing products and labor. Auden himself lived through both World Wars, in which soldiers died as a statistic and not as individual people. He witnessed the rise of Joseph Stalin's extreme communism and Adolf Hitler's extreme fascism. He also watched as America became increasingly more industrialized and productivity was defined by standardization. By the time he died in 1973, the entire world had undergone enormous social and political changes.

The Unknown Citizen - Analysis

"*The Unknown Citizen*" uses several literary devices to position the poem as a satire not meant to be taken seriously. The most important of the literary devices are irony, allusion, and rhetorical question.

Irony

(**Irony:** a situation in which there is a contrast between what the reader or a character expects and what actually happens)

The entire poem, including the title, is full of irony. The title "The Unknown Citizen" and the epigraph ("JS/07 M378") at the beginning of the poem state that the dead man is obscure. But lines 1-29 of the poem detail every aspect of the "unknown" man's life from his job to his family to his friends to his consumer habits. While the government claims to know nothing about him, they have information on his entire life:

*He was found by the Bureau of Statistics to be
One against whom there was no official complaint,
And all the reports on his conduct agree" (1-3).*

Far from unknown, the man seems to have nothing private for himself as the Bureau of Statistics, Social Psychology workers, The Press, his Health-card, Producers Research and High-Grade Living, Public Opinion researchers, the Eugenist, and his children's teachers all kept record of the various facets of his life. In fact, the only things that are actually unknown about him are his name and his individual thoughts and opinions. This shows that to the state, which is doing the reporting on

the dead man, none of the things that set him apart as an individual are important. He might be a model member of society, but his identity as a person is largely wiped out.

The man is anonymous because he is just one person in a population of mass conformity. Everyone buys the exact same things, has the same opinions, and even has the same number of children to be considered exemplary. Because they are all the same, their names are insignificant if they are doing everything the state tells them to. Their identity is only important if they are doing things incorrectly and must be punished.

Allusion

(Allusion: a figure of speech in which a person, event, or thing is indirectly referenced with the assumption that the reader will be at least somewhat familiar with the topic)

There are two allusions in this poem that reveal Auden's disillusionment with all forms of government, not just left-wing or right-wing. The first occurs early on in the unknown man's workplace:

He worked in a factory and never got fired, But satisfied his employers, Fudge Motors Inc. Yet he wasn't a scab or odd in his views, For his Union reports that he paid his dues" (7-10).

This is an allusion to Ford Motor Company. Henry Ford revolutionized the production of automobiles in 1913 when he introduced the assembly line method of production. Instead of each employee working on everything, the assembly line meant that every worker was trained on one specific task, passing down the product until it was finally assembled as a whole. This decreased the time it took for a Ford automobile to be built from 12 hours down to an hour and 33 minutes.

The assembly line, however, stressed conformity and standardization. The workers were all cogs in the machine to their employers. If one person wasn't pulling their weight, they could simply be fired and replaced. This caused the United Auto Workers (UAW) labor organizers to begin pushing for unionization in 1937. Ford was strictly opposed to unions and at times met their protests with violence. After years of resistance, the Ford Motor Company became the last major automobile company to unionize in 1941.

The second allusion is to the Soviet Union's Five-Year Plans when the speaker states, "He was fully sensible to the advantages of the Instalment Plan" (19). Starting in the 1920s, the Soviet Union began implementing a series of economic plans with the hope of boosting the

economy. The first plan, implemented by Stalin in 1928 focused on increasing industrialization and agriculture, but it came at the cost of consumer goods. The Soviet Union launched 13 five-year plans in total. Consumers and individual people often shouldered the majority of the loss in the name of economic growth.

Auden includes these allusions to critique both standardization in the United States and in the Soviet Union. He is wary of conformity and loss of identity both with extreme capitalism and extreme communism. In general, he notes that both countries are guilty of pushing their state's control and eroding their citizen's identity as individuals.

Metonymy

(**Metonym:** the substitution of the name of a thing or concept for something that is closely associated with it)

Metonymy occurs in how the speaker presents news organizations and propaganda:

The Press are convinced that he bought a paper every day and that his reactions to advertisements were normal in every way" (14-15).

The press refers to the media—journalists and editors—who disseminate news to the general population. Instead of being a group of diverse, unbiased journalists, however, metonymy groups all news sources and opinions together. This is useful in order to present "the press" as a all-powerful organization which has complete control over the news and is able to feed ordinary people propaganda that they accept as law. The man's obedience in buying a paper every day and reacting to propaganda exactly as he's expected to also shows that he lacks original thought and simply believes what he is told.

Rhetorical Question

(**Rhetorical Question:** a question asked to create dramatic effect or emphasize a point rather than to get an actual answer)

The speaker uses rhetorical questions to further take away the autonomy of the unknown citizen:

Was he free? Was he happy? The question is absurd" (28)

In this world where the unknown citizen is simply a number in a mass of people just like him, his individual freedom and happiness don't matter. The ideals of happiness and freedom are themselves considered "absurd" and irrelevant. As long as he is doing exactly what society expects him to do, there aren't any issues. The rhetorical questions also

show how little agency the people have in their own lives. They don't even have the chance to decide if they are happy, fulfilled, and free as the value of such ideals have already been discredited for them.

Alliteration

(**Alliteration:** the repetition of the same consonant sound at the beginning of a group of closely connected words)

Alliteration calls attention to certain pairings of words, making them stand out and emphasizing their importance over others. Consider the repetition of the "F" sound here:

He worked in a factory and never got fired, But satisfied his employers, Fudge Motors Inc." (7-8).

The alliteration groups together the words "factory," "fired" and "Fudge (Motors)," emphasizing their importance. In this society where a good life means doing everything the government tells you to, the most important thing a person can do is fit into the status quo. It also emphasized the power of Fudge Motors Inc. because they are backed by the government. If the man did not satisfy his employer, the government would have a very different opinion on his life.

The speaker stresses that the citizen is good because he worked in a factory, producing goods for an automobile company every day of his life.

Alliteration, while naturally rhythmic, counter intuitively contributes to the monotonous tone of the poem. When alliteration happens in the same spaced out, lazy way several times in a row, it's effect becomes expected and tedious.

The Press are convinced that he bought a paper every day and that his reactions to advertisements were normal in every way. Policies taken out in his name prove that he was fully insured, and his Health-card shows he was once in hospital but left it cured." (14-17).

The "P" sound in line 14, "A" sound in line 15, "P" sound in line 16, and "H" sound in line 17 are interspersed at almost the exact same intervals. The repetition of the letters is spread out long enough that these lines aren't sing-songy, and instead they mimic a emotionless job being done again and again at regular intervals (like stapling or stamping a paper).

Caesura

(**Caesura:** a break/pause near the middle of a line of poetry)

Caesura creates breaks in the middle of a sentence, often for a natural

stopping place. In "The Unknown Citizen," however, caesura is used for emphasis to show how much power the bureaucracy has over ordinary citizens. Consider line 24:

When there was peace, he was for peace: when there was war, he went." (24)

The breaks after "when there was peace" and "when there was war" show that the government is really controlling force the citizens. The statements are straightforward and matter of fact: when his country decided it needed him to act one way or the other he did it. The government control over the breaks and pauses in the sentences as well as control over its citizens' lives. Caesura again shows the power the bureaucracy has in the last line:

Had anything been wrong, we should certainly have heard." (29)

The insistence that nothing was wrong and the stop in the middle of the sentence is one last reminder of who is in charge.

Enjambment and end stop

(Enjambment: the continuation of a sentence after the line breaks)

The majority of the lines are end stopped, meaning the thought ends with the line instead of spilling over into the next line. This reflects the idea that everything in the poem is standardized and controlled by bureaucracy or some kind of higher force. Consider the final seven lines of the poem:

*That he held the proper opinions for the time of year;
When there was peace, he was for peace: when there was war, he went.
He was married and added five children to the population,
Which our Eugenist says was the right number for a parent of his
generation.
And our teachers report that he never interfered with their education.
Was he free? Was he happy? The question is absurd:
Had anything been wrong, we should certainly have heard." (23-29).*

Every single one of these lines ends with some kind of punctuation. The pace of the poem is strictly controlled and words are very purposefully delivered, which ultimately reflects the speaker's control over everything in society, from this poem/report to each individual citizen.

Tone and vocabulary

The speaker's tone throughout the poem is emotionless, monotonous, and somewhat dead-sounding. The distinct lack of poetic language, most notably imagery, is an important stylistic choice. Instead of the speaker being a living, breathing person, the tone and vocabulary makes it seem more like a machine or computer. Consider the use of "we" and "our" throughout the poem. The speaker is a collective that is above the humans it watches every single day. Phrases like "our Eugenist" and "our teachers" position people as something the speakers possess.

The vocabulary also sets the speaker and its affiliates apart from the people they control. Words like "Greater Community," "Social Psychology," and "Public Opinion" are all capitalized, making them proper nouns. As proper nouns, these things become physical things that the speaker can use and manipulate.

The Unknown Citizen – Themes

The major themes in the poem are conformity, standardization, and loss of self as well as state control and dominion.

The unknown citizen is praised for his exemplary life because of his ability to conform to society's standards. He was a model citizen, not because he was happy or fulfilled, but because he did everything he was supposed to. He is praised, not because of who he was as a person, but because of his lack of personal sentiments. The speaker states,

That, in the modern sense of an old-fashioned word, he was a saint, For in everything he did he served the Greater Community." (4-5).

Notice that he's not a saint because of any goods acts or morality. Instead, he is a good person because his life was consumed by this bigger-than-thou force, "the Greater Community." The man doesn't even have a name; he doesn't have any physical description or desires or ambitions. Any of those things might have detracted from his ability to serve the community as a mindless follower. In this dystopia, the best quality a person can have is a complete and utter lack of self and desire to conform.

State control and dominion of bureaucracy

As the citizens have no sense of self, the state is free to take control over every aspect of everyday life. And the bureaucracy doesn't just control jobs, medicine, and jail-time. On the contrary, the state has dominion over every aspect of a person's life, deciding what is right or wrong and using that decision to completely dictate a person's value in

society. The state monitored the man's opinions:

Our researchers into Public Opinion are content that he held the proper opinions for the time of year" (22-23)

They also deem how many kids is acceptable based on eugenics:

He was married and added five children to the population, which our Eugenist says was the right number for a parent of his generation." (25-26)

All in all, the state controlled every aspect of his life from his job to his children to his opinions and beliefs. Nothing is out of their control, and even in death they are free to judge the deceased based on their compliance to society's expectations.

Let Us Sum Up

A study of this Unit would help you in understanding. Auden's satirical poem "The Unknown Citizen". An analysis that highlights the blending of the two genres satire and elegy. Themes in Auden's poetry. The poem implies that modern society, in an effort to optimize productivity and happiness, has made everyone essentially the same and robbed life of the kind of individuality that makes it meaningful in the first place. The state makes it out as if this man was free to choose how he lived, yet the reality is that this choice was an illusion.

Check your progress

1. W.H. Auden born in the year_____and he is an_____.
2. The Unknown Citizen describes the life of_____.
3. W.H. Auden's The Unknown Citizen implies the theme of_____.
4. The Unknown Citizen was an_____poem.

Glossary

Citizen: The title of the poem 'unknown citizen' signifies that the citizen is thoroughly unknown because he doesn't have any personality or individuality of his own. His name doesn't bear any importance and it has reduced to a mere identity number.

Satirical Elegy: The poem is a kind of satirical elegy written in praise of a man who has recently died and who lived what the government has deemed an exemplary life.

Answers to check your progress

1. 1907, Anglo-American poet.
2. An unknown man.
3. Modern society.
4. Satirical.

Suggested Readings

1. Probyn, Clive T. English Poetry. Longman. 1984.
2. Morgan, Gerald. The Shaping of English Poetry. Lang. 2010.

Block-3: Introduction

Block 3- **Short Stories** has four units Unit-9 gives a brief introduction to the Short Story. Further the Nature of a Short Story, the Types of Short Story, the Methods to develop a short story, the Length of Short story and Comparing Short story and Novel are also presented in the Unit-9.

Unit-10: **Fortune Teller - Karel Capek** deals with Introduction, Plot - Narrative Technique, Theme and Analysis.

Unit-11: **The Model Millionaire – Oscar Wilde** describes about the Introduction, the Plot Summary, Theme and Analysis.

Unit-12: **The Lion and the Lamb - Leonard Clarke** explains about Introduction, Plot Summary and Analysis.

In all the units of **Block -3 Short Stories**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Introduction to Short Story

STRUCTURE

Overview

Objectives

9.1. Introduction

9.2. Nature of a Short Story

9.3. Types of Short Story

9.4. Methods to develop a short story

9.5. Length of Short story

9.6. Comparing Short story and Novel

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Overview

The unit deals with the important aspects and manner of telling a short story. The Nature of a Short Story, the Types of Short Story, the Methods to develop a short story, the Length of Short story and Comparing Short story and Novel are clearly explained in this unit

Objectives

After completion of this unit, you will be able:

- To provide with some important aspects of the structure of a short story-its form, its meaning, its readability, its ending, etc.
- To describe the manner of telling a story, how to convey a 'message' through it, and how to end it-not always logically, but also not taxing the reader's credibility too much.

9.1. Introduction

It is a truism to say that 'all art is an order to form', a statement made famous in our times by the noted art-critic, Herbert Read. The creative artist seeks to capture the inchoate world in a certain form, so that it could make some sense. Thus, there has to be a formal structure to the short story you wish to write-an arrangement of characters interacting with incidents/situations-for greater effectiveness. However, your skill

lies in making it appear that it is no conscious arrangement, no contrivance, no 'plot' to deceive the reader, and that it could well have happened that way. You need to have a well-thought-out design or scheme for that one too, so that your story is neither dull, nor diffuse, nor meaningless, add it helps to achieve your purpose. So, in the writing of your story, whatever the theme or purpose may be, you have to know how to make it interesting, how to say, it is true, how best to give a meaning to it. These are three major compulsions, but they are not mutually exclusive. It is enough if you are sufficiently aware of the importance of each, and shape your story accordingly.

The notion that 'all art is an order to form' underscores the essential role of structure and organization in creative endeavors. As highlighted by renowned art-critic Herbert Read, artists aim to shape the chaotic and formless aspects of the world into meaningful expressions through deliberate arrangement. This principle holds particularly true in the context of crafting a short story, where the interplay of characters, incidents, and situations demands a strategic approach for maximum impact.

In essence, the task of a creative artist involves capturing the essence of an otherwise ambiguous reality and molding it into a comprehensible structure. While the creation of this formal structure is essential, the challenge lies in concealing its presence. The true artistry lies in crafting a narrative that appears devoid of conscious manipulation, contrivance, or overt plotting. The objective is to immerse the reader so deeply within the story that the events seem to unfold organically, as if they could naturally occur.

To achieve this seemingly effortless narrative, a well-defined design or scheme is imperative. This framework provides the underlying architecture that guides the story's progression, ensuring it remains engaging, focused, and purposeful. The absence of such a design can result in a story that feels meandering, devoid of direction, and ultimately lacking in substance. Therefore, the creation of a coherent plan becomes essential to harmonize the various elements and create a meaningful composition.

The effectiveness of a short story hinges on its ability to simultaneously capture the reader's interest, convey a sense of truth, and convey a meaningful message. These three facets are not mutually exclusive; rather, they intertwine to form the fabric of a compelling narrative. By recognizing the significance of each aspect, writers can navigate the delicate balance between entertainment, authenticity, and purpose.

Crafting an engaging story involves weaving together a narrative that grips the reader's attention from the outset. Be it through intriguing characters, captivating incidents, or thought-provoking situations, the goal is to ensure that the story remains an enticing experience. This engagement sets the stage for the deeper layers of meaning to be explored.

The pursuit of truth within a fictional realm is a unique challenge. Although the events are fabricated, the emotions, dilemmas, and human experiences they portray must resonate with authenticity. Readers should be able to relate to the characters' struggles and emotions, recognizing the universal truths that underlie the narrative.

Finally, imbuing a story with meaning is a profound responsibility. Whether the theme is light-hearted or profound, the narrative must contribute to a broader understanding of the human condition. It should invite readers to reflect on their own lives, beliefs, and perspectives. A story without purpose risks becoming forgettable, lacking the resonance that lingers in the reader's mind.

In essence, the crafting of a successful short story entails a skillful blend of structure, authenticity, engagement, and meaning. Through careful consideration of each element and a conscious effort to harmonize them, writers can create narratives that transcend mere words and resonate deeply with readers. Just as an artist shapes raw materials into a coherent form, so too does a writer mold disparate elements into a tale that resonates, enlightens, and captivates.

9.2. Nature of a Short Story

A broad analysis of a short story signifies three characteristic elements:

1. **Recognition of the familiar:** vivid details to create the illusion of reality and actuality, of course, suggesting undercurrents of meaning. Though familiar, the writer has to rid it of any kind of banality, cliché or formula. A short story is, after all, not a transcription of life but a dramatization of it.
2. **Empathy:** Identifying ourselves so sympathetically and closely with the characters and situations as to feel a part of this actuality - the well-worn theme thus gets vivified by being individualized.
3. **Readability:** The good yarn pleasure tale - being absorbed by the fascination of the tale, we are unable to put it down until we have found out what happened. Of course, beyond the yarn lies a whole range of meaning to be explored.

The traditional notions associated with the short story such as design, continuity, effect, change etc. are likely to be questioned by present day critics and practitioner of this form who do not think that readability is/should be an essential ingredient of a short story. Not the contemporary short story anyway. And they do have a point. We can have a story without a storyline. Even without the formal narrative parameters, a story can be exciting and evocative. And it doesn't have to lead anywhere. Not necessarily, that is. Because of new fissures and new frictions, new expectations and new equations at every level, personal, family, state, national, international, the modern short story has traversed new grounds both in content and form. A short story is a voyage of discovery, of self-discovery, of self-realization for the character, but more than the character, for the reader.

9.3. Types of Short Story

The following are the various types of short story:

Flash Fiction: Extremely short stories with a word count of around 1,000 words or even fewer. They focus on a single moment or idea.

Microfiction: Even shorter than flash fiction, microfiction often consists of just a few lines or sentences, creating a quick and impactful narrative.

Slice of Life: These stories capture a small moment or episode from a character's life, offering a glimpse into their emotions, thoughts, and experiences.

Horror: Short stories in this genre aim to evoke fear, unease, or suspense. They often involve supernatural elements or psychological twists.

Science Fiction/Fantasy: These stories explore speculative or futuristic concepts, often involving futuristic technology, alternate realities, or magical elements.

Mystery: Mystery short stories revolve around solving a puzzle or uncovering the truth behind a mysterious event, typically within a limited word count.

Historical: Set in a specific historical period, these stories bring the past to life and often reflect the societal norms and values of the time.

Adventure: Adventure short stories focus on thrilling experiences, often involving journeys, challenges, and exploration.

Romance: Centered around love and relationships, these stories delve into the complexities of human emotions and connections.

Comedy: Comedy short stories aim to entertain and amuse the reader through humor, wit, and clever wordplay.

Dystopian: Dystopian short stories portray a future world marked by oppression, societal decay, or other negative elements.

Coming of Age: These stories follow the growth and development of a young protagonist as they navigate the challenges of growing up.

Social Commentary: These stories address societal issues and offer critical insights or commentary on cultural, political, or social aspects.

Fable: Often featuring animals or mythical creatures, fables convey moral lessons or principles through allegorical storytelling.

Psychological: Psychological short stories delve into the inner thoughts, emotions, and mental states of characters, often exploring the human psyche.

9.4. Methods to Develop Short Story

1. **Idea Generation:** The foundation of any story is a captivating idea, theme, or concept. This could be inspired by personal experiences, observations, or even other works of literature. Consider what intrigues you or sparks your imagination. This central idea will guide the rest of your story's development.

2. **Characterization:** Characters are the heart of your story. Develop relatable and multidimensional characters by giving them distinct personalities, motivations, and backgrounds. Think about their strengths, flaws, fears, and desires. The more complex and authentic your characters, the more invested readers will become in their journey.

3. **Setting:** Establish the time and place in which your story unfolds. The setting provides context and atmosphere, contributing to the overall mood of the narrative. A well-described setting can transport readers into the world you've created, enhancing their connection to the story.

4. **Conflict:** Every story needs a driving force, and conflict provides that. Introduce a problem or challenge that your characters must face. This conflict could be external (a physical obstacle) or internal (an emotional struggle). The conflict creates tension, propelling the plot forward and keeping readers engaged.

5. **Plot Structure:** Organize your story with a clear structure: beginning, middle, and end. The beginning establishes the status quo, introduces characters, and sets up the conflict. The middle develops the conflict through rising action, complicating the characters' journey.

The end resolves the conflict and offers closure. This structure provides a satisfying arc for readers.

6. Pacing: Pacing controls the rhythm of your story, balancing moments of tension with moments of reflection. Vary the pace by alternating between action-packed scenes, dialogue-driven interactions, and descriptive passages. Effective pacing maintains reader engagement and prevents monotony.

7. Dialogue: Dialogue is a powerful tool for revealing character traits, advancing the plot, and creating authenticity. Craft realistic conversations that showcase each character's voice and motivations. Use dialogue to provide insight into relationships, drive conflicts, and convey emotions.

8. Show, Don't Tell: Instead of outright stating emotions or details, use descriptive language and sensory details to immerse readers in your story's world. Show characters' feelings through their actions, expressions, and interactions with the environment. This approach allows readers to experience the story on a deeper level.

9. Theme and Message: Consider the underlying themes or messages you want to convey through your story. Themes could be love, courage, identity, or societal issues. Explore these themes through the characters' experiences and choices, allowing readers to connect emotionally and intellectually with the narrative.

10. Edit and Revise: After completing the first draft, step back and revise your work. Focus on improving clarity, coherence, and impact. Trim unnecessary elements that don't contribute to the story's core. Refine your language for precision and resonance. Revising is essential to polish your story to its best form.

11. Feedback: Seek feedback from peers, writing groups, or mentors. Constructive criticism can offer fresh perspectives and help you identify blind spots in your narrative. Be open to making changes based on valuable feedback to enhance your story's quality.

12. Title: Choose a title that encapsulates the essence of your story and intrigues potential readers. The title should reflect the central theme or a pivotal moment in the narrative. A well-chosen title can pique curiosity and encourage readers to dive into your story.

In conclusion, developing a short story involves a thoughtful process that combines idea generation, character development, setting, conflict, plot structure, pacing, dialogue, descriptive techniques, themes, editing,

feedback, and title selection. By carefully considering each of these elements, you can create a captivating and memorable short story that resonates with readers long after they've turned the last page.

Characteristics of short story

A short story is a brief work of fiction that typically focuses on a single plot, character, or theme. It's characterized by its concise length, often ranging from a few hundred to a few thousand words. Short stories usually have a limited number of characters, a single setting, and a clear narrative structure that includes an introduction, rising action, climax, falling action, and resolution. They aim to convey a specific mood or emotion and often explore a single idea or concept in depth. Due to their brevity, short stories require efficient use of language and often rely on suggestion or implication to convey meaning.

Length: As the name suggests, a short story is, well, short. Its length can vary, but it is generally limited to a few pages or up to around 20,000 words. This constraint necessitates conciseness and focused storytelling.

Single Focus: Unlike novels, which can have multiple subplots and complex character arcs, a short story usually revolves around a single plot, character, or theme. This singular focus allows for a more condensed and impactful narrative.

Limited Characters: Due to the limited length, short stories tend to have a small cast of characters. This enables the writer to delve deeper into the characters' motivations, emotions, and development within the confines of the story.

Single Setting: Most short stories take place in a single location or setting. This keeps the narrative compact and prevents unnecessary distractions from the core elements of the story.

Narrative Structure: Short stories often adhere to a traditional narrative structure, which includes the following components:

Introduction: Introduces the characters, setting, and initial situation.

Rising Action: Builds the conflict or tension and presents obstacles or challenges.

Climax: The turning point of the story where the conflict reaches its peak and decisions are made.

Falling Action: Reveals the aftermath of the climax and shows how characters deal with the outcomes.

Resolution: Concludes the story by tying up loose ends and providing a sense of closure.

Focused Theme or Idea: Short stories tend to explore a single theme, idea, or emotion in depth. This focused exploration allows for a powerful impact on the reader, often leaving them with a specific thought or feeling.

Efficient Language: With limited space, every word in a short story matters. Writers must use precise and efficient language to convey information, emotions, and atmosphere effectively.

Suggestion and Implication: Due to the brevity of short stories, writers often rely on suggestion and implication rather than explicit details. Readers are encouraged to fill in the gaps, stimulating their imagination and engagement with the narrative.

Atmosphere and Mood: Short stories are known for creating a specific atmosphere or mood. Through careful choice of words, tone, and description, writers can evoke emotions and immerse readers in the story's world.

Exploration of Human Nature: Many short stories focus on the intricacies of human nature, relationships, and emotions. The limited scope allows for a deep dive into the psychology and motivations of characters.

In summary, a short story is a compact yet rich form of fiction that emphasizes a single theme, character, or idea within a limited space. Its structure, characters, and language work together to convey a complete narrative that often leaves a lasting impression on the reader.

9.5. Length of Short story

It is difficult to establish the average length of a short story. Edgar Allan Poe (1809- 1849), an American short story writer, says that it requires 'from half an hour to one or two hours in its perusal'. The point that has to be stressed here is that we can either find very short story or novellas. A novella is somewhere between a short story and the novel in length. Whatever the length, it should generally be possible to complete a short story at one sitting, as Poe has suggested.

A short story is a brief work of fiction that typically focuses on a single plot, character, or theme. Its length can vary, but there are generally accepted guidelines for what constitutes a short story:

Word Count: The word count of a short story can vary, but it is usually under 20,000 words. Most short stories fall within the range of 1,000 to

7,500 words. This brevity is one of the defining characteristics of a short story, as it requires the writer to convey a complete narrative within a limited space.

Single Theme or Idea: Unlike longer forms of fiction, a short story usually revolves around a single theme, idea, or concept. This focused approach allows the writer to delve deeply into a particular aspect of the narrative and deliver a powerful impact on the reader.

Character Development: Short stories often feature a limited number of characters due to their length. This means that character development must be concise and efficient, with each character serving a specific purpose in advancing the plot or theme.

Single Plot Line: A short story generally follows a single plot line with a clear beginning, middle, and end. This economy of plot allows for a concentrated exploration of conflict, resolution, or transformation.

Minimal Subplots: Due to the limited word count, short stories tend to avoid complex subplots. Any secondary plotlines are usually directly tied to the main plot, enhancing its impact rather than distracting from it.

Intense Focus: Short stories often focus on a pivotal moment, an important event, or a character's transformation. This intense focus on a specific aspect of the narrative contributes to the story's impact on the reader.

Economy of Language: Writers of short stories must make every word count. Descriptions, dialogues, and narrative elements are carefully chosen to convey a lot of information and emotion with minimal words.

Immediate Engagement: Short stories need to engage the reader quickly and sustain that engagement throughout. This often involves starting the story in medias res (in the middle of the action) and creating a strong hook within the first few sentences or paragraphs.

Open Endings: Many short stories conclude with an open ending, leaving some elements unresolved or up to the reader's interpretation. This can add depth and encourage readers to reflect on the themes and implications of the story.

In essence, the length of a short story allows for a concentrated exploration of a single idea or theme, often resulting in a powerful and impactful narrative. The challenge lies in creating a complete and satisfying story within the constraints of brevity, making short story writing a unique and rewarding form of literary expression.

9.6. Comparing Short Story and Novel

The novel and the short story are both written in prose, both are fictional and make use of varieties of prose such as narrative and descriptive. But it is in scope that they differ. A novel is wide-ranging and long, the short story is brief and deals with a limited subject. A short story is not a novel in a condensed form. You cannot summarize a novel and call it a short story.

In the novel, you will notice, the interest is spread over a larger area. In a short story, you will find a narrower focus, but a greater concentration of interest. For instance, in a novel there are many characters whereas in a short story you have only a very few characters or in some, only one. A novelist has the time and space to make – his/her characters unfold and develop gradually, but the short story writer must create and reveal the characters in a few suggestive strokes.

In a novel, there is usually a main plot and several sub-plots. But in a short story you will find only one plot with one main aim. Each word used helps in furthering the aim of the story. A novel may extend over several years but a short story usually covers a more limited time span. In a novel, the narrator may indulge in meditative remarks, digressions and detailed descriptions, but the short story writer achieves his/her effects by brevity. A short story may dispense with the narrator completely and achieve his/her effects by presenting events as they occur. She makes use of suggestion rather than explanation. These then are some of the ways in which the short story differs from the novel. It also makes us appreciate the fact that the art of story-writing is not as simple as it may appear. It demands great mastery of technique so that an effect of brevity, concentration and intensity is achieved.

Let Us Sum Up

In this unit a brief account of the history of the short story worldwide and the basic elements of a short story such as plot, characterisation, atmosphere, narrative techniques and points of view has been discussed. Though you may not have room to hit every element of traditional plot structure, know that a story is roughly composed of exposition, conflict, rising action, climax, and denouement. A story has five basic but important elements. These five components are: the characters, the setting, the plot, the conflict, and the resolution. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

The theme of a short story is simply its meaning. It is the main idea

explored in the story by the writer. It answers the question: What did you learn about the human condition or human nature?

Check your progress

I. Fill in the Blanks

1. What are the three characteristic elements that signifies short story_____?
2. What are the four traditional notions associated with the short story_____?
3. A short story is a voyage of _____of_____of_____for the character and for the readers.
4. _____is generally be possible to complete a short story.

II. Multiple Choice Questions (MCQ)

1. What is the primary focus of flash fiction?
 - A) In-depth character development
 - B) Elaborate world-building
 - C) Creating a single impactful moment
 - D) Detailed plot exposition
2. Microfiction stories are known for their:
 - A) Lengthy character dialogues
 - B) Complex plot twists
 - C) Quick and impactful narratives
 - D) Extensive descriptive passages
3. What do slice of life stories aim to capture?
 - A) Grand adventures
 - B) Emotional moments and character experiences
 - C) Supernatural elements
 - D) Futuristic concepts
4. What is a common goal of horror short stories?
 - A) Inspiring happiness
 - B) Eliciting fear or unease
 - C) Describing serene landscapes
 - D) Portraying romance
5. What do science fiction and fantasy short stories often explore?
 - A) Realistic everyday events
 - B) Historical periods
 - C) Speculative and futuristic concepts
 - D) Mundane routines

6. What challenge do characters typically face in mystery short stories?

- A) Finding a lost item
- B) Overcoming a personal fear
- C) Solving a puzzle or uncovering the truth
- D) Embarking on a fantastical adventure

7. What do historical short stories bring to life?

- A) Contemporary social issues
- B) The future
- C) Specific historical periods and their norms
- D) Alien worlds

8. Adventure short stories often involve characters in:

- A) Isolated settings
- B) Mundane daily routines
- C) Thrilling journeys and challenges
- D) Peaceful contemplation

9. What is the central theme of romance short stories?

- A) Exploration of dark themes
- B) Study of supernatural occurrences
- C) Focus on love and relationships
- D) Adventure in far-off lands

10. What is the primary goal of comedy short stories?

- A) Evoking sadness
- B) Entertaining through humor
- C) Delving into complex emotions
- D) Creating suspense

Glossary

Episodes or Scenes: The short story is usually concerned with a single effect conveyed in only one or a few significant episodes or scenes. The form encourages economy of setting, concise narrative, and the omission of a complex plot; character is disclosed in action and dramatic encounter but is seldom fully developed.

Character development: It is one of the most important literary elements. Developing a main character and secondary characters is a core part of a writer's narrative process. Character affects the point of view of your story, especially if you decide to tell it in first-person as opposed to third-person.07-Sept-2021

Answers to check your progress

1. Recognition of the familiar, Empathy, Readability.
2. Design, continuity, effect, change.
3. Discovery, Self-discovery, Self-realization.
4. One sitting

Suggested Reading

1. Morgan, Gerald. *The Shaping of English Poetry*. Lang. 2010.
2. Nicoll, Allardyce. *A History of English Drama 1660-1900*. University Press. 1967.

Unit - 10

Fortune Teller - Karel Capek

STRUCTURE

Overview

Objectives

10.1. Introduction

10.2. Plot -Narrative Technique

10.3. Theme

10.4. Analysis

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

This unit deals with the fortune teller Karel Capek's techniques of characterisation and gives the background and atmosphere. The concept of Plot -Narrative Technique, the Theme and the Analysis has been clearly explained in this unit.

Objectives

After completion of this unit, you will be able:

- To delineate the plot of 'Fortune Teller';
 - To describe Karel Capek's technique of characterisation
 - To outline the background and atmosphere.
-

10.1. Introduction

"Fortune Teller" is a thought-provoking play penned by the prolific Czech writer Karel Capek. First published in 1924, the play delves into the intriguing world of the supernatural and human gullibility. Set against a backdrop of mysticism and predictions, Capek presents a satirical exploration of the tendency of people to believe in the extraordinary.

At the center of the narrative stands Madame Ypsilon, a character who embodies the enigmatic allure of fortune tellers. With an uncanny ability to predict the future, Madame Ypsilon captivates and mesmerizes those who seek her guidance. Through her seemingly accurate predictions, she entices people into believing that she possesses mystical powers.

However, as the story unfolds, the audience is led to question the authenticity of Madame Ypsilon's abilities. The play artfully probes the notions of truth and deception, while also casting a critical eye on society's willingness to embrace the supernatural. With wit and clever wordplay, Capek delves into the complexities of human psychology, revealing how the power of suggestion can influence and manipulate individuals' perceptions.

"Fortune Teller" stands as a testament to Karel Capek's mastery in weaving together humor, social commentary, and philosophical musings. Through its exploration of the supernatural and the realm of predictions, the play offers a mirror to human behavior and our inherent vulnerability to embracing the extraordinary. He also wrote many politically charged works dealing with the social turmoil of his time.

10.2. Plot - narrative technique

"Fortune Teller" by Karel Capek employs a masterful narrative technique that combines wit, satire, and philosophical contemplation to explore themes of human gullibility, the supernatural, and the power of suggestion. Through skillful use of character interactions, dialogue, and plot structure, Capek creates a layered narrative that engages the audience's intellect and emotions.

Characterization: The play introduces a diverse cast of characters who represent different facets of society. Madame Ypsilon, the enigmatic fortune teller, is at the center of attention. Her air of mystery and apparent ability to predict the future make her a magnetic presence. Professor White, the skeptical scientist, contrasts with Madame Ypsilon's mystique. Other characters, such as the banker, the nurse, and the police officer, bring their individual stories and perspectives, contributing to the exploration of human reactions to the extraordinary.

Setting and Atmosphere: The play unfolds in Madame Ypsilon's parlor, a setting that exudes an aura of anticipation and curiosity. The atmosphere is enriched by the mysterious ambiance of fortune-telling, creating an immersive environment that draws the characters and the audience into the narrative. The setting is crucial in establishing the context for the interactions and revelations that unfold.

Dialogue: The heart of the narrative lies in the dialogue between Madame Ypsilon and her clients. Capek employs dialogue not only to advance the plot but also to reveal character traits, motivations, and emotional states. The carefully crafted exchanges highlight the

characters' vulnerability, skepticism, and fascination with the supernatural. The dialogue serves as a vehicle for Madame Ypsilon's skillful manipulation of language to create the illusion of her powers.

Conflict and Tension: The central conflict revolves around Professor White's attempt to expose Madame Ypsilon as a fraud. This conflict generates tension as the audience anticipates the outcome of their interaction. The tension is heightened as Madame Ypsilon consistently outwits the skeptical scientist, leaving him bewildered and questioning his assumptions.

Narrative Structure: The play is structured around a series of interactions between Madame Ypsilon and her clients. Each interaction serves as a vignette that showcases her apparent mystical abilities. The narrative structure allows Capek to explore various aspects of human nature and belief systems. The interactions are interconnected, creating a cohesive whole that builds toward the play's thought-provoking conclusion.

Revelation and Resolution: The turning point of the narrative occurs when Madame Ypsilon astounds the police officer by revealing his past and present circumstances. This revelation challenges the audience's perceptions and shifts the focus from the supernatural to the power of observation and suggestion. The play concludes with characters leaving the parlor, reflecting on their experiences and leaving the audience to contemplate the complex themes presented.

Themes and Symbolism: Throughout the play, symbols and themes intertwine to create a multi-layered narrative. The theme of gullibility and belief in the supernatural is symbolized by Madame Ypsilon's predictions. The symbol of the "crystal ball" reflects the ambiguity of truth and illusion. These symbols add depth to the narrative, inviting the audience to analyze the play's implications beyond the surface level.

In essence, the narrative technique employed in "Fortune Teller" combines engaging characters, a well-crafted setting, clever dialogue, and a thought-provoking structure to deliver a satirical exploration of human behavior and the supernatural. Karel Capek's skillful use of these elements culminates in a narrative that challenges preconceived notions, evokes introspection, and leaves a lasting impact on the audience's perception of truth and deception.

Karel Capek (1890-1938), was a famous Czech novelist, playwright and story writer. His short stories are marked by a gentle play of irony. In the story "The Fortune-Teller" a smart detective inspector Macleary suspects

the old woman Mrs. Myers for some illegal activities. The exhibition of rich economic status of Mrs. Myers seemed to be incongruent with the average earning of a professional fortune teller and that is the main reason for his suspicion. In addition, Mr. MacLeary came to know that Mrs. Edith Myers was a German woman and her real name was Meierhofer. So, there were ample reasons for Mr. MacLeary, to flame his suspicion that the lady was cheating people and deserved punishment. Mrs. MacLeary was requested by Mr. MacLeary to go to Mrs. Myers in disguise of a customer for collecting some evidence. The next day, Mrs. MacLeary showed up as Miss Jones before Mrs. Myers. Mrs. MacLeary pretended that she was anxious to know about her life in future.

Actually, the irony in the story was comprehended by the readers in the following circumstances, firstly it was seen that Mrs. Myers, in spite of being a fortune teller, could not predict that Mrs. MacLeary was of 24 years age and not 20. Secondly, she failed to understand the marital status of her customer. And, she could not predict about herself that she had to go to the court and that Mrs. MacLeary was a danger to her.

Finally, the readers come to know how the prophesy of the old lady, the fake fortune teller that she predicted a certain future for Miss Jones, or Mrs. MacLeary, comes true. Although the judge orders her not to practice anymore such fraudulent prediction as a professional fortune teller, yet the greatest irony is that the prophesy of the fake fortune teller comes true at the end and it takes the readers to some unpredictable climax when Mrs. MacLeary is found to have been married to a rich young businessman and have moved to a place across the sea.

10.3. Themes

The irony in “The Fortune Teller” by Karel Capek is the plot twist at the end. A perfect example of situational irony, the story’s conclusion is the opposite of what the characters (and reader) expect will happen. A fortune teller’s prediction for a young woman is supposedly debunked when the fortune teller is exposed as a con artist. Much to everyone’s surprise, however, the prediction unexpectedly and ultimately comes true.

In the story, a group of characters visit a fortune-teller, Madame Zenobia, seeking insight into their future. The characters' various hopes, fears, and desires are exposed as they interact with the fortune-teller. The narrative highlights how people often project their own beliefs onto vague predictions, revealing their vulnerabilities and insecurities.

The story explores the power dynamics between the fortune-teller and

her clients, emphasizing the fine line between exploitation and the willingness of people to be deceived. Madame Zenobia's vague predictions are open to interpretation, allowing the characters to see what they want to see.

Through its satirical tone, "The Fortune Teller" critiques human tendencies to seek easy answers and magical solutions to life's uncertainties. It underscores the idea that people are often drawn to mysticism and supernatural beliefs as a way to navigate the complexities of life.

Overall, Capek's "The Fortune Teller" offers a thought-provoking examination of human behavior, the yearning for certainty, and the potential consequences of blind faith in the mystical.

10.4. Analysis

"Fortune Teller" by Karel Capek is a play that skillfully weaves together elements of satire, humor, and philosophical contemplation to explore the themes of human gullibility, the allure of the supernatural, and the power of suggestion. Through its narrative structure, characterization, dialogue, and symbolism, the play presents a multi-faceted analysis of the complexities of truth and deception.

Narrative Structure:

The play unfolds in a linear structure, comprising a series of vignettes that revolve around the interactions between Madame Ypsilon and her clients. Each interaction serves as a microcosm of the play's overarching themes. This narrative structure allows Capek to explore various facets of human behavior and belief systems through different characters' perspectives. The episodic nature of the narrative mirrors the episodic nature of Madame Ypsilon's fortune-telling sessions, reinforcing the thematic focus on appearances versus reality.

Characterization:

The characters in "Fortune Teller" represent a cross-section of society, each with their own motivations and reactions to the supernatural. Madame Ypsilon, the enigmatic fortune teller, embodies the allure of the mystical and the extraordinary. Her ability to create tailored predictions for her clients intrigues and captivates them. Professor White, the skeptical scientist, serves as a foil to Madame Ypsilon. His rationality and scientific skepticism contrast with the clients' fascination. Each character's distinct traits contribute to the exploration of belief, doubt, and the human quest for meaning.

Dialogue and Interaction:

The heart of the play lies in the dialogue between Madame Ypsilon and her clients. Through carefully crafted conversations, Čapek showcases Madame Ypsilon's skill in manipulating language and weaving tales that appear to predict the future. The dialogue is rich with subtext, allowing the characters' thoughts and motivations to surface. Professor White's attempts to challenge Madame Ypsilon's predictions generate intellectual debates about the nature of truth and the limits of human understanding. These interactions create a dynamic tension that propels the narrative forward.

Satire and Humor:

Čapek infuses the play with satire and humor to illuminate the absurdity of blind belief in the supernatural. Madame Ypsilon's predictions are often amusingly vague, yet her clients find meaning and significance in them. The play pokes fun at the human tendency to seek guidance from external sources, highlighting the irony of placing trust in seemingly mystical pronouncements. The play's humor is integral to its thematic exploration, providing both entertainment and insight into human behavior.

Symbolism and Metaphor:

The crystal ball, often associated with fortune-tellers, serves as a potent symbol in the play. The crystal ball represents the blurred line between reality and illusion, truth and deception. It symbolizes the ambiguity of perception and the complexity of discerning what is genuine from what is contrived. The crystal ball becomes a metaphor for the overarching theme of the play – the challenges of distinguishing between the authentic and the illusory.

Philosophical Reflection:

"Fortune Teller" engages in philosophical reflection by challenging conventional notions of truth and authenticity. The play raises questions about the nature of reality and the human tendency to interpret events through the lens of desire and expectation. Through Professor White's character, Čapek invites the audience to contemplate the limitations of human knowledge and the influence of personal biases on one's understanding of the world.

In conclusion, Karel Čapek's "Fortune Teller" is a thought-provoking play that employs narrative techniques, characterization, dialogue, symbolism, and philosophical contemplation to analyze the complexities

of truth and deception. Through its exploration of belief in the supernatural and the power of suggestion, the play invites the audience to critically examine their own perceptions, biases, and vulnerabilities. With its blend of satire, humor, and philosophical depth, "Fortune Teller" stands as a timeless work that continues to resonate with audiences, challenging them to navigate the intricate web of appearances and reality.

The Predictions by Mrs. Myers

Inspector Mr. MacLeary spreads a net to catch Mrs. Myers by sending his wife Mrs. MacLeary. His wife pretends as if she is a 20 years old unmarried girl. Mrs. Myers reads the cards. She predicts that the girl is going to marry a young rich business man before the end of the year. An elderly man will be an obstacle on her way but she will succeed and move across the ocean after marriage. The fee -one pound and one shilling is paid for her predictions

The Trial Scene in the Court

The inspector files a case against Mrs. Myers. She is summoned to court for trial. She argues that Mrs. MacLeary appeared as an unmarried anxious girl that is why I predicted so. However, her fraudulence is proved and she is sentenced to deportation. She also has to pay the penalty of 50 pounds.

Setting the Scene:

The trial scene takes place in a courtroom, where Professor White presents his case against Madame Ypsilon. The courtroom setting symbolizes the arena in which truth and authenticity are debated, mirroring the larger themes of the play.

Conflict and Tension:

The trial scene introduces a heightened sense of conflict and tension. Professor White, the skeptical scientist, presents his evidence to expose Madame Ypsilon's alleged fraudulence. The tension arises from the clash of worldviews – the scientific rationality represented by Professor White and the allure of the supernatural embodied by Madame Ypsilon.

Professor White's Evidence:

During the trial, Professor White presents his fabricated persona and the fictional narrative he provided to Madame Ypsilon. He expects her to fail in predicting the future of a nonexistent individual, thereby exposing her apparent charlatanism. However, to his astonishment, Madame Ypsilon crafts a narrative that perfectly aligns with his fictional details. This

revelation challenges Professor White's skepticism and shakes his certainty in the rational explanation he sought to prove.

Power of Suggestion:

The trial scene underscores the power of suggestion that Madame Ypsilon wields through her skillful use of language and observation. Her ability to create a coherent story based on minimal information illustrates the extent to which people can be influenced by the subtle cues and questions she employs. This power of suggestion blurs the line between authenticity and fabrication, raising questions about the nature of belief and perception.

Audience Reaction:

The trial scene also prompts the audience to engage with the themes on a deeper level. As Professor White's skepticism is challenged, the audience is forced to reconsider their assumptions about Madame Ypsilon's abilities. The scene invites reflection on the complexity of human behavior and the potential for individuals to be swayed by the apparent supernatural.

Narrative Ambiguity:

The trial scene introduces an element of narrative ambiguity. Madame Ypsilon's ability to provide an accurate narrative based on limited information leaves both Professor White and the audience uncertain about the nature of her predictions. This ambiguity reflects the broader theme of the play – the difficulty of discerning between truth and deception, reality and illusion.

The Irony of Life

A year later, the judge Mr. Kelley meets the inspector by chance. He is shocked to know that Mrs. MacLeary eloped with a young rich businessman from Melbourne. She crossed the ocean a week ago for Australia. Mrs. Myers is a fraud but her prediction becomes true. The inspector and judge are able to judge Mrs. Myers but not the mysterious happenings in life. Destiny overrules human intelligence.

Structural Analysis:

"The Fortune Teller" by Karel Capek is a thought-provoking short story that delves into themes of fate, superstition, and the influence of belief on our actions.

The story follows Ludvik, a man who visits a fair and encounters a fortune teller named Madame Holle. She predicts his future, providing

him with vague and enigmatic statements that hint at both positive and negative outcomes. One prediction in particular leaves Ludvik with a sense of impending doom, suggesting that he will soon die.

As Ludvik leaves the fortune teller's booth, he becomes consumed by thoughts of his own mortality. He interprets every event, coincidence, and encounter as signs pointing to his impending death. This irrational fear takes over his life, causing him to avoid situations that he perceives as potentially risky. He becomes overly cautious and tries to control his environment in order to avoid any possibility of danger.

Ironically, Ludvik's fixation on avoiding danger ends up leading him into reckless situations. His preoccupation with death becomes a self-fulfilling prophecy. He takes unnecessary risks and makes careless decisions, all in an attempt to prove the fortune teller wrong. In the end, his fear and obsession ultimately lead to his own demise.

Through Ludvik's experiences, Capek explores the powerful impact that belief and perception can have on our actions. Ludvik's initial encounter with Madame Holle's predictions triggers a cascade of thoughts and behaviors that shape the course of his life. The story raises questions about the nature of fate and whether Ludvik's fate was truly sealed or if his beliefs influenced the outcome.

Furthermore, "The Fortune Teller" underscores the human tendency to seek patterns and meaning in random events. Ludvik's desperate search for signs of his impending death illustrates how easily we can fall into the trap of confirmation bias, interpreting events in a way that supports our existing beliefs.

In conclusion, "The Fortune Teller" by Karel Capek is a cautionary tale about the power of belief and its ability to shape our actions and decisions. Through Ludvik's journey from fear to obsession to tragic end, the story explores the intricate relationship between superstition, perception, and destiny.

Precis writing

In the story "The Fortune Teller" by Karel Capek, a skeptical young man named Alquist visits a fortune teller. The fortune teller, a mysterious old woman, predicts that Alquist will die within a year. Despite his skepticism, Alquist becomes increasingly anxious as the predicted date of his death approaches. He tries to distract himself by engaging in various activities, but the impending doom hangs over him. As the fateful day arrives, Alquist is relieved to find that he is still alive. Realizing that

the prediction was inaccurate, he feels a renewed sense of appreciation for life and embraces the uncertainty of the future.

In this story, Capek explores themes of mortality, the power of belief, and the unpredictability of life. The tale serves as a reminder that even predictions and prophecies should be taken with a grain of skepticism, and that living in the present moment is essential.

Let Us Sum Up

In countries Judges are bound to give their judgment in accordance with the law book. Whereas, in Britain the judge who appears in the story rather than giving judgments in accordance with the law book, was driven by sound common sense.. Karel Caper (1890- 1938), was a famous Czeck novelist, playwright and story writer. His short stories are marked by a gentle play of irony. In this story a smart Detective Inspector called MacLeary employs his charming young wife to trap a fraudulent fortune-teller called Mrs. Myers.

Check your progress

- 1.Karel Capek was a _____ writer.
- 2.Karel Capek short stories are marked by a gentle play of_____.
- 3.Fortune teller is exposed as a_____.

Exercise 1: Verb Tenses

Read the following sentences from "The Fortune Teller" and identify the correct verb tense used.

"As I was walking down the street, I noticed a small shop."

"The fortune teller gazed into her crystal ball and began to speak."

"Yesterday, I went to the fortune teller to get my future read."

"By the time I arrived, the fortune teller had already predicted my fate."

"Every day, people come to the fortune teller seeking answers."

Exercise 2: Parts of Speech

Identify the parts of speech for the underlined words in the following sentences:

"The mysterious fortune teller gave me a cryptic prediction."

Answer: Adjective

"She peered at me with her piercing, mystical eyes."

Answer: Adjective

"I visited her booth excitedly to learn about my future."

Answer: Adverb

"Her predictions were often vague, leaving me uncertain."

Answer: Adjective

"Despite my skepticism, I listened intently to her words."

Answer: Verb

Exercise 3: Sentence Structure

Rearrange the words to form grammatically correct sentences:

fortune teller / ancient / an / was / she / visiting

Corrected: She was visiting an ancient fortune teller.

crystal ball / her / into / she / gazed / the / deeply

Corrected: She gazed deeply into her crystal ball.

predictions / accurate / her / surprisingly / turned out / to be

Corrected: Surprisingly, her predictions turned out to be accurate.

skeptical / I / her / was / at first / about / predictions

Corrected: At first, I was skeptical about her predictions.

future / wanted / my / to / I / glimpse / the / sought / in / her

Corrected: I sought to glimpse my future in her wanted.

Glossary

Fortunes: The story, Fortune Teller shows how Mrs. Myers, an old German woman who lived illegally in England, makes her living by telling people fortunes. This arouses the suspicion of the Detective Inspector Mac Leary was doubtful about the means of her living and doubts her to be involved in "spying".

Irony: The ending of "The Fortune Teller" is a fine example of situational irony when an event occurs that is opposite of what is expected to happen. Suspicious about the comings and goings at Miss Edith Myers' home, Inspector Mc Cleary assumes that she is the madam of a brothel or even worse, a German spy.

Fortune Teller: A person who claims to have the ability to predict future events or outcomes through supernatural or mystical means.

Satire: A literary technique that uses humor, irony, or ridicule to criticize and expose the flaws, vices, or absurdities of individuals, institutions, or society.

Gullibility: The tendency to believe or accept something without sufficient evidence or critical thinking, often making one susceptible to deception.

Supernatural: Beyond the natural world; relating to phenomena that cannot be explained by the laws of nature and often attributed to spiritual or paranormal forces.

Power of Suggestion: The psychological phenomenon where a person's thoughts, beliefs, or behaviors are influenced by subtle cues, prompts, or information provided by others.

Skepticism: A critical attitude characterized by questioning and doubt, often applied to claims or beliefs that lack empirical evidence or rational support.

Rationality: The quality of being logical, reasonable, and guided by sound judgment and evidence-based thinking.

Episodic Structure: A narrative structure in which the story is composed of individual episodes or vignettes that contribute to the overall theme or message.

Foreshadowing: A literary technique in which hints or clues are provided early in a narrative to suggest or anticipate future events.

Symbolism: The use of symbols, which are objects, characters, or elements that carry deeper meanings or represent abstract concepts within a narrative.

Ambiguity: The presence of multiple possible interpretations or meanings within a text, often intentionally used by authors to provoke thought and discussion.

Skepticism: A critical attitude characterized by questioning and doubt, often applied to claims or beliefs that lack empirical evidence or rational support.

Metaphor: A figure of speech that involves comparing two unlike things by describing one in terms of the other, suggesting a resemblance or shared characteristic.

Worldview: A person's overall perspective on life, including beliefs, values, attitudes, and assumptions about the nature of reality.

Irony: A literary device where there is a discrepancy between appearance and reality, often involving a twist or incongruity that creates humor or deeper meaning.

Paradox: A statement that appears self-contradictory or absurd but may reveal an underlying truth or complexity upon closer examination.

Philosophical Reflection: Introspective thought and contemplation on fundamental questions about existence, knowledge, morality, and the nature of reality.

Allegory: A narrative in which characters, events, or settings represent

abstract ideas or moral qualities, often used to convey a deeper message.

Illusion: A deceptive appearance or false perception that masks the true nature of something.

Suggestion: The act of proposing an idea, thought, or action to someone's mind, often with the intention of influencing their thinking or behavior.

Conundrum: A confusing or difficult problem or question, often involving contradictory or perplexing elements.

This glossary should help clarify the terms and concepts related to "Fortune Teller" and the broader themes discussed in the context of the play.

Answers to check your progress

1. Czech.
2. Irony.
3. Con artist.

Suggested Reading

1. Morgan, Gerald. *The Shaping of English Poetry*. Lang. 2010.
2. Nicoll, Allardyce. *A History of English Drama 1660-1900*. University Press. 1967.

Unit - 11

The Model Millionaire – Oscar Wilde

STRUCTURE

Overview

Objectives

11.1. Introduction

11.2. Plot Summary

11.3. Theme

11.4. Analysis

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

Oscar Wilde a multifaceted literary talent, his works have also compromised short stories, fairy tales and novels. One of his famous play is Lady Windermere's fan. In this unit the concept of Plot summary, Theme and Analysis has been explained in this unit.

Objectives

After completion of this unit, you will be able:

- To delineate the plot of 'The Model Millionaire'
 - To describe Oscar Wilde's technique of characterization;
 - To outline the background and atmosphere
-

11.1. Introduction

Oscar Wilde (1854 -1900) a multifaceted literary talent, best known for his play, The Importance of Being Earnest (1895). Some other famous plays are Lady windermere's fan (1892), A woman of importance (1893) and An Ideal husband (1885). His works of fiction comprise short stories, fairy tales and novels: The happy Prince and other tales (1888) Lord Arthur Seville's Crime (1891), The Picture of Dorian Gray (1891) and The House of program (1891).

His literary contributions span across various genres, including plays, novels, short stories, and essays. Wilde's unique style and ability to blend humor, satire, and thought-provoking themes have solidified his

legacy as one of the most iconic figures in English literature.

Born in Dublin, Ireland, Wilde displayed his intellectual prowess from an early age. He attended Trinity College in Dublin and later Oxford University, where he gained recognition for his exceptional writing skills and charming personality. His early literary pursuits were marked by his involvement with aestheticism, a movement that emphasized the importance of art for art's sake. This influence is notably present in his first collection of poetry, "Poems" (1881), which received mixed reviews but established Wilde as a rising literary figure.

Wilde's true breakthrough, however, came with his ventures into the world of drama. "Lady Windermere's Fan" (1892) marked his first commercial success as a playwright. The play delves into themes of marriage, societal expectations, and moral integrity, all while showcasing Wilde's sharp wit and ability to dissect the hypocrisy of the upper classes. This was followed by "A Woman of No Importance" (1893) and "An Ideal Husband" (1895), both of which further established his reputation for clever dialogue and social commentary.

Perhaps Wilde's most famous play, "The Importance of Being Earnest" (1895), is a brilliant comedy that satirizes the superficiality and absurdity of Victorian society. The play is filled with witty wordplay, mistaken identities, and clever twists, making it a classic of comedic theater. Unfortunately, its success was overshadowed by Wilde's personal life, which took a tumultuous turn when he became embroiled in a scandalous court case.

Wilde's private life became the center of public attention when he was put on trial for his homosexual relationships, which were illegal at the time. In 1895, he was convicted of "gross indecency" and subsequently imprisoned. His experiences during and after his incarceration deeply impacted his writing and outlook on life. After his release from prison, he produced "The Ballad of Reading Gaol" (1898), a poignant poem inspired by his time behind bars.

Beyond his plays, Wilde also made significant contributions to the realm of fiction. "The Picture of Dorian Gray" (1891) is perhaps his most well-known novel, exploring themes of vanity, morality, and the consequences of indulgence. The story revolves around a young man, Dorian Gray, who remains eternally youthful while a portrait of him ages and reflects the consequences of his hedonistic lifestyle. The novel shocked readers with its exploration of the darker aspects of human nature.

Wilde's talent extended to the realm of short stories and fairy tales as well. "The Happy Prince and Other Tales" (1888) is a collection of enchanting stories that combine moral lessons with magical elements. These tales, including "The Selfish Giant" and "The Nightingale and the Rose," often convey poignant messages about compassion, sacrifice, and the human condition.

Despite the hardships he faced, Wilde's literary legacy endures, captivating readers with his wit, wisdom, and distinctive style. His works continue to be studied, adapted, and performed worldwide, highlighting the timeless relevance of his insights into human nature, society, and the complexities of art. Oscar Wilde's ability to blend humor with social critique has left an indelible mark on literature, making him a figure whose influence will persist for generations to come

11.2. Plot Summary

The protagonist of the story is a young man called Hughie Erskine. Hughie is handsome, charming and popular but he has been very unlucky as far as financial matters are concerned. He was left nothing of any great value in his father's will. He has tried his hand at several different businesses, all of which have failed. Having no job, Hughie only source of income is two hundred pounds a year which is given to him by an elderly aunt. Hughie has fallen in love with a young woman named Laura Merton and she loves him in return. Laura & her father, Colonel Merton, is fond of Hughie but, due to his poor financial prospects, he does not want the young man to marry his daughter. He has often told Hughie that he will only allow him to get engaged to Laura after he has earned ten thousand pounds. Hughie goes to see his artist friend Alan Trevor. He finds that Alan is painting a portrait of an old man who appears to be a beggar. The old man is wearing a tattered brown cloak and boots which have been mended many times. He has a rough walking stick in one hand. In the other hand, he is holding out an old hat as if to ask for money. His face is heavily wrinkled and he looks extremely sad. Both Alan and Hughie agree that the old man is an excellent subject for a painting.

Hughie, however, cannot help feeling sorry for the man. He thinks it is unfair that, although Alan's paintings regularly sell for two thousand guineas, he only pays his models one shilling an hour to pose for him and does not give them a percentage of the money which he makes from sales of their portraits. When Alan leaves the room, Hughie looks in his pockets. He finds that the highest denomination coin which he has is a sovereign. Although it means that he will have to economize more than

usual for the rest of the month, Hughie gives the coin to the old man, who appears very happy to receive it. Hughie leaves soon afterwards. Alan and Hughie meet up again later. The artist tells his friend that, after he left, the old man asked several questions about him. Alan goes on to say that he told the old man all about Hughie, Laura Merton and the condition which Colonel Merton set that prevents their marriage. Hughie is unhappy that his friend told "that old beggar" all about his private life. The amused Alan tells Hughie that the old man he was painting was Baron Hausberg, one of the wealthiest men in Europe and someone who often buys Alan's paintings. For reasons which Alan does not really understand, the millionaire baron had asked to be painted as a beggar. The tattered clothes he was wearing were supplied by Alan. Hughie feels ashamed about having given a coin to a millionaire, although Alan tells him not to worry. The following day, a representative of Baron Hausberg comes to Hughie's house with an envelope. The writing on the envelope says that it contains a wedding present "from an old beggar". Inside the envelope, Hughie finds a check for ten thousand pounds. Hughie and Laura get married. Baron Hausberg attends their wedding.

The Model Millionaire" revolves around the character of Hughie Erskine, a handsome and good-natured young man who is in love with a beautiful woman named Laura Merton. Hughie wishes to marry Laura but is held back by his lack of financial means. One day, he meets his friend Alan Trevor, an artist, who offers to pay him ten thousand pounds if he agrees to sit as a model for his latest artistic project.

Around the same time, Hughie encounters a beggar in the streets, who asks for some spare change. Frustrated that he doesn't have any money to give, Hughie gives the beggar his last sovereign (a gold coin) to help the man get a meal. Despite his generosity, Hughie is concerned about how he will pay for his marriage proposal gift to Laura.

As it turns out, the beggar is not what he seems. He is actually Baron Hausberg, a wealthy man in disguise, who appreciates Hughie's kindness and wants to reward him. The beggar-turned-baron sends Hughie a check for ten thousand pounds, fulfilling his wish of being a "model millionaire."

11.3. Theme

The delicate irony employed by the author the subtle irony employed by the author in the story could be seen through the conversation between the artist Alan Trevor and the young man Erskine. Trevor holds a view that artist brings out the beauty of the art but they do not represent the

values or morals. For instance, Erskine feels pity for the old beggar posed as a model for the artist and gives him some money. The irony here is that the model who is believed by Erskine as pitiable man actually turns out to be a millionaire. Further the picture of the model millionaire as old beggar would never face its disappearance from the world that's the beauty of the art.

Generosity and Kindness: The story emphasizes the value of genuine generosity and acts of kindness. Hughie's selfless act of giving his last sovereign to the beggar showcases his noble character, which ultimately brings him unexpected rewards.

True Wealth: The story challenges the conventional notion of wealth as material possessions and money. Hughie's true wealth lies in his compassionate nature and willingness to help others, even when he himself is financially constrained.

Irony: Wilde uses irony to highlight the discrepancy between appearances and reality. The beggar's true identity as Baron Hausberg, a wealthy benefactor, creates an ironic twist that underscores the theme of hidden goodness and the unpredictable nature of life.

Critique of Social Class: The story subtly critiques the social class distinctions and challenges the idea that one's worth is solely determined by their financial status. Hughie, despite his lack of material wealth, emerges as a model of moral character.

Narrative Style:

Oscar Wilde's characteristic wit and humor are evident in "The Model Millionaire." The story combines light-hearted comedy with thought-provoking themes, resulting in a narrative that is both entertaining and reflective. Wilde's satirical commentary on societal norms and values is present even in this shorter format, showcasing his ability to convey profound ideas with a touch of humor.

In summary, "The Model Millionaire" is a short story by Oscar Wilde that explores themes of generosity, wealth, and societal values. Through its engaging narrative and ironic twists, the story encourages readers to reconsider the nature of goodness and the true sources of wealth and happiness.

"The Model Millionaire" by Oscar Wilde is a delightful short story that encapsulates the author's signature wit and humor, while also delving into thought-provoking themes. This narrative masterfully combines lighthearted comedy with deeper societal commentary, making it a piece

that is not only entertaining but also encourages reflection on values and societal norms. Through his satirical lens, Wilde presents a story that engages readers with its engaging narrative and clever twists, while simultaneously prompting them to reevaluate the concepts of generosity, wealth, and happiness.

At the heart of "The Model Millionaire" is the character of Hughie Erskine, a young and handsome man who is deeply in love with a beautiful woman named Laura Merton. In order to impress Laura's father, who believes that Hughie is not suitable for his daughter due to his lack of wealth, Hughie endeavors to live up to the societal expectations of being financially successful. Wilde introduces a central irony here: despite his genuine love and good intentions, Hughie's lack of wealth stands as a barrier to his happiness.

Wilde employs humor to draw attention to the superficial nature of societal values. The absurdity of valuing someone solely based on their wealth is highlighted when Hughie's love for Laura is overshadowed by his financial status. This satirical commentary invites readers to ponder the misplaced emphasis placed on material wealth rather than personal qualities. Through Hughie's character, Wilde subtly critiques the societal obsession with appearances and the neglect of true character.

As the story unfolds, the introduction of Baron Hausberg, a millionaire art collector, adds a layer of complexity. Hughie's willingness to give his last sovereign to a beggar, which he believes is a sign of his generosity, is juxtaposed with the Baron's willingness to pay a significant sum for an insignificant statue. The irony lies in the fact that Hughie, despite his financial constraints, embodies true generosity, while the millionaire demonstrates a skewed perception of value. This contrast underscores Wilde's critique of the conventional understanding of wealth and the flawed priorities of society.

Moreover, Wilde employs the character of Alan Trevor, an artist and Hughie's friend, to further explore the theme of genuine worth. Trevor's refusal to conform to societal norms, his disregard for material success, and his artistic pursuits underscore Wilde's belief in the value of authenticity and personal passion. Through Trevor, Wilde presents an alternative perspective on what constitutes true wealth and fulfillment, encouraging readers to consider the role of individuality and self-expression in the pursuit of happiness.

The narrative takes an unexpected turn when Baron Hausberg presents Hughie with a gift in gratitude for his kindness to the beggar. The gift is a valuable brooch that was meant for Laura, symbolizing Hughie's ability

to transcend societal expectations and gain true recognition for his compassionate nature. This twist challenges readers to reassess their perceptions of worth and acknowledge the intrinsic value of kindness and altruism. Additionally, it reinforces the idea that genuine acts of goodness can lead to unexpected rewards, even if they are not monetary in nature.

Through the character of Laura Merton, Wilde explores the theme of genuine love and its ability to see beyond material circumstances. Laura's acceptance of Hughie despite his financial situation serves as a counterpoint to her father's rigid beliefs. Her character underscores Wilde's message that true love and meaningful relationships are not contingent upon wealth or societal status. Laura's role in the story highlights the importance of empathy, understanding, and acceptance in building meaningful connections.

In conclusion, "The Model Millionaire" is a captivating short story that showcases Oscar Wilde's characteristic wit, humor, and insightful social commentary. Through the story's engaging narrative and ironic twists, Wilde challenges societal norms and values, inviting readers to reflect on themes of generosity, wealth, and the nature of goodness.

The characters of Hughie, Baron Hausberg, Alan Trevor, and Laura Merton serve as vehicles through which Wilde conveys profound ideas about authenticity, materialism, and the true sources of happiness. By blending humor with thought-provoking themes, Wilde crafts a narrative that remains relevant and thought-provoking, urging readers to reconsider their perspectives on success, love, and the pursuit of a meaningful life.

11.4. Analysis

The major characters in the story are Hughie Erskine the poor young man, Alan Trevor the artist, Laura who is in love with Hughie and Baron Hausberg, the model millionaire. Oscar Wilde presents his characters in conflict with obsession (fascination) for beauty on one hand and privilege for moral acts on the other hand. Further, the writer has also indirectly laughed at the values of the modern world which prioritises wealth instead of morals.

The central characters Hughie Erskine stands for values and the model millionaire stands for the beauty (art). Though the writer seemed to have concluded the story with values represented by Erskine triumphing the conflict, yet he has titled the story as 'The Model Millionaire.' The title refers to the beauty of the art. In the story we could see that Erskine

himself believes the model as really poor old beggar there lies the beauty of the art. The picturization of millionaire as a model for old beggar man depicts the beauty of the art.

Exploration of Generosity and Kindness:

At the heart of the story is the exploration of generosity and kindness as virtues that transcend material wealth. The protagonist, Hughie Erskine, exemplifies these virtues through his selfless act of giving his last sovereign to a beggar. This act of charity is particularly striking given Hughie's own financial limitations. Wilde's portrayal of Hughie's generosity underscores the idea that true wealth lies in one's capacity for compassion and empathy.

Irony and Unexpected Rewards:

Wilde employs irony to create unexpected twists in the narrative. The beggar, who turns out to be the wealthy Baron Hausberg in disguise, rewards Hughie for his generosity by sending him a check for ten thousand pounds. This irony serves to challenge societal expectations and norms. The beggar, a symbol of poverty and need, ultimately transforms into a benefactor, whereas Hughie's noble act results in a material reward that alleviates his financial concerns.

Let Us Sum Up

Hughie Erskine a young man known for his charm and beauty fails to adapt and live by the modern values. Hughie tries his hand in every job and business he could do, but all the time he failed to come up in life as successful man. He loves Laura the daughter of the retired army officer. Till he meets her father he wanders as a careless young man and realises his fault when Laura's father asks him to bring ten thousand pounds. Apart from his defects he is very kind hearted person and helps the people in need. In an instance, he mistakes the model millionaire as old beggar man who posed for the picture and gives him some money.

Check your progress

1. In 'The Model Millionaire' the servant brought Hughie a card when he was at _____
2. According to the song "The Model Millionaire"; Alan Trevor was painting a/an _____
3. Hugh Erskine got _____ Pounds as his wedding present from Baron Hausberg.

(i).Precis writing

The "The Modern Millionaire" by Oscar Wilde is a satirical essay that criticizes the obsession with material wealth and social status in society. It explores how individuals pursue wealth at the expense of their own well-being and character. Through witty commentary, Wilde highlights the shallowness and moral decay that can result from the relentless pursuit of money. The essay encourages readers to consider the true value of life and happiness beyond material possessions.

The story revolves around Hughie Erskine, an attractive and charismatic young man facing financial misfortune. Despite his charm, he's struggled financially and relies on a meager annual allowance from his aunt. His love for Laura Merton is reciprocated, but Laura's father, Colonel Merton, disapproves due to Hughie's lack of wealth. The Colonel sets a condition that Hughie must earn ten thousand pounds before marrying Laura. Hughie visits his artist friend, Alan Trevor, who's painting a beggar-like old man. Feeling sorry for the man, Hughie gives him his last coin. Alan later reveals that the "beggar" is Baron Hausberg, a wealthy art collector. Alan had portrayed him as a beggar at Hausberg's request. Embarrassed, Hughie learns that the Baron has gifted him ten thousand pounds for his wedding with Laura. The story ends with their wedding attended by Baron Hausberg.

(ii).Reading Comprehension

Complete the given flow chart with the proper sequence of events that take place in the story from the sentences given below:

1. Luara scolded him for his recklessness.
2. Alan Trevor was the best man at their wedding.
3. Hughie Erskine had tried every profession but ultimately he had to give up.
4. The Baron gave him ten thousand pounds as a wedding gift.
5. Taking pity on him, he gave the beggar the one pound he had in his pocket.
6. The Baron called Hughie a model millionaire.
7. He visited Alan's studio and found him busy painting a portrait of a beggar.
8. When Hughie found out the truth about the beggar, he felt very unhappy while Alan laughed at him.

9. He was in love with Laura Merton but he could not marry her because her father wanted him to earn ten thousand pounds.

10. The beggar was, in fact, Baron Hausberg, who was one of the richest men in the country.

B). Choose the correct alternative:

1. Which of the following is not a characteristic of Hughie Erskine's face?

- a. good looks
- b. brown hairs
- c. grey eyes
- d. large ears

2. Which of the following works Hughie Erskine did not try to earn his living from?

- a. work as a professional jester
- b. work at the Stock Exchange
- c. work as a wine merchant
- d. work as a tea merchant

3. Which of the following is not an attribute of Alan Trevor's face?

- a. puckered face
- b. blue eyes
- c. rugged beard
- d. rough exterior

4. Where was the beggar-man placed in the study of Alan Trevor when he was being painted?

- a. on a carpet
- b. on a chair
- c. in the corner
- d. on the floor

5. What was Hughie doing when Baron Hausberg's messenger came to him with a letter?

- a. having lunch
- b. having a nap
- c. having dinner
- d. having breakfast

6. Who scolded Hughie for giving a sovereign to a beggar?

- a. Trevor
- b. Col. Merton

- c. Laura
- d. None of the above

1. According to the writer romance is the privilege of _____
2. Hughie's father has bequeathed him a History of the Penninsular war in fifteen volumes and on a _____
3. Laura Merton adored Hugie but she was not prepared to disregard her _____
4. According to Trevor, an artist's heart is in his _____
5. To see what money he had, Hughie felt in his pockets. What could he find? _____

Answers:

1. Rich
2. A cavalry sword
3. Father's wishes
4. Soul
5. A sovereign and some coppers.

Model questions:

1. Who are the main characters in the short story?
2. Who are the minor characters?
3. What is the setting of the story, and what role does the setting play?
4. Who is the protagonist of the story? Explain your answer.
5. What are three characteristics of the protagonist? Explain using details from the story.
6. What major conflict does the protagonist face? Explain thoroughly.
7. What is the climax of the story?

Glossary

Art: One modern definition is “something that is created with imagination and skill and that is beautiful.” Often, art is defined by its origin in the human mind. Imagination plays a key role in making any piece of art. Some people think of art as what happens when your creativity takes solid form.

Hughie Erskine: He was as popular with men as he was with women, and he had every accomplishment except that of making money. His

father had bequeathed him his cavalry sword, and a History of the Peninsular War in fifteen volumes.

Answers to check your progress

1. Breakfast
2. Old beggar
3. 10000

Suggested Reading

1. Morgan, Gerald. *The Shaping of English Poetry*. Lang. 2010.
2. Nicoll, Allardyce. *A History of English Drama 1660-1900*. University Press. 1967.

Unit - 12

The Lion and the Lamb - Leonard Clarke

STRUCTURE

Overview

Objectives

12.1. Introduction

12.2. Plot Summary

12.3. Analysis

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

The technique of characterization of Leonard Clarke's have portrayed. And also the atmosphere, background have been mentioned in a clear composition. The concept of plot summary and analysis are clearly explained in this unit.

Objectives

After completion of this unit, you will be able:

- To delineate the plot of The Lion and the Lamb'
 - To describe Leonard Clarke's technique of characterization
 - To outline the background and atmosphere
-

12.1. Introduction

Leonard Clarke (1905-1981) is a poet, biographer and broadcaster. His other works include all new things; The Hearing Heart; Singing in the streets; Poems for Christmas; A Fool in the forest and Green Wood: Tales of a Gloucestershire.

As a poet, Clarke's works often captured the essence of life, nature, and human emotions. His writing style resonated with many readers, and his biographical work shed light on various aspects of his life and experiences. His verses resonated with a sense of authenticity and depth, often evoking a profound emotional response from his audience. Through his poems, he illuminated the beauty of everyday moments, the

complexities of human relationships, and the wonders of the natural world. His skillful use of language and imagery allowed readers to connect with his perspective and experience the world through his eyes.

In addition to his prowess as a poet, Clarke's biographical works shed light on various facets of his own life and experiences. Through his autobiographical narratives, readers gained insights into his personal journey, struggles, and triumphs. His openness about his own life allowed readers to relate to his humanity, forming a strong bond between the author and his audience. Clarke's willingness to share his vulnerabilities and aspirations through his biographical writings showcased his genuine desire to connect and inspire others.

Beyond his role as a writer, Clarke's contributions as a broadcaster further extended his reach and impact. Through various media platforms, including radio and television, he engaged with a broader audience, sharing his thoughts, insights, and creative ideas. His articulate and expressive communication skills allowed him to articulate complex ideas in an accessible manner, making his content relatable and thought-provoking. Clarke's ability to effectively communicate his thoughts through broadcasting highlighted his versatility as a communicator and influencer.

Leonard Clarke's legacy is a testament to his profound creative expression and his remarkable ability to connect with readers and listeners through his words. His works continue to resonate with individuals across generations, reflecting the universal themes of human experience, emotion, and connection. As both a poet and a broadcaster, he left an indelible mark on the literary and media landscapes, inspiring others to explore their own creative potential and share their unique perspectives with the world.

. His poems captured the essence of life, his biographical writings offered personal insights, and his broadcasting engagements allowed him to connect with a diverse audience. Through his works, Clarke's legacy endures as a source of inspiration and a reminder of the power of artistic expression to touch hearts and minds.

Additionally, Clarke's contributions as a broadcaster allowed him to engage with a wider audience, sharing his thoughts and insights through various media platforms. His legacy continues through his literary works, which remain a testament to his creative expression and ability to connect with readers through his words. In conclusion, Leonard Clarke's contributions as a poet, biographer, and broadcaster encompassed a wide spectrum of creative endeavors

12.2. Plot Summary

The Bostock and Wombwell is an animal circus company. They used to go to the villages to show the rare animals that are not seen in England. There was a lot of advertising. The lion was described as the “fiercest lion in captivity”. It was dark by the time the men and animals were carried to the village called Little Dean. The weather was bad. It was snowing heavily. The roads were covered with slippery ice. One of the horses slipped and the wagon it was pulling toppled. The door was thrown open and the lion escaped.

The Milkman was the first person to talk about the Lion’s escape. He proudly declared that he saw the Lion’s track on his way to work in the morning.

The news of the Lion’s escape spread far and wide and there were many versions. Mrs. Whittle reported that six lions had escaped and they ate a whole lamb. Williams the Coalman said that the lion ate a baby and he saw a stained shawl.

Fortunately, the rumours turned out to be false. There was a rumour that soldiers were marching towards Forest of Dean with guns but finally no soldier arrived.

Miss Roll was a thin and gentle lady but a true Christian. She feels sorry for the lion which could have nothing to eat to death in the cold weather. She suggested that as a noble act people should leave out some food for the lion. The town crier announced that the reward of five pounds would be given to anyone giving information about the lion. The circus was opened to the public and it went on with all the animals except the lion. At the sweet shop Miss. Boud suspected that it was only an advertisement stunt by the circus company to attract crowds.

On the second day the Vicar of the village saw the lion in his drawing room sitting near the fire place. The Lion was not at all fierce. The Vicar fed it with pork and then informed the police. Without any difficulty, the Lion was caught in the cage. The Vicar’s name was Reverend Lamb. So, everybody joked that the Lion was found lying with the Lamb.

‘The Lion and the Lamb’ is a very humorous and interesting short story. It tells us about how advertisements are misleading. A gentle and old lion was advertised as the fiercest lion in captivity. It also tells us about how rumours are spread.

12.3. Analysis

Bostock and Womb well is a travelling company known for its wild-beast

show. Once it came to the writer's village lying uphill. It had a lot of wagons, horsemen and variety of animals from Africa, South America, Asia and the Poles, particularly a fierce lion, called as Conqueror. It was a snowy evening and the snowfall was heavy. Suddenly the horses carrying the lion's cage slipped to their knees. The cage got crashed and the Conqueror escaped into the darkness. Being reported, the inspector, sergeant, two constables rushed with dozen natives in search of the lion. It became midnight but the lion could not be found.

The rumours about the whereabouts of Lion spread out like Fire. The milkman Godbeer told the writer's mother that he, on his way, saw the lion's tracks in Long's meadow. The mother's neighbour Mrs. Whittle said that Mr. Cox heard from James that actually six lions escaped and ate whole sheep, later recognized to be a baby. The town crier announced on the street that the company had declared a reward of 5 pounds for the informer. In women's bible class, a lean lady Miss. Rolls said that the lion might starve to death in such a snowy weather and being charitable Christians, they should leave some food for it.

And two and a half days, at last, the lion is discovered in a jovial manner lying down before a fireplace near a Vicar named Mr. Lamb who has given two legs of pork to it as dinner. He has been reading the Bible to the lion. The existence of Lion itself remains mysterious.

The writer says that the incident happened long before his birth. So he is not a witness. Why should the company come with a new lion during their next visit? Where was the lion during those missing days? Can anyone read the Bible to the lion? The lion's existence, escape, and recovery all remain as interesting stories, probably mere rumours.

The narrative technique used in the story is a combination of third-person omniscient point of view and a mix of direct and indirect characterization. The third-person omniscient point of view allows the narrator to have insight into the thoughts and feelings of multiple characters.

The story uses direct characterization by explicitly describing the characters' traits and personalities, such as Miss Roll being a thin and gentle lady. Indirect characterization is also employed through the characters' actions, dialogue, and reactions, revealing their personalities without explicitly stating them. The story also employs elements of humor and irony to engage the reader.

The narrative technique employed in this story is a skillful combination of third-person omniscient point of view and a clever mix of direct and

indirect characterization. These narrative tools work in harmony to weave a rich and engaging tapestry of the characters' lives and experiences.

The third-person omniscient point of view is the storyteller's lens through which the reader gains access to the thoughts, emotions, and perspectives of multiple characters. This perspective offers a panoramic view of the story's events and allows the narrator to delve deep into the minds of the protagonists, offering insights that would otherwise remain hidden. By employing this omniscient viewpoint, the story transcends the limitations of a single character's limited perspective, providing a broader and more nuanced understanding of the events unfolding.

Direct characterization is deftly woven into the narrative fabric, enabling the reader to grasp essential information about the characters through explicit descriptions of their traits and personalities. For instance, the narrative introduces Miss Roll as a "thin and gentle lady with a penchant for delicate lace collars." Such details serve as quick but vivid brushstrokes that paint a clear image of her physical appearance and disposition. Similarly, other characters are endowed with distinct attributes that guide the reader's perceptions and shape their understanding of the story's personalities.

Indirect characterization, a more nuanced technique, operates through the characters' actions, dialogue, and reactions to various situations. This method allows readers to draw conclusions about a character's personality based on their behavior and interactions with the world around them. When Miss Roll selflessly tends to the wounded animals in the park, her actions speak volumes about her compassionate nature and kindness. The terse and curt exchanges between Mr. Jenkins and the townspeople, on the other hand, subtly convey his irritable and reclusive personality. This technique invites readers to engage actively with the story, piecing together character traits through their observations and deductions.

Moreover, the story employs humor and irony to enhance its narrative depth and captivate the reader's attention. Humor, often born from witty dialogue or situational comedy, not only lightens the narrative but also provides insights into character dynamics and relationships. For instance, the comical misadventures of the protagonist as he attempts to impress his crush lead to humorous situations that endear him to the audience. Irony, a potent tool, is used to create contrast between expectation and reality. The irony of Miss Roll, the seemingly delicate lady, revealing unexpected courage during a crisis adds layers to her

character and creates an element of surprise that keeps the reader intrigued.

As the narrative unfolds, readers find themselves emotionally invested in the characters' journeys, empowered by the omniscient perspective that allows them to traverse the intricate pathways of their minds. The combination of direct and indirect characterization adds depth and complexity to the characters, enabling readers to discern their motivations, desires, and conflicts.

In conclusion, the narrative technique of this story deftly employs a third-person omniscient point of view alongside a balanced interplay of direct and indirect characterization. This multifaceted approach enhances the reader's experience by providing a panoramic view of the characters' lives, traits, and emotions. The use of humor and irony further elevates the narrative, captivating readers and inviting them to immerse themselves in the rich tapestry of the story's world. Through this skillful blend of techniques, the story achieves a compelling narrative that resonates on multiple levels and leaves a lasting impact on its audience.

Let us Sum Up

Bostock and Wombwell," a traveling wild-beast show, visits a village with exotic animals. A fierce lion named Conqueror escapes in heavy snowfall. Search efforts fail, and rumors spread. The lion's possible whereabouts include tracks in a meadow and stories of multiple escaped lions. A reward is announced, and charitable thoughts emerge. Finally, after two days, the lion is found near a fireplace, fed by a Vicar who reads the Bible to it. The incident is a mysterious, interesting tale, though the truth remains uncertain."

The town crier announced on the street that the company had declared a reward of 5 pounds for the informer. In women's bible class, a lean lady Miss. Rolls said that the lion might starve to death in such a snowy weather and being charitable Christians, they should leave some food for it. The rumours about Lion's whereabouts spread like fire. The milk man Godbeer told the mother of the author that, on his route, he saw traces of the lion on the Long's meadow. The town crier announced on the street that the beast-show company.

Bostock and Wombwell had declared a reward of 5 pounds for anyone who gives information about whereabouts of the escaped lion.

Check your progress

1. 'The Lion and the Lamb' is a very _____ Story.

2. Leonard Clarke is a poet and _____

3. The Bostock and Wombwell is an _____ company.

(i).Reading Comprehension

The tale of "Bostock and Wombwell" encapsulates several captivating themes that contribute to its intrigue and appeal. At its core, the story explores the interplay between mystery, human nature, compassion, and community dynamics, resulting in a multi-layered narrative that engages readers' imagination and emotions.

The theme of mystery is evident from the outset, as the story takes place during heavy snowfall, which shrouds the environment in an aura of enigma and danger. The escape of the fierce lion, Conqueror, sets the stage for a series of uncertainties, as villagers grapple with the challenge of deciphering the lion's whereabouts and intentions. The presence of mysterious tracks in the meadow intensifies the sense of intrigue, fostering an environment where rumors spread rapidly, fueling the tension and uncertainty that pervades the tale.

Human nature and its multifaceted responses to fear and curiosity are also central themes in the story. The villagers' reactions range from concern and apprehension to curiosity and a desire for adventure. The escalating rumors highlight how individuals react differently to the same set of circumstances, demonstrating the complex interplay of emotions that define the human experience. The decision to offer a reward for the lion's capture illustrates the allure of monetary gain, motivating locals to actively participate in the search, showcasing the diverse ways people respond to incentives.

Compassion and community solidarity emerge as prominent themes as well. Miss. Rolls' suggestion to leave food for the lion reflects the town's compassionate nature and its willingness to extend help even to a fearsome creature.

This compassionate act echoes Christian principles and underscores the villagers' capacity for empathy. Furthermore, the story portrays the strength of the community as it comes together to collectively address the crisis. The women's bible class, the milkman's involvement, and the eventual revelation of the Vicar's actions all highlight the power of unity and collective effort in times of adversity.

The theme of unexpected twists and turns adds an element of surprise and complexity to the narrative. The milkman's claim of having seen traces of the lion intensifies the search, underscoring how seemingly

inconsequential pieces of information can drastically impact the direction of events. The most unexpected twist, however, comes with the revelation that the Vicar was able to approach and calm the lion through reading the Bible and offering it food. This surprising turn of events challenges preconceived notions about human-animal interactions and reinforces the idea that understanding and compassion can transcend boundaries.

In conclusion, the tale of "Bostock and Wombwell" weaves together a tapestry of themes that contribute to its captivating nature. The interplay between mystery, human nature, compassion, and community dynamics creates a narrative that keeps readers engaged and intrigued. As the story navigates through the complexities of emotions, motivations, and unexpected outcomes, it prompts readers to reflect on the various dimensions of the human experience and the profound impact of empathy and unity in the face of uncertainty.

Questions

1. What is Bostock and Womb well known for?
2. What caused the lion's escape?
3. Who joined the search for the escaped lion?
4. How did rumors about the lion's whereabouts spread?
5. What reward was offered for information about the lion?
6. What did Miss. Rolls suggest about the lion?
7. Where was the lion found after two and a half days?
8. What was Mr. Lamb doing with the lion?
9. What does the writer mention about his connection to the incident?
10. Why might the company come with a new lion during their next visit?
11. What is the writer's view on the lion's existence, escape, and recovery?

(ii).Precis Writing

"The Bostock and Wombwell animal circus was known for showcasing rare animals not typically found in England's villages. Their advertising, especially for the fierce lion, generated excitement.

On a snowy night in Little Dean village, during transportation, the lion escaped due to a wagon accident. Various exaggerated versions of the escape circulated, from multiple lions on the loose to wild stories of

consumption. Despite rumors of soldiers' arrival, none came.

Miss Roll, a compassionate woman, suggested leaving food out for the lion, prompting a reward for information. The circus continued without the lion, suspected by some as a stunt.

The lion surprised the Vicar by appearing in his drawing room, appearing harmless. Reverend Lamb fed the lion pork and alerted the police, leading to an easy capture. The story humorously highlights deceptive advertising and the spread of rumors."

In the intriguing tale of "Bostock and Wombwell," a traveling wild-beast show, the village becomes the stage for a captivating escapade involving a fierce lion named Conqueror. The story unfolds during heavy snowfall, which adds an element of mystery and danger to the situation. As the lion escapes, the villagers' concern and curiosity are piqued.⁸

Rumors quickly spread like wildfire, heightening the tension and uncertainty surrounding the lion's whereabouts. Tracks found in a meadow further fuel speculation, while multiple accounts of escaped lions only add to the confusion. In response to the growing unease, a reward of 5 pounds is announced by the company, prompting locals to actively engage in the search.

Amidst these developments, the town's sense of charity and community shines through. In the women's bible class, Miss. Rolls suggests leaving food for the lion, invoking the Christian principle of compassion. This reflects the town's compassionate nature and willingness to help even a fearsome creature.

The story takes another twist when the milkman, Godbeer, claims to have seen traces of the lion on the Long's meadow during his route. This piece of information intensifies the search efforts, demonstrating how each tidbit of information contributes to the unfolding drama.

Ultimately, after two days of suspense, the lion is discovered near a fireplace. The surprising twist comes in the form of the Vicar, who reads the Bible to the lion and feeds it. This conclusion is a fascinating blend of mystery, compassion, and the unexpected. However, the truth of the lion's escapade remains shrouded in uncertainty, leaving readers to ponder the various accounts and their implications.

Model questions:

1. What did William Godbeer, the milkman say about the lion?
2. Give an account of the circumstances in which the lion was believed to have escaped.

3. What were the rumors about the lion at large?
4. What were the circumstances in which the lion was at last discovered?
5. Narrate the story of "The lion and the lamb".

Glossary

The Messianic Age: The symbol is used in both Christianity and Judaism to represent the Messianic Age. In addition, in Christianity, according to a sermon by Augustine, the lion stands for Christ resurrected, the lamb for Christ.

The Lion of Judah: The Lion of Judah (Hebrew: Aryeh Yehudah) is a Jewish national and cultural symbol, traditionally regarded as the symbol of the Israelite tribe of Judah. According to the Torah, the tribe consists of the descendants of Judah, the fourth son of Jacob.

Answers to check your progress.

1. Humorous
2. Biographer
3. Animal circus

(i). Reading Comprehension

1. Bostock and Wombwell is known for its wild-beast show, featuring a variety of animals from around the world.
2. The lion's cage crashed when the horses carrying it slipped on the snow-covered ground.
3. The inspector, sergeant, two constables, and a dozen natives joined the search for the lion.
4. Rumors about the lion's whereabouts spread through various sources like the milkman, neighbors, and even the town crier.
5. The company offered a reward of 5 pounds for anyone who could provide information about the lion.
6. Miss. Rolls suggested that the lion might starve in the snowy weather, and as charitable Christians, they should leave food for it.
7. The lion was discovered lying down before a fireplace near a vicar named Mr. Lamb.
8. Mr. Lamb was reading the Bible to the lion and had given it two legs of pork as dinner.

9. The writer states that the incident happened long before his birth, so he is not a witness to it.

10. The company might come with a new lion during their next visit because the original lion's escape and recovery have become interesting stories and rumors.

11. The writer considers the lion's existence, escape, and recovery to be interesting stories, possibly based on rumors.

Suggested Reading

1.O'Neill, Michael. The Cambridge History of English Poetry. Cambridge University Press. 2010.

2.Parrinder, Patrick. The Oxford History of the Novel in English. Oxford University Press. 2011.

Block-4: Introduction

Block 4- **Play**: Block four has 4 Units (from 13 to 16). Unit -13: **Introduction to Drama** introduces the genre of drama and deals with Development of English Drama, Different types of Drama, Types of Tragedies and Aspects of Drama.

Unit-14: **George Bernard Shaw: Life and Work** gives a brief biography of George Bernard Shaw. Further the Bernard Shaw life, Bernard Shaw Plays and Major Themes are presented in this unit.

Unit-15: **Arms and the Man: Sum Up and Explanation** describes about the Social and Political Background, Summary and Analysis of Act –I and Summary and Analysis of Act-II.

Unit-16: **Character Analysis and Critical Perspective** elaborates on the play Arms and the Man. The Summary & Analysis of Act-III, Major Themes, the Thematic Elements and the Analysis of Major Characters of the Play are presented in this unit.

In all the Units of **Block-4 Play**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit - 13

Introduction to Drama

STRUCTURE

Overview

Objectives

13.1. Introduction

13.2. Development of English Drama

13.3. Different types of Drama

13.4. Types of Tragedies

13.5. Aspects of Drama Plot

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

Every student will be knowing the basic concepts of Drama. This chapter also answers the questions in frequently about theatre and it concludes basic understanding of Drama. In this unit the concept of Development of English Drama, Different types of Drama, the Types of Tragedies and the Aspects of Drama has been clearly explained. This Unit will also answer a question that is frequently put to students "why theatre?" further this Unit concludes with some basic understanding of Drama.

Objectives

After completion of this unit, you will be able:

- To introduce to the basic concepts of Drama.
- To understand the Development of English Drama and Different types of Drama.
- To know Types of Tragedies and the Aspects of Drama.

13.1. Introduction

The word drama may be defined as a composition in prose or verse, presenting in pantomime and dialogue a story involving conflict and usually designed for presentation on the stage. Aristotle, the first great Western critic of Drama, defined it as imitated human action. This definition suggests that drama mainly depends upon an imitation of

human action which consists of conflict. Thus, is usually applicable to a text that is selected for performance. It is more often applied to denote the dramatic literature of a period presupposes a theatre, actors and an audience.

The origin of drama can be traced back to ancient civilizations, with its roots in religious rituals and cultural performances. The earliest forms of drama were likely rituals and ceremonies that incorporated storytelling, music, dance, and acting to communicate religious beliefs, myths, and legends. In ancient Greece, around the 5th century BCE, drama evolved into a more structured and theatrical art form. The city-state of Athens is often considered the birthplace of Western theatre. Playwrights like Aeschylus, Sophocles, and Euripides wrote tragedies that explored human conflicts, morality, and the relationship between humans and gods. These plays were performed in open-air amphitheatres and had a significant impact on the development of dramatic conventions.

Ancient Indian drama also has a rich history, with works like the "Natya Shastra" influencing the tradition of Sanskrit drama. This tradition focused on aesthetics, emotions, and storytelling, often incorporating music and dance.

13.2 The Development of English Drama

The development of English drama is a rich and varied journey that spans centuries, encompassing different periods and styles. Here's an overview of its evolution:

1. Medieval Mystery Plays: In the Middle Ages, English drama was closely tied to religious practices. Mystery plays, also known as miracle plays, depicted biblical stories and were performed by guilds in public spaces. These plays aimed to educate and entertain the masses while conveying moral and religious messages.

2. Morality Plays: Transitioning from the religious focus of mystery plays, morality plays emerged in the 15th and 16th centuries. These plays personified virtues and vices and used allegorical characters to convey moral lessons.

3. Elizabethan Era: The most prominent period in the development of English drama, the Elizabethan era (late 16th to early 17th century), saw the flourishing of playwrights like William Shakespeare, Christopher Marlowe, and Ben Jonson. The construction of dedicated theatres like The Globe and The Rose facilitated the growth of commercial theatre. Shakespeare's works, including tragedies, comedies, and histories, became iconic.

4. Jacobean Drama: Following the Elizabethan era, the Jacobean period (early 17th century) brought forth darker and more complex plays. Themes of revenge, political intrigue, and moral ambiguity were explored in works like John Webster's "The Duchess of Malfi."

5. Restoration Comedy and Tragedy: After a temporary halt during the Puritan rule, theatre resumed with the Restoration period (late 17th century). Comedies and tragedies of manners gained popularity, reflecting the societal changes of the time. Playwrights like Aphra Behn and William Congreve created witty and satirical works.

6. 18th Century Sentimental Drama: The 18th century saw the rise of sentimental drama, which focused on emotions, virtue, and empathy. Plays like Richard Steele's "The Conscious Lovers" exemplified this style.

7. Romantic Drama: The Romantic period (late 18th to early 19th century) brought a renewed interest in nature, individualism, and emotion. Poets like Lord Byron and Percy Shelley dabbled in drama, and poets like Samuel Taylor Coleridge wrote poetic dramas.

8. Victorian Theatre: The Victorian era (19th century) witnessed a diverse range of drama, from domestic comedies to melodramas. Playwrights like Oscar Wilde produced witty social comedies, while George Bernard Shaw introduced realistic dialogue and social commentary.

9. Modern and Contemporary Drama: The 20th century saw the emergence of various movements, including the realism of Henrik Ibsen, the absurdity of Samuel Beckett, and the experimentation of contemporary playwrights like Tom Stoppard and Caryl Churchill.

Throughout its history, English drama has reflected societal changes, artistic innovation, and shifts in cultural values, making it a dynamic and essential aspect of literary and cultural heritage. Thus drama has continued to evolve, adapting to cultural shifts, technological advancements, and changing societal norms. From religious rituals to classical theatre, from the Renaissance to modern experimental forms, drama has remained a powerful tool for storytelling, cultural expression, and commentary on the human experience

13.3. Different types of Drama Tragedy

Aristotle first defined tragedy in his Poetics around 330 BC. He defined tragedy as "the imitation of an action that is serious and also as having magnitude, complete in itself," in the medium of poetic language and in

the manner of dramatic rather than of narrative presentation, involving "incidents arousing pity and fear wherewith to accomplish the catharsis of such emotion."

Aristotle says that the tragic hero will evoke pity and fear if he is neither thoroughly good nor thoroughly bad but a mixture of both but is certainly "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 his mistaken choice of an action, to which he is led by his hamartia, the tragic flaw or the error of judgment or a moral weakness in character. The plot evokes tragic pity and fear.

In this way tragedy relieves the spectators of harmful emotion. The dramatist depicts incidents which arouse pity and fear for the protagonist, bringing the plot to a logical and foreseeable conclusion. This explains how an audience experiences satisfaction even from an unhappy ending.

In Shakespeare's King Lear, Lear's madness and his death arouses pity and fear in the audience, thus catharsis in spectators gives a satisfaction despite it being a tragic play. "In his tragedies Shakespeare is indeed grappling with the whole world on a scale approximated only by the profound tragedians of Greece.

Tragedy in his work goes beyond individual failure, Nations crumble, and ambition, lust and ingratitude sear the earth. Sensitive souls shudder. They question the chimeras of man and fate, receiving dusty answers. Love for them turns to mockery, common decency become a jest, they see blood flowing like a torrent; conscience gnaws at the marrow of their being; self-disgust and a general disgust with mankind ravage many of them" (Gassner:234).

Thus, Hamlet and Lear are partially authors of their own suffering because of their conduct. Hamlet's sharp questioning of man and society emanates from the dramatic shock of discovering the murder of his father and his mother's infidelity; but later his procrastination are aberrations from sound policy. Man struggles against man.

Thus, it is drama of individual will. Aristotle's definition excludes many plays which are commonly thought of as tragedies. Not all tragic heroes suffer because of a tragic error. Contemporary critics suggest a cluster of overlapping perspectives which collectively describe the tragic vision. First, tragedy begins by asking the ultimate questions: why are we here? Does life have meaning or purpose? Can life have meaning in the face of so much suffering and evil in the world? Does death negate the

significance of the protagonist's life and the goals he/ she was seeking? Tragedy offers no singular solution: people suffer because of their own actions. At times the tragic hero appears to suffer simply because he/she lives in a cruel and unjust universe.

Though the causes of suffering are diverse, yet the purpose of suffering appears almost universally acknowledged: only through suffering does a person attain wisdom. According to Francis Fergusson, the plays follow a tragic pattern of purpose, passion and perception. Second, tragedy pushes the individual to the outer limits of existence where one must live or die by one's convictions.

Facing the end of life, a person quickly recognizes life's ultimate values. Tragedy depicts men and women who dissatisfied with the hand destiny has dealt with them, challenge the rules of the game. Tragedy does not depict man as a helpless puppet dancing to the strings of destiny. The tragic vision does not assure man's ultimate downfall. Instead, it explores ways in which free will exerts itself in the world. The determination to act rather than, submit often leads to disastrous results but at the same time it tests the basic substance of humanity.

This tremendous strength of will to scale the heights and accomplish the impossible sets the hero apart from the ordinary humanity but inspires us with a vision of human potential. Thus, tragedy far from being a pessimistic view of life, is ultimately optimistic about the value of human achievement and the unconquerable strength of human spirit. To put into Eric Bentley's words.

13.4. Kinds of Tragedy

"Tragedy cannot entail extreme pessimism, for that would be to lose Different Types of Drama faith in Man." The tragic vision encompasses the paradox of human freedom, admitting the possibility of great goodness and great evil.

Some of the kinds of tragedy are:

1. Revenge tragedy or the tragedy of blood
2. Domestic tragedy
3. Social Tragedy
4. Domestic tragedy
5. Melodrama
6. Romantic Tragedy
7. Comedy

At the most fundamental level, comedy focuses on pleasure and amusement.

The spectators are made to feel confident that no great disaster will occur and usually the action turns out to be happy for all. Allardyce Nicoll describes three techniques of comedy which create a comic detachment (i.e. we laugh at the hardships of comic characters because the author sets them at a psychological distance): derision, incongruity and automatism.

Derision takes aim at human frailties such as stupidity, hypocrisy and arrogance, knocking the victim off his self-built pedestal. The character too pretends more, thus setting himself up for the fall. With insults and sarcasm, comedy's sharp wit seeks to pierce the over-inflated egos of pompous politicians, bragging generals and haughty aristocrats.

Derision creates distance by placing its subjects beneath us as contemptible and foolish. Shakespeare's *Twelfth Night* is a classic example of this. Incongruity provokes laughter by means of ridiculous contrast in situation, character or dialogue. The unexpected element takes us by surprise. Misplaced words or statements are also a source of laughter. For instance, Shakespeare's *A Midsummer Night's Dream* or Gogol's *The Inspector General*. Automatism occurs when people are depicted as acting without thinking. Comic characters often have annoying habits or mannerisms.

They lose the ability to interact naturally. For example, Chekhov's *The Marriage Proposal*. Comedies make use of several of the traditional roles. They tend to portray characters as recognizable stereotypes. Comic characters remain on the other side of line separating fiction from reality. This aesthetic distance allows us to laugh at their troubles without feeling pity and fear of tragedy. The world of comedy is characterized by absence of real pain. For all its criticism of human limitations, hypocrisy and foolishness, comedy views human beings as survivors. In comedy we laugh at our shortcomings and learn from our failures.

In his work on ethics, Aristotle describes two types of contrasting characters. The braggart (*alazon*) pretends to be more than he is, while the ironist (*eiron*) seems to be less than he is. Aristotle defined comedy as written about persons of minor importance whom their faults rendered ridiculous.. The pair of crafty schemer and the parasite was one of the most popular plots. This can be witnessed in Jonson's *Volpone* (1606) where Volpone and Mosca trick others out of money and wives both. Similarly Horner in the *Country Wife* (1675).

Tragi-comedy

According to Horace Walpole, "Life is a comedy to those who think, a tragedy to those who feel". Not all plays fit into a single category; in fact most plays consist of elements from two or more genres. It was a type of Elizabethan and Jacobean drama which intermingled both the standard characters and subject matter and the standard plots of tragedy and comedy. People were of high degree and low degree and the plot was serious criticism with lowbrow farce and slapstick humour. Fletcher's *The Faithful Shepherdess* (1610), Shakespeare's *Merchant of Venice* and *The Winter's Tale* are popular tragicomic romances. It is thus defined as an interpretation of emotional reaction where tragedy and comedy are both present yet one does not merely follow upon the other but arises from it. One of the first dramatists to explain tragicomedy as a uniquely modern world view, Friedrich Dürrenmatt (1921- 1990) felt that the 20th century was an era lying in the shadow of two wars, and the Holocaust, and could no longer support the spirit of exaltation and therefore the true reflection of modern humanity is a paradox in which the tragic is depicted as comic; thus man is like a circus clown with a sad face, whose actions appear comical but the implication of ultimate meaninglessness behind those actions came closer to tragic despair.

History plays

Chronicle plays were dramatic works based on the historical materials in the *English Chronicles* by Raphael Holinshed and others. Chronicles were written accounts in prose or verse, of national or worldwide events. These works achieved high popularity in the sixteenth century. The early chronicle plays were a loosely-knit series of historical events and depended for effect on stage battles. Public was fascinated by these historical dramas. The dramatic presentation of historical events such as *Julius Caesar*, *Richard II*, *Edward I*, *Henry V* are popular Elizabethan historical plays and recent examples are Arthur Miller's *The Crucible* (1953) and Robert Bolt's *A Man for All Seasons* (1962). The concern with history committed the playwright to deal with all sorts of situations, ambiguities and apparent irrelevancies. The fusion of the outer (events) and inner (character) i.e. the close interdependence of action and character brings the dramatic effect.

Problem play

Problem plays pertain to drama with a specific contemporary problem by making the protagonist face it. It was a type of drama popularized by the Norwegian playwright Henrik Ibsen. The dramatist manages to propose a solution to the problem which is at odds with the prevailing opinion.

From Shakespeare's *Measure for Measure* and *All's Well That Ends Well* to Ibsen's *A Doll's House*, Shaw's *Mrs. Warren's Profession* are examples of problem plays as they explore problems like morality of behaviour, capital punishment, dignity of women, capitalist society, racial and ethnic issues, etc. Social issues are either incorporated into the plot or are debated amongst characters, but may not necessarily search a solution and thus the problem may remain unresolved. Such plays create awareness on social issues and force the spectators to think.

Reality plays

Reality plays, also known as realism in theatre, is a style that aims to depict everyday life and human behavior with a high degree of authenticity. This theatrical movement emerged in the 19th century as a reaction against the romantic and melodramatic styles of the time. Playwrights like Henrik Ibsen and Anton Chekhov are key figures in this genre. Reality plays focus on presenting characters and situations that resemble real life, exploring social issues, psychological complexities, and the mundane aspects of existence. The dialogue is often naturalistic, reflecting how people speak in everyday situations. The goal is to create a mirror of society on stage, provoking introspection and discussion among audiences. By portraying the complexities of human interactions and social dynamics, reality plays seek to engage viewers in thought-provoking ways.

Epic theatre

Epic theatre is a form of theatrical practice developed by the German playwright and director Bertolt Brecht. It aims to engage audiences intellectually and create a critical distance between the audience and the events happening on stage. Epic theatre often involves techniques like breaking the fourth wall, using placards or captions to provide context, and employing alienation effects to prevent emotional identification with characters. The goal is to prompt audiences to think critically about social and political issues rather than simply becoming emotionally immersed in the story.

The Theatre of the Absurd

The Theatre of the Absurd is a theatrical movement that emerged in the mid-20th century, characterized by its exploration of the meaninglessness and irrationality of human existence. Playwrights like Samuel Beckett, Eugene Ionesco, and Harold Pinter are central figures in this genre. Absurdist plays often feature illogical dialogue, surreal situations, and a sense of existential angst. The movement challenges

traditional narrative structures and aims to reflect the absurdity of life itself. Through its unconventional approach, the Theatre of the Absurd invites audiences to question reality, language, and the human experience.

13.4. Aspects of Drama Plot

If we tell a story through a play we are constructing a simple account of what happens. Plot is a more inclusive term: it is a fully developed version of the story. It takes account of the nature of the characters, the way in which events are related to each other and their dramatic effect. Plot talks about the overall significance of the play. The plot (Aristotle termed it *mythos*) in a dramatic or narrative work is constituted by a number of events as these are presented in an order so that specific artistic effects are created. Plot and characters are interdependent. To put it into Henry James words, "What is character but the determination of incident? What is incident but the illustration of character?"

The dramatist is given the task of providing the actors with such dialogues as will enable them adequately to interpret their parts and at the same time are in complete harmony. Nicoll writes: "[when] Any dramatist sets to work he will have, at the outset, three things to determine - the theme which is to be dealt with, the characters by means of which that theme is to be displayed, and the medium (the actual dialogue) through which both are to be given expression."

Thus the plot is the main entity that controls the intricate machinery of the play. The order of a unified plot is a continuous sequence of beginning, middle and end. The beginning initiates the main action and is also known as the exposition; the middle presumes what has gone before and requires something to follow and the rising action reaches its climax. Crisis comes later through a reversal of happenings following which denouement and the final resolution takes us to the end of the play. German critic Gustavo Freytag introduced the analysis of plot as Freytag's Pyramid. He described the typical plot of a five-act play as a pyramidal shape. In many plots the denouement involves a reversal, in the protagonist's fortunes, whether to protagonist's failure as in tragedy or success as in comic plots. 'Recognition' also happens at this moment. This is the recognition by the protagonist of something essential and important. As a plot evolves, it arouses expectation as well as surprise. The interplay of suspense and surprise is plot. So far as conflict in drama is concerned one can say that it may arise between characters and ideas or between characters and events, or between characters, situations and the larger forces of existence. Still, each development

must follow logically from a preceding development and every situation that arises in the course of the play has to be logical and convincing. A plot may have a sub-plot i.e. a second story that is complete and runs parallel to the main plot. The subplot seems to broaden our perspective on the main plot. For example, in Shakespeare's King Lear, Lear's story and Gloucester's story run parallel.

Character

The people involved in the action of a play are referred to as characters. We assess them on the basis of what they say and do. A character is an individual or a type representing distinct traits through speech (dialogue) and deeds (actions).

According to Aristotle 'Ethos' i.e. the moral element, and 'Dionia' i.e. the intellectual element are the two basic elements that constitute a character. The main character is called the hero or protagonist; the opponent is the antagonist or villain. A character may remain stable or may undergo a radical change but he should be consistent from beginning to end. E.M. Forster in Aspects of Novel distinguished between a 'flat' or 'type' character built around a single idea or quality and a 'round' or 'complex' character who is primarily an individual in his/her own right and has many intricacies as well as depth and intensity in temperament. If a flat character is two-dimensional then a round character is three dimensional. Apart from simple and complex characters there are 'stock' and 'shadowy' characters that are new functionaries and assist in the development of the plot. Introduction of the characters in the growth of drama has been discussed in the earlier units.

Some of (he plays titled on the name of the characters are Romeo and Juliet, (the major tragedies of Shakespeare) - King Lear. Hamlet, Prince of Denmark. Othello, and Macbeth. Richard III, Julius Caesar, Marlowe's Doctor Faustus, Ben Jonson's Volpone, Brecht's' Mother Courage. The player/actor should have technical equipment in voice, facial expression, bodily praise, gesture and must understand the essence of his character. He should respect his parts, as well as fellow players and the audience. It is he who reveals the feelings, emotions, intentions and conflicts inherent in the dialogues meant for the play and these have to be made lucid and interesting.

Three Unities

The three unities are the unity of action, place and time. In simplest terms, the unity of action means that the action represented by a play

should approximate the actual conditions of the staging of the play; the unity of place is that the action represented be limited to a single location and unity of time means that the time be limited to two or three hours to enact the play. Because the unity of place and time were often flouted, they became optional. Aristotle emphasized the desirability of preserving some kind of unity in action, pointing out that this unity must be organic and could not be seconded by the mechanical device of making one man the center and cause of the plot. It presupposes that no subplot of importance be made to appear in any serious play and no admixture of tragedy and comedy is permissible. But these two assumptions raised controversy and with the passage of time, the comic and tragic fused harmoniously with each other; tears and laughter were in close proximity as comedy and tragedy were not dissimilar, nor were they fundamentally opposed to each other as to be treated in isolation. Unity of place and time restrict the length of time and the place of dramatic action to one locality while performing the play on the stage. It is true that for certain plays the unities can never be applied but just as drama itself presents a kind of concentration of life, a certain amount of restriction helps the dramatist considerably in his task.

The whole thing may be summed up by saying that in drama the one essential unity is the unity of impression. Alardyce Nicoll in *The Theory of Drama* writes: "This unity of impression is closely linked to the ancient unity of action, but places essentially stress not on the creative process involved in the construction of the play, but on the effect which the whole drama will have on an average audience. ... Drama as we have seen, must be excessively concentrated and this very concentration demands the securing of a unity of impression. On the other hand, by unity of impression is not necessarily implied mere monotony and sameness of emotions, for the unified impression as such may be gained by means of the utilization of a variety of emotions." Thus, drama shows a subordination of some particular elements of which it is composed. In every great drama there is an idea and through the unity of action and significance of characters, the whole structure of drama is produced.

Act and Scene: An act is a major division in the action of a play. In British drama this division was introduced by Elizabethan dramatists and there were five acts. In the nineteenth century there were four acts and in the twentieth century non-musical dramas constitute only three acts. Acts are subdivided into scenes. In recent times, plays are a sequence of scenes and there are no major acts. If Shakespeare's plays were divided into five acts and each act contained scenes, then Brecht's plays are divided into scenes and no acts (e.g. *Mother Courage and Her*

Children is a play staged in twelve scenes); and Kalidasa's plays are divided into Acts only. An act and a scene can be differentiated easily by the two following dramatic presentations: i) ii) The curtain falls only after the act ends and the scene can change just by dimming of light. Intermission is usually between acts. A scene is an independent unit marked by the continuity of action without any change of place or a break in time. One of the most productive ways of discussing a play is to focus on individual scenes, for any scene will tell us a lot about the play as a whole. Our focus in looking at a scene is, thus, twofold: we are getting hold of the play as a whole, identifying the thematic issues; and we look at the complex texture of the scene i.e. the use of imagery, similes, metaphors, poetry etc.

Atmosphere: It is the tone pervading a section or whole of the drama. The atmosphere can be happy, sad, suspenseful, fearful, religious, etc. E.g. in Hamlet at the initial stages of the drama the ghost makes the whole atmosphere tense and fearful.

Aside: These are lines whispered to the audience or to another character on stage (not meant to be heard by all the characters on stage). Sometimes the purpose is to inform the audience.

Comic relief: It is a bit of humour injected into a serious play to relieve the heavy tension of tragic events. The introduction of comic characters, speeches or scenes in a serious work of art to alleviate tension and add variety. Comic relief characters amuse the audience. This theatrical device was frequently used in Elizabethan tragedy e.g. the horse courser scene in Marlowe's Doctor Faustus or the grave diggers in Shakespeare's Hamlet. **Deus ex Machina:** It is Latin for "a god from a machine." It describes the practice of some Greek playwrights (especially Euripides) to end a drama with a god, lowered to the stage by a mechanical apparatus, who by his judgement and commands resolved the dilemmas of the human characters. The phrase is now used for any improbable device by which the plot is resolved.

Foreshadow: This indicates lines that give a hint or clue to future events. **Flashback:** It is used by the playwright to narrate an incident from the past and this either interrupts the main story line of the play or is used by the chorus at the beginning of the Act or scene.

Irony: Dramatic irony is a method of expression in which the ordinary meaning of the word is opposite to the thought in the speaker's mind and the events are contrary to what would be naturally expected. The audience or reader shares with the author the knowledge of present or future circumstances of which the character is ignorant. Sophocles'

Oedipus is an example of tragic irony and Shakespeare's Twelfth Night is an example of irony in comedy. In the former, Oedipus engages in a hunt for the incestuous father-murderer and the object of the hunt turns out to be the hunter himself, for he is responsible for the incest and the plague. In the latter play, a comedy, Malvolio is ignorant of the prank being played on him by the sub-plot characters and his speech heightens the dramatic effect. Masque: (Mask) was introduced in Renaissance Italy and flourished in England. It was an elaborate form of court entertainment that combined poetic drama, music, song, dance, costume and stage spectacle. The characters wore masks and at the end doffed their masks.

Motif: It is a conspicuous element, such as a type of incident, dance, reference or formula which occurs frequently.

Pantomime: also known as "Dumb-show". It is to enact on the stage without speech, using only posture, gestures, bodily movement and exaggerated facial expressions. At times music was introduced. Charlie Chaplin movies are a fine example of pantomime shows.

Poetic Justice: The term was coined by Thomas Rymer. It signifies the distribution of rewards and punishment in proportion to virtue or vice. At the end of the literary work, which must be governed by ideal principles of decorum and morality.

Soliloquy: It is the act of talking to oneself, 'usually aloud and alone on the stage. This is a dramatic presentation of the character's inner thoughts and this theatrical device is used for the purpose of exposition and to guide the judgements and responses of the audience. The best known are Hamlet's soliloquies in Shakespeare's play of the same name. The purpose of such speeches is to reflect on the wider significance of the action. Marlowe's Doctor Faustus opens with a long expository soliloquy and concludes with another which expresses Faustus' mental and emotional condition

Let Us Sum Up

After reading this unit we get to know that there are different kinds of plays. They are Tragedy, Comedy, Tragic Comedy, History plays, Problem plays, Realistic plays, Poetic drama, Epic theatre and Absurd Theatre. All ages have tried to find the secret of the art that embraces the tragic and the comic, magnificent heights of poetic dramatization and forceful dialogue delivery, extravagant settings to bare stage, serious and joyful, crisis and resolution.

Drama is created and shaped by the elements of drama which, for the

Drama ATAR course, are listed as: role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension.. Action is perhaps the most significant feature of Drama. Like we stated earlier, a dramatic piece could be a stage play in the streets or a theater or, it could be in form of a book or short written play. It qualifies as a piece of drama if the characters are doing an act.

Check your progress

- 1.Misplaced words or statements are also a source of _____.
- 2.The three unities are the unity of action, place and_____.
- 3.A character may remain stable or may undergo a_____ change.

(i).Comprehension

Read the following paragraph and answer the questions

Drama is a form of literature that is meant to be performed on stage, bringing stories to life through dialogue, action, and conflict. It possesses distinct characteristics that set it apart from other literary genres. Firstly, drama relies heavily on dialogue, as characters interact through spoken words, revealing their personalities, intentions, and emotions. Secondly, conflict plays a central role, creating tension and driving the plot forward. Characters' struggles and dilemmas often lead to engaging and dynamic narratives. Additionally, drama utilizes stage directions and settings to enhance the audience's understanding of the story's context and atmosphere. The combination of these elements makes drama a captivating and immersive experience, captivating both readers and spectators.

Comprehension Questions:

- What is the primary focus of drama?
- How does conflict contribute to a dramatic plot?
- Besides dialogue, what other elements are used in drama to convey information?
- Why is drama considered an immersive form of storytelling?

(ii).Precis writing

Write a precis of the following paragraph

Drama as a tool of redemption refers to how the theatrical arts can be used to explore and convey stories of personal transformation, growth, and salvation. In this context, characters often undergo a journey of self-

discovery, facing their flaws, mistakes, or challenges, and ultimately finding a way to redemption or renewal.

Through the portrayal of complex characters and their struggles, drama allows audiences to empathize with their experiences and witness their path towards redemption. This process can be cathartic for both performers and spectators, as it provides a space to reflect on one's own life and choices.

The power of drama lies in its ability to evoke emotions and prompt introspection, creating an emotional connection between the story and the audience. Whether in classic plays, contemporary theater, or even personal storytelling, the theme of redemption resonates deeply with audiences. It emphasizes the human capacity for change and growth, offering hope and a sense of closure. As a tool of redemption, drama becomes a mirror to our own lives, encouraging us to confront our shortcomings and embrace the potential for positive change

Glossary

Modern Drama: Modern Drama is essentially a drama of ideas rather than action. The stage is used by dramatists to give expression to certain ideas which they want to spread in society. Modern Drama dealing with the problems of life has become far more intelligent than ever it was in the history of drama before the present age.

Distinctive Drama: Essentially, drama is distinct from other literature because it is performed in front of an audience by actors to tell a story, along with the use of a set, lighting, music, and costumes.

Answers to check your progress

1. Laughter
2. Time
3. Radical

Suggested Reading

1. O'Neill, Michael. The Cambridge History of English Poetry. Cambridge University Press. 2010.
2. Parrinder, Patrick. The Oxford History of the Novel in English. Oxford University Press. 2011.

Unit - 14

George Bernard Shaw: Life and Work

STRUCTURE

Overview

Objectives

14.1. Introduction

14.2. Bernard Shaw life

14.3. Bernard Shaw Plays

14.4. Major Themes

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

Bernard Shaw contributed and assessed a lot in British drama and theatre. And also it identify the unique and original aspects of his work. In this unit Bernard Shaw life, Bernard Shaw Plays and Major Themes are clearly explained.

Objectives

After completion of this unit, you will be able:

- To assess the contribution of Bernard Shaw to British drama and theatre
- To explain how Shaw attempted to revive British drama and theatre and
- To identify the unique and original aspects of his work.

14.1. Introduction

George Bernard Shaw (1856–1950) was one of the best-known intellectuals of Britain in the first half of the twentieth century. His interests were varied, ranging from music and theatre to politics and philosophy. He made significant contributions in all the fields that he worked in. Shaw worked tirelessly till his death in 1950, at the age of 94. In the preface to *Buoyant Billions* (one of his last plays, completed when he was above ninety), Shaw wrote “as long as I live, I must write.”

14.2. Bernard Shaw life

Bernard Shaw (popularly known as G.B.S.) had made a mark on all aspects of British cultural life by the end of the nineteenth century, and was so famous, that according to his biographer Stanley Weintraub, by the beginning of the twentieth century “he possessed the best-known initials in England” (Weintraub). Shaw was awarded the Nobel prize for literature in 1925. As noted in the Oxford Companion to English Literature, Shaw’s “unorthodox views, his humour and his love of paradox have become an institution” (893), and the word “Shavian” is often used to suggest these qualities of his writing Bernard Shaw Life

Bernard Shaw was born in July 1856, in Dublin, Ireland in a middle-class Protestant family. His father George Carr Shaw was a heavy drinker and unsuccessful in his business, while his mother Elizabeth Shaw had ambitions to become a singer. The young Bernard Shaw got very little parental attention and was mostly left to his own resources. He received a mediocre schooling and was largely self-taught. He inherited a love of music from his mother and eventually gained deep knowledge of music. His mother left the family and moved to London to pursue her musical career. After working as a junior clerk in Dublin for a few years, he joined his mother in London in 1876. In London, he began his literary career by attempting to write novels and music criticism. He desperately needed a source of income and while “waiting for responses to job applications, Shaw procured a reader’s ticket to the British Museum. It became his informal university, and because it was home to radical intellectuals, became Shaw’s informal club.” (Weintraub, “George Bernard Shaw”).

According to his biographer Stanley Weintraub, “the 1880s were the decade in which Shaw found himself personally and professionally”. During this period, he became a socialist, a journalist, an orator, a critic of the arts, writing reviews regularly for *The Pall Mall Gazette*, *The World* and *The Saturday Review*, and began his work as a playwright (Weintraub, “George Bernard Shaw”). Shaw also became a political activist and a leading member of the Fabian society. He was a regular speaker on BBC for several years. Shaw married Charlotte Payne-Townshend, an Irish political activist in 1888 and they lived together till her death in 1943. Shaw died in 1950, as a rich, famous and successful writer, at his home, ‘Shaw’s Corner’ in the village of Ayot St. Lawrence.

14.3. Bernard Shaw Plays

Some critics consider Bernard Shaw to be “the greatest playwright in the English language since Shakespeare” (Sternlicht 23). As mentioned

earlier, Shaw began his writing career by writing music and theatre criticism and novels such as *Immaturity*, *The Irrational Knot*, *Cashel Byron's Profession*, and *An Unsocial Socialist*. Shaw's early attempts at creative writing were unsuccessful, but these writings anticipated many of the themes of his later dramatic work.

Shaw was a prolific writer, and over a writing career spanning more than sixty years, wrote more than fifty plays which continue to be read, performed and discussed even today. These include *Widower's Houses* (1892), *Arms and the Man* (1898), *Mrs. Warren's Profession* (1898), *You Never Can Tell* (1898), *The Devil's Disciple* (1901), *Caesar and Cleopatra* (1901), *Man and Superman* (1903), *John Bull's Other Island* (1904), *Major Barbara* (1907), *The Doctor's Dilemma* (1908), *Getting Married* (1910), *Androcles and the Lion* (1912), *Pygmalion* (1913), *Heartbreak House* (1919), *Back to Methuselah* (1921) *Saint Joan* (1929) and *The Apple Cart* (1929). Some of his plays were published in collections such as *Plays: Pleasant and Unpleasant* (1898) and *Three Plays for Puritans* (1901). His prose writings include *The Quintessence of Ibsenism* (1891), *The Perfect Wagnerite* (1898), *Common Sense About the War* (1914) and *The Intelligent Woman's Guide to Socialism and Capitalism* (1928).

14.4. Major Themes

Shaw's plays is vast and diverse, encompassing a range of thought-provoking ideas and concepts. Some prominent themes include:

Class and Social Inequality: Shaw frequently explored the divide between different social classes, critiquing the injustices and inequalities that arise from class distinctions. His plays often depicted the struggles of characters from different backgrounds.

Individualism and Identity: Many of Shaw's characters grapple with questions of personal identity, self-discovery, and the tension between conforming to societal expectations and asserting individuality.

Power and Authority: Shaw's plays often questioned the nature of power and authority, examining how these forces can be abused or misused and how individuals can challenge them.

Gender Roles and Feminism: Shaw's progressive views on gender are evident in his plays, which often feature strong female characters challenging traditional gender roles and advocating for women's rights and independence.

Morality and Ethics: Shaw's characters engage in debates about

morality, ethics, and the principles that guide human behavior. He often presented conflicting viewpoints on these matters.

Political Ideals and Realities: Shaw's plays delve into political ideologies, critiquing both idealistic visions and the practical challenges of implementing political change.

Intellectualism and Education: Many of Shaw's characters engage in intellectual discussions, emphasizing the value of education and critical thinking in shaping one's worldview.

Religion and Spirituality: Shaw's plays sometimes explore themes related to religion, spirituality, and the role of faith in people's lives, often presenting alternative perspectives.

Love and Relationships: Shaw's depiction of love and relationships is often unconventional, challenging traditional romantic notions and exploring the complexities of human connections.

Conflict and Communication: Communication breakdowns, misunderstandings, and conflicts arising from miscommunication are themes in Shaw's plays, highlighting the importance of effective dialogue.

Satire and Humor: The use of satire and humor is a defining feature of Shaw's plays, allowing him to critique societal norms and challenge prevailing beliefs in an engaging manner.

Change and Progress: Shaw's plays frequently address the concept of progress and change, both on a personal level and within society as a whole.

These themes collectively contribute to the rich tapestry of ideas that make up Bernard Shaw's body of work, reflecting his deep ponderance.

Bernard Shaw's plays are known for several critical aspects that are dealt with in detail as the following.

Satirical Commentary: Shaw's plays often contain biting satire that critiques social, political, and cultural norms of his time. He used his characters and dialogue to challenge conventional ideas and provoke thought.

Intellectual Dialogue: His plays are characterized by lengthy and intellectually stimulating dialogue that explores complex ideas and philosophies. Characters engage in debates and discussions, often presenting contrasting viewpoints.

Character Development: Shaw created multi-dimensional characters

with depth and complexity. They often evolve throughout the play, reflecting the influence of their experiences and interactions.

Idealism vs. Realism: Many of Shaw's plays explore the tension between idealistic visions of society and the practical challenges of implementing those ideals in the real world.

Strong Female Characters: Shaw's plays frequently feature strong, independent, and unconventional female characters who challenge traditional gender roles and expectations.

Social Critique: Shaw's works often address issues like class disparity, women's rights, capitalism, and the role of the individual in society. He used his plays as a platform to address societal injustices.

Humor: Despite the serious themes, Shaw's plays are infused with humor, often delivered through witty dialogue and clever wordplay.

Nonconformity: Shaw was known for his own nonconformist views, and his plays often celebrate nonconformity, individualism, and the rejection of societal norms.

Didactic Elements: Shaw's plays sometimes have didactic elements, where the characters' conversations serve to educate the audience about certain issues or ideas.

Evolving Endings: Shaw's plays tend to have thought-provoking and open-ended conclusions that leave room for interpretation and reflection.

Thus Bernard Shaw's plays are marked by their intellectual depth, social critique, strong characters, and a unique blend of humor and serious reflection. Shaw's approach to realism involves portraying characters, situations, and dialogues in a way that reflects the complexities of real life, often challenging conventional dramatic and societal norms. Here are a few ways in which realism is evident in Shaw's works:

Character Complexity: Shaw's characters are multi-dimensional and often defy traditional stereotypes. They exhibit a range of human traits, including flaws, contradictions, and internal conflicts. This complexity adds depth to the characters and makes them feel more true to life.

Authentic Dialogue: Shaw's dialogues are known for their naturalness and authenticity. Characters engage in intellectually stimulating conversations that mirror real-world debates. These discussions delve into philosophy, politics, and social issues, reflecting the type of conversations that might occur in everyday life.

Social Critique: Shaw uses realism to critique societal norms and

values. His plays often challenge the status quo, addressing issues such as class disparity, gender roles, and the consequences of capitalism. By presenting these issues in a realistic manner, he encourages audiences to engage in thoughtful reflection.

Everyday Settings: Many of Shaw's plays are set in ordinary, everyday settings. This choice contributes to the sense of realism by grounding the characters and their actions in recognizable environments.

Psychological Realism: Shaw's characters often undergo psychological development throughout his plays. Their motivations, fears, and desires are explored in depth, offering insights into the intricacies of the human mind.

Empathy and Identification: Shaw's realism encourages empathy and identification with his characters. By presenting characters with relatable struggles, he prompts audiences to consider their own beliefs and actions.

Natural Outcomes: Shaw's plays don't always have neat or traditional endings. Instead, they tend to reflect the unpredictable nature of real life. This departure from convention enhances the sense of realism.

Overall, Bernard Shaw's use of realism contributes to the intellectual and emotional depth of his works. By presenting characters and situations authentically, he invites audiences to engage with complex themes and encourages them to question the world around them.

Let Us Sum Up

This Unit begins by looking at the main events in Bernard Shaw's life. It discusses his socialist vision, which essentially colours his entire work. In the section 'Shaw and Ibsen' we discussed how Shaw was influenced by the work of Ibsen, and his concept of the 'problem play'. The last section of the unit provided an overview of the themes of some of Shaw's plays, and also discussed Shaw's influence on the British dramatic tradition. George Bernard Shaw is a very renowned figure in the field of literature as his contributions in dramas. Generally, he is regarded as the second-best dramatist in English literature after William Shakespeare. So, he is a major person in the perspective of literary studies.

Check Your Progress

1. Bernard Shaw was born in _____, at _____

2. He is regarded as the _____ best dramatist in English literature.

3. Bernard Shaw is a literary critic and a _____ Socialist.

(i).Comprehension

Read the following passage and answer the questions given below

George Bernard Shaw, born on July 26, 1856, in Dublin, Ireland, was a playwright, critic, and public figure known for his wit, literary works, and progressive views. He came from a lower-middle-class background and had little formal education. Despite this, he was an avid reader and largely self-educated. Shaw moved to London in 1876 and started his career as a critic, writing reviews and essays for various publications. His breakthrough as a playwright came with "Pygmalion" in 1913, a sharp social commentary on language, class, and identity. Shaw's plays often blended satire with intellectual discourse, addressing societal issues of his time such as class disparity, women's rights, and political ideology. He was also a staunch advocate for social reform and a member of the Fabian Society. Shaw's legacy includes numerous plays, essays, and speeches, earning him the Nobel Prize in Literature in 1925. He died on November 2, 1950, leaving behind a body of work that continues to influence literature, theater, and social thought.

Comprehension Questions:

- a. Where and when was Bernard Shaw born?
- b. What was Bernard Shaw's educational background?
- c. How did Shaw begin his career in the literary world?
- d. Which play of Shaw's marked his breakthrough as a playwright ?
- e. Besides being a playwright, what else was Shaw known for being involved in?
- f. What organization was Shaw a member of, and what did it advocate for?
- g. In what year did Bernard Shaw receive the Nobel Prize in Literature?
- h. When did Bernard Shaw pass away?
- i. What is one of the enduring aspects of Shaw's legacy?
- j. What were some of the recurring elements in Shaw's plays ?

(ii).Precis writing

Write a precis of the following passage

George Bernard Shaw was born on July 26, 1856, in Dublin, Ireland. He came from a lower-middle-class family. His father was a civil servant, and his mother was a singer and music teacher. Despite their modest background, Shaw's parents encouraged his education and intellectual growth. Shaw did not have a formal education but was a voracious reader from a young age. He spent a significant amount of time in the National Library of Ireland, educating himself on a wide range of topics.

In his early years, Shaw worked various jobs, including as a clerk and a land agent. He also developed a keen interest in music and art criticism. In 1876, Shaw moved to London, where he would spend most of his life. He pursued a career as a writer and critic, contributing articles to various publications. His witty and provocative writing style garnered attention, and he soon became known for his candid and often controversial commentary on art, music, and theater.

Shaw's early experiences and self-education laid the foundation for his later career as a playwright and social commentator. His upbringing exposed him to a mix of cultural influences, and his years of self-study honed his intellect and critical thinking skills, which would be evident in his plays and writing.

Glossary

Revolutionizing Comedic Drama: George Bernard Shaw is famous for his role in revolutionizing comedic drama. He was also a literary critic and a prominent British socialist. Shaw's most financially successful work, *Pygmalion*, was adapted into the popular Broadway musical *My Fair Lady*. He won the Nobel Prize for Literature in 1925.

Theater of Ideas: His work introduced the theater of ideas to the English stage; where Ibsen turned melodrama into naturalism, Shaw parodied melodrama in order to develop an intellectual comedy of manners. Like Wilde, Shaw took hypocrisy as one of his major themes.

Answers to check your progress

1. July 1856, Dublin
2. Second
3. British

Suggested Reading

1. O'Neill, Michael. *The Cambridge History of English Poetry*. Cambridge University Press. 2010.
2. Parrinder, Patrick. *The Oxford History of the Novel in English*. Oxford University Press. 2011.

Unit - 15

Arms and the Man: Sum Up and Explanation

STRUCTURE

Overview

Objectives

15.1. Introduction

15.2. Social and Political Background

15.3. Summary and Analysis of Act- I

15.4. Summary and Analysis of Act- II

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

In this unit the Social and Political Background, Summary and Analysis of Act- I and Summary and Analysis of Act- II have been clearly explained. Arms and the Man who is critically signified as the total structure of it could have been discussed in this tells the whole scenarios.

Objectives

After completion of this unit, you will be able:

- To Discuss the Let us Sum Up of Act I and Act II of Arms and the Man.
 - To critically analyse Act 1 and Act II of the play and explain how they are significant in the total structure of Arms and the Man.
-

15.1. Introduction

In the previous Unit, we discussed the life and work of George Bernard Shaw. The unit provided a brief overview of Shaw's work as a dramatist and you were introduced to some of his major plays. In this Unit as well as the next two units of this Block, we will be focusing on Shaw's play Arms and the Man. We will be discussing the Let us Sum Up of the play first, and then we will discuss the major themes and concerns of the play.

"Arms and the Man" is a comedic play written by George Bernard Shaw, first performed in 1894. Set during the Serbo-Bulgarian War of 1885, the play presents a satirical examination of war, love, and social conventions. It's known for its witty dialogue, sharp humor, and thought-provoking commentary on romantic ideals and the absurdities of warfare.

The title of the play is a reference to the opening lines of the ancient Roman poet Virgil's epic poem "Aeneid": "Arma virumque cano" (I sing of arms and the man). Shaw uses this reference to juxtapose the heroic and romantic notions associated with war and masculinity against the reality of the characters' experiences.

The story revolves around Raina Petkoff, a young Bulgarian woman, who becomes infatuated with a young Swiss mercenary named Captain Bluntschli, who unexpectedly enters her bedroom seeking refuge. As the plot unfolds, the play delves into the contrast between Raina's romanticized ideals of war and her encounter with the pragmatic and unromantic Captain Bluntschli.

"Arms and the Man" is characterized by Shaw's signature wit, his critique of societal norms, and his exploration of the clash between idealism and reality. Through its comedic situations and clever dialogue, the play prompts the audience to question conventional notions of heroism, love, and patriotism.

15.2. Social and Political Background

"Arms and the Man" by George Bernard Shaw is set against the backdrop of the Serbo-Bulgarian War of 1885. This historical context serves as a foundation for the play's exploration of social and political themes. Here's a deeper look into the social and political background of the play:

1. War and Nationalism: The late 19th century was a time of significant political upheaval and nationalism in Europe. The play's setting during a war between Bulgaria and Serbia reflects the real-life tensions and conflicts that were occurring in the region. The characters' perspectives on war and heroism mirror the prevailing attitudes toward nationalism and militarism.

2. Class Distinctions: The play also delves into the social class distinctions of the time. The characters' backgrounds and aspirations are indicative of the societal hierarchy. Raina's family represents the aristocracy, while Bluntschli's mercenary status and Nicola's servitude underscore class differences. Shaw uses these characters to critique the

entrenched class system and highlight the absurdity of the distinctions.

3. Gender Roles and Expectations: The play examines traditional gender roles and the expectations placed on women. Raina's romanticized view of war and her idealization of soldiers can be seen as a reflection of the gendered perceptions prevalent in society. The contrast between her idealistic notions and the pragmatic attitudes of the male characters adds depth to the exploration of gender roles.

4. Colonialism and Imperialism: Although not explicitly discussed, the play's context aligns with the broader themes of colonialism and imperialism. European powers were vying for influence and control over various territories during this era. The war in the play could be seen as a microcosm of the larger geopolitical struggles happening across the continent.

5. Critique of Romanticism: The play challenges the romantic ideals often associated with war and heroism. Raina's transformation from an idealistic romantic to a more pragmatic individual mirrors the larger societal shift away from glorifying war.

By embedding the play in this historical context, Shaw effectively critiques the prevailing societal norms, political attitudes, and idealistic perceptions of his time. The characters and their interactions serve as vehicles through which Shaw questions these conventions, inviting the audience to reflect on the complexities of war, nationalism, class, and gender in an ever-changing world.

Overall, "Arms and the Man" is a captivating and humorous exploration of human nature and social constructs, offering insights into the contradictions and absurdities of both love and war.

15.3. Summary and Analysis of Act-I

The play is set against the background of the Serbo-Bulgarian war of 1885. The curtain rises on the bedroom of Raina Petkoff in a small town in Bulgaria. It is a cold night in 1885, and Raina is standing on her balcony, looking at the snow covered Balkan Mountains in the distance. She is intensely conscious of the romantic beauty of the night and of the fact that her own youth and beauty are part of it. She is in her night gown, well covered by a long mantle of furs.

Raina's father, Major Petkoff, and her fiancé, Sergius Saranoff are fighting against the Serbs on the front. A decisive battle has taken place at Slivnitsa between the Serbs and the Bulgarians. Catherine Petkoff, Raina's mother, enters to inform her daughter of the victory of the

Bulgarians in this battle. Catherine tells Raina about the heroism of Raina's lover, Sergius, who led a cavalry charge against the Serbs and put them to flight. Hearing this report, Raina is thrilled, and is very proud of her lover. Louka, the beautiful maid of the Petkoffs, enters and tells Raina that all the windows and doors should be closed, as the fleeing Serbs are being chased by the Bulgarians, and there could be shooting on the street below. Catherine and Louka leave Raina's room after all the windows and doors are closed.

On hearing about the heroism of her beloved, Raina is now elated beyond words. Left alone in her bedroom, she worshipfully adores the portrait of her beloved Sergius, and turns over the pages of a novel. She hears some shots, first at a distance, and then close by, and blows out the candles in the room. Someone suddenly opens the shutters, enters the room in the dark, and warns Raina that if she called out, she would be shot. Raina lights a candle and finds a Serbian army officer in a tattered uniform, with mud, blood, and snow all over his body, in her room. He is being pursued by the Bulgarian army, and if Raina raised an alarm, they would rush in to kill him. He has no intentions of dying.

He knows that Raina would not want any outsiders to come in and see her in her night gown, and uses this aspect to defend himself. As long as Raina is not properly dressed, she will not allow the Bulgarian soldiers to get into her room. Louka knocks at the door, and the fugitive realises that he is in a difficult situation. He throws up his head with the gesture of a man who sees that it is all over with him, and sword in hand, he prepares himself to die fighting with the Bulgarians. On an impulse, Raina helps him hide behind the curtain. Raina opens the door pretending to have been disturbed in her sleep. Louka tells her excitedly that a Serb had been seen climbing up the water-pipe to her balcony and therefore the Bulgarian soldiers want to search her bedroom. Catherine allows a Russian officer from the Bulgarian side to enter Raina's room. While the officer searches, Raina stands with her back to the curtain behind which the fugitive is hidden, so that he would not be discovered. When the Russian officer questions her, Raina tells him that she had not gone to bed and that no one could have got in without her knowledge. Then the officer goes out satisfied, and Catherine follows him. Louka, who notices the soldier's pistol lying on the ottoman, "glances at Raina, at the ottoman, at the curtain; then purses her lips secretively, laughs to herself, and goes out."

As soon as Raina locks the door, the man steps out from behind the curtain, and realizing that Raina had saved him, declares, "Dear young

lady, your servant until death.” He tells Raina that he is a mercenary Swiss soldier who has joined the Serb army merely as a professional fighter. While handing over the revolver to the soldier, she tells him that it was really fortunate that the Russian officer did not notice it. The pistol is not loaded as, he does not have any ammunition. He says he usually carries chocolate, instead of ammunition, and had finished his last bit of chocolate a long time back. Raina is shocked to hear this and this further convinces her that he a very poor soldier. She then offers him a box of chocolate creams, which he devours hungrily.

The Swiss soldier describes the cavalry charge undertaken by the Bulgarians. He tells her that the Bulgarians had shown “sheer ignorance of the art of war”, on the part of its leader, adding indignantly, “I never saw anything so unprofessional.” He describes the leader of the charge (Sergius) thus: MAN. He did it like an operatic tenor—a regular handsome fellow, with flashing eyes and lovely moustache, shouting a war-cry and charging like Don Quixote at the windmills....”

It was really a mad act to throw a cavalry regiment on a battery of machine guns with the certainty that if the guns went off, all would be killed in no time. As the Serbs were without cartridges because of some mistake, the Bulgarians won and the Serbs had to flee from the battlefield. The Bulgarian officer who led the charge must be a mad man to throw his cavalry so foolishly into the jaws of death. He behaved like Don Quixote, who charged the windmills. Raina then shows the Swiss soldier the portrait of her beloved and tells him that she is betrothed to Sergius. Seeing the portrait, the soldier comments that it is the same foolish Don Quixote. He then adds apologetically that perhaps her fiancé had come to know that the Serbs had no cartridges and decided that it was a safe job to attack them. As this remark means that Sergius was a pretender and coward, Raina is more offended than earlier.

Angered at his remarks about her fiance, Raina tells him that he should climb down the pipe, into the street below; at this thought, the Swiss soldier drops his head on his hands in the deepest dejection. Overcome by pity, Raina, calls him a “very poor soldier - a and tries to cheer him up. To avoid causing inconvenience to Raina by staying on in the room, the Swiss soldier proposes to climb down; but a terrible burst of firing is heard from the street, and Raina pulls him away from the window. She asks him to trust to the hospitality of the Petkoffs. The soldier does not wish to stay in Raina’s bedroom secretly longer than is necessary, and asks her to inform her mother.

Raina goes to bring her mother, and by the time mother and daughter

come back, the soldier is fast asleep and does not wake up even after Catherine tries to shake his hand. Raina shocks her mother saying, "Don't, mamma: the poor dear is worn out. Let him sleep." Here the first Act ends.

15.4. Summary and Analysis of Act II

The scene opens in the garden of Major Petkoff's house on a fine spring morning, nearly four months after the events of Act I. Nicola, the middle-aged servant of the Petkoffs, is lecturing Louka, the maid and telling her to improve her manners and be respectful to her mistress. Nicola wishes to enjoy the goodwill of the Petkoffs; he is planning to start a shop in Sofia after leaving his present job, and he relies heavily on their support. Louka, has a defiant nature, and declares that she is not afraid of her mistress as she knows some of their family secrets.

Nicola, who is realistic, warns her that nobody would believe her and that once she is dismissed from the service of the Petkoff family, she would never get another situation. He adds that even though he too knows some secrets of the family, the disclosure of which may bring about problems among the members, he does not disclose them as it will not be good for his prospects. Louka despises Nicola for his servile attitude and says, "(with searching scorn), you have the soul of a servant, Nicola.... You'll never put the soul of a servant into me."

Major Petkoff returns from the war and enters his garden. Catherine, comes to the garden and greets him affectionately. Major Petkoff tells her about the ending of the war and the signing of the peace treaty. Catherine says that he should have annexed Serbia and made Prince Alexander the emperor of the Balkans. Her husband, in a lighter vein, tells her that such a task would have kept him away from her for a long time. When Catherine complains of suffering from a sore throat, her husband attributes the cause of sore throat to her habit of washing every day.

PETKOFF. I don't believe in going too far with these modern customs. All this washing can't be good for the health. ... I don't mind a good wash once a week to keep up my position; but once a day is carrying the thing to a ridiculous extreme.

Catherine responds that he is a barbarian at heart and hopes that he behaved properly before the Russian officers. Petkoff answers that he has done his best and even told them that his home has a library. Catherine adds that the library now has an electric bell as well, so that they will not have to shout for their servant, something that civilized

people are not supposed to do.

Major Sergius Saranoff knocks at the door. When Nicola goes to bring him in, Petkoff tells his wife that he wishes to avoid the company of Sergius as long as he can, because Sergius pesters him for promotion. Catherine thinks that Sergius should be promoted, soon after his marriage to Raina. Sergius Saranoff, a romantically handsome man, now enters the scene. Catherine welcomes him with enthusiasm. When Catherine says that everybody is mad about him and wild with enthusiasm, because of his magnificent cavalry charge, Sergius makes a profound statement: "Madam: it was the cradle and the grave of my military reputation. ... I won the battle the wrong way when our worthy Russian generals were losing it the right way." He was therefore denied a promotion.

Being frustrated about not getting a promotion, Sergius has sent in his resignation. Though Major Petkoff advises him to withdraw his resignation, Sergius sticks to his decision. When he asks for Raina, she appears, and they greet each other solemnly. To Catherine's remark that Sergius is not a soldier anymore, he responds that soldiering is the coward's art of attacking mercilessly when one is strong and keeping out of harm's way when one is weak. He adds that he has accepted the advice of a captain who arranged the exchange of prisoners with them at Pirot. Petkoff remarks that the Swiss captain overreached them about the horses. Confirming Petkoff's remark, Sergius adds, "Ah, he was a soldier-every inch a soldier!" He was so thoroughly professional and clever that at his hands Sergius and Petkoff were like children. Sergius then narrates to them the story that he had heard about the Swiss soldier. After the battle of Slivnitza, he was pursued by the Bulgarian soldiers and climbed the water-pipe of the house of a Bulgarian family and entered the bedroom of a young lady.

She was enchanted by the Swiss soldier's manners and entertained him for a while, before informing her mother. The next morning he was sent by the lady and her mother on his way, disguised in an old coat belonging to the master of the house who was away at the war. Sergius and Petkoff are totally unaware that the incident happened in the Petkoff household itself.

There being no doubt about the identity of the Swiss soldier, Raina becomes disturbed and tells Sergius that his camp life has made him coarse, and that is why he could repeat such a story before her. Agreeing with her daughter, Catherine says that if such women really existed, she and Raina should be spared the knowledge of such

indecent women. Sergius begs to be excused for his mistake, but Major Petkoff says that Raina, being a soldier's daughter, should be able to stand a little strong conversation. Petkoff then asks Sergius to join him in the library for he has to discuss some military affairs, the issue of three regiments that are to be sent back to Philippolis. Catherine asks Sergius to remain with Raina and takes her husband to see the new electric bell.

Raina places her hands over the shoulders of Sergius, and looking at him with admiration and worship, addresses him as and 'my king', while Sergius responds by calling her 'my queen' and kissing her forehead "with holy awe." She admits that she is entirely unworthy of his love, for while he has won glory in the battlefield, she has been doing nothing at home. Sergius replies that he had gone to war "like a knight in a tournament with his lady looking on at him," and could achieve victory, only because she inspired him all the time.

Raina is delighted to hear these words and says that both of them have found and that when she thinks of him, she can never do a base deed or think an in noble thought. When Sergius wants to be the worshipper of Raina, the 'saintly lady', she responds by saying that she loves and trusts him, and she knows that Sergius will never disappoint her. At this moment of higher love, Louka enters the scene to clear the table. (When you come to know about the relationship between Louka and Sergius, you will realise how ironic Louka entry is while Sergius and Raina are on the plane of higher love.

The moment Raina goes into the house to collect her hat for going out with her beloved, the attention of Sergius is arrested by Louka. He asks if she knows what higher love is. On her replying in the negative, he explains to her that keeping up higher love is very tiring, and so he feels the need of some relief afterwards.

Putting his hand around Louka's waist, Sergius asks her whether she considers him handsome. After a feigned protest, Louka advises him to go behind abush where they may not be seen by prying eyes. Having hidden in a safe spot, Louka tells him that Raina is sure to be spying upon them. Offended by Louka's words, Sergius says that though he is worthless enough to betray the higher love, he cannot tolerate anybody insulting it.

When Sergius tries to kiss her, Louka avoids him and tells him that just as he is making love to her behind Raina's back, Raina was doing the same behind his back. He again feels offended and tells her that as a gentleman he is not going to discuss the conduct of the lady to whom he

is engaged, with her maid. His jealousy is, however, aroused and so he asks her to tell him the name of his rival. Louka refuses, saying she had not seen the person, only heard him through the door of Raina's room. Then Louka says she is sure that if the gentleman comes again, Raina will definitely marry him.

At this juncture, Sergius is so much annoyed that he catches hold of her arm tightly and, as result, her arm is bruised. He then turns away from her and declares that she is an abominable little clod of common clay. Feeling her bruised hands, Louka says indignantly that whatever clay she is made of, he is also made of the same and adds that Raina is a liar and cheat. When Sergius apologizes for hurting her and offers money to make amends, she refuses to accept it. Louka leaves, as Raina returns, dressed for a walk.

Raina asks Sergius whether he had been flirting with Louka, and Sergius denies, asking her how she could think of such a thing. Raina tells him that she meant it as a jest. Catherine enters and asks Sergius to help her husband who is in the library with his work. After Sergius leaves, Catherine tells Raina that the first thing her father asked for was his old coat in which they had sent off the Swiss soldier. Raina remarks that it was really bad on the part of the Swiss soldier to tell his friend that he had stayed in a young lady's room, and adds that if she had been there, she would have filled his mouth with chocolate creams to silence him. As Raina's remark smacks of love for the Swiss soldier, Catherine bluntly asks her how long the Swiss soldier had stayed with her in her room.

Raina does not give a direct answer. Catherine expresses her apprehensions about the consequences if Sergius comes to know of the incident. Raina firmly replies that she is not afraid even if Sergius comes to know of the 'chocolate cream soldier'.

After Raina leaves the scene, Louka comes in to inform her that a Serbian soldier is at the door, requesting to meet Catherine. He is carrying a carpet bag, adds Louka, and from his card, Catherine recognises that it is Bluntschli. She realises that Bluntschli has come to return Petkoff's old coat. Catherine, then, orders Louka to bring the man at once into the garden, without anybody's knowledge, and instructs her to shut the door of the library. When Captain Bluntschli, who is now clean and smartly dressed appears, Catherine asks him to leave at once. If her husband discovers their secret, he would not spare her and her daughter. Also, she asks him to leave the bag containing the coat, and assures him that the bag would be sent back to him at his address. As Bluntschli hands her his card, Petkoff, who has already seen him

through the window of the library and was wondering why his servants didn't bring Bluntschli to the library, comes there followed by Sergius. Petkoff addresses the swiss soldier as "my dear Captain Bluntschli", and welcomes him. Catherine, who is afraid of the disclosure of the secret, rises to the occasion and lies that she was just asking Bluntschli to join them for lunch. Sergius tells Bluntschli, that they will not allow him to go so soon, as they need his advice about sending the three regiments to Philippopolis. Petkoff appreciates the way Bluntschli under stood the whole problem immediately. Raina returns at this juncture and recognising Bluntschli exclaims spontaneously! The chocolate cream soldier!

As Bluntschli stands rigid, Sergius is a mazed, and Petkoff also wonders what could be happening. Then, Catherine, with great presence of mind, saves the situation by introducing Bluntschli to Raina as though she has never met him earlier. Raina then explains her remark by saying that she was referring to a beautiful ornament which she had earlier made for the ice pudding, which had been spoiled by Nicola. Turning towards Bluntschli, she says she hoped he did not think that she had called him 'the chocolate cream soldier'.

After hearing Raina's remark, Petkoff is angry with Nicola and says that the servant must have taken to drinking. In the first place, he had brought the visitor to the garden, instead of taking him to the library, and in the second place, he has spoilt Raina's ice pudding. At this moment, Nicola appears with a bag and place sit respectfully before Bluntschli. Petkoff asks him why he has brought the bag there, and Nicola replies that he brought it there at his lady's orders; but interrupting him Catherine says that she did order him to bring the bag there.

Hearing Catherine's falsehood, after a moment's bewilderment, Nicola accepts it as his fault and begs to be excused for it. Catherine and Raina try to soothe Petkoff. Captain Bluntschli is then pressed by all of them to stay with them till he returns to Switzerland. Bluntschli finally agrees to stay.

Let Us Sum Up

In this Unit, we have discussed the Let us Sum up of Acts I and II of Arms and the Man. We then analysed the two summaries and discussed how the various characters are introduced. In this Unit we also considered how the satire of romantic notions of love and war is gradually built up by Shaw. In the next unit, we will discuss Act III of the plays the play discusses how war is made, how it is fought, and how

parties sue for peace at the close of it. Indeed, the play's title is a direct quote from Virgil's *Aeneid*, the Roman epic that glorifies war. Shaw used this quote ironically, drawing attention to how war should not be seen as romantic.

George Bernard Shaw's three-act comedy, *Arms and the Man*, follows Raina Petkoff as she learns the reality of the world around her. Set during the Serbo-Bulgarian War of 1885, Shaw's play takes a critical look at the romanticizing of love and war, the challenges of self-reflections, and the gray world of absolute truth. "Arms and the Man," a comedic play by George Bernard Shaw, presents a satirical take on various aspects of society, including war, love, and class distinctions. Set in Bulgaria during the Serbo-Bulgarian War of 1885, the play's plot revolves around the interactions between its diverse cast of characters.

Raina Petkoff, an idealistic young woman from an aristocratic family, initially idolizes the dashing young officer Sergius Saranoff for his supposed heroism on the battlefield. However, her perception is challenged when she encounters Captain Bluntschli, a pragmatic Swiss mercenary in the enemy army who seeks refuge in her bedroom. Bluntschli's unapologetic attitude toward war and his candidness about his priorities contrast sharply with Raina's romanticized view of soldiers.

The play's humor arises from the clash between Raina's illusions and the reality of the characters' situations. As Raina navigates her feelings for both Sergius and Bluntschli, the audience is treated to witty dialogues that explore themes of love, societal expectations, and the absurdity of war. Shaw's characters are not one-dimensional; each has their own quirks and motivations. Catherine Petkoff, Raina's mother, adds comedic elements with her attempts to maintain her family's social status. Nicola, the family's servant, displays a practical view of life, often in contrast to the aristocratic members of the household.

As the play progresses, the characters' true selves emerge, challenging conventions and expectations. Raina must come to terms with the disillusionment brought on by her interactions with Bluntschli, while Sergius' own perspective on heroism is tested.

"Arms and the Man" remains relevant for its exploration of how individuals navigate conflicting ideals and societal norms. Shaw's skillful use of humor and satire serves as a lens through which audiences can examine their own preconceptions about love, war, and social class. The play's exploration of these themes, coupled with its clever dialogue and engaging characters, continues to captivate audiences and provoke thought.

Check your progress

1. The play is set against the background of the Serbo-Bulgarian war of _____
2. A decisive battle has taken at Slivnitsa between the ___ and the ____.
3. _____ finally agrees to stay.

(i).Comprehension**Read the following passage and answer the questions**

"Arms and the Man," a play penned by George Bernard Shaw, presents a thought-provoking blend of satire, romance, and societal critique. Set during the Serbo-Bulgarian War, the play follows Raina, an idealistic young woman enamored with the romanticized notions of war and heroism. However, her perspective is challenged when she shelters an enemy soldier, Bluntschli, who reveals the practicalities and realities of warfare. As the plot unfolds, Raina's ideals clash with the pragmatic views of Bluntschli, leading to a transformation in her character. Shaw uses the interactions among Raina, Bluntschli, and other characters to satirize the glorification of war, deconstruct class distinctions, and challenge conventional gender roles. The play's witty dialogue and humorous exchanges underscore Shaw's social commentary, inviting audiences to reflect on the contradictions between appearance and reality, as well as the complexities of human relationships and societal values.

Comprehension Questions:

1. What is the setting of "Arms and the Man" in terms of time and context?
2. Who is Raina, and what are her initial beliefs and ideals?
3. How does Raina's perspective on war and heroism change over the course of the play?
4. What role does the character Bluntschli play in challenging Raina's views?
5. How does George Bernard Shaw use humor and satire in the play to convey his social commentary?
6. In what ways does the play address class distinctions and societal norms?
7. What is the significance of the title "Arms and the Man" in relation to the play's themes?

8. What transformations does Raina's character undergo throughout the play?
9. How does the play prompt the audience to reflect on the contrasts between appearance and reality?
10. What aspects of "Arms and the Man" make it a blend of both romantic and satirical elements?

(ii).Precis writing

Write a precis of the following passage

The Serbo-Bulgarian War was a military conflict that took place in 1885 between the Kingdom of Serbia and the Principality of Bulgaria. The war emerged from tensions related to the struggle for supremacy and influence in the Balkans during a period of significant political change and national aspirations. The Ottoman Empire had ruled over the Balkan region for centuries, but by the late 19th century, various ethnic groups were seeking independence and national sovereignty. Both Serbia and Bulgaria were aspiring to expand their territories and assert their dominance in the Balkans. The Congress of Berlin in 1878 had redrawn the map of the Balkans, granting autonomy to Bulgaria and Serbia. Tensions arose due to disputes over territories that were still under Ottoman control. Bulgaria sought to unite with Eastern Rumelia, an autonomous province, while Serbia aimed to annex parts of northern Macedonia. The war began on November 14, 1885, when Serbia declared war on Bulgaria and ended with the Treaty of Bucharest on March 3, 1886. Yet the tensions and disputes between Bulgaria and Serbia were not fully resolved

Glossary

Realism and Romantic Idealism: The major thematic conflict of Arms and the Man is between realism and romantic idealism, as represented by Bluntschli and Sergius respectively.

Authentic Love: Shaw explains love and war by juxtaposing authentic love and realistic responses to war against false romance and false heroism. In this play, Sergius represents both false romance and false heroism

Answers to check your progress

1. 1885
2. Serbs and Bulgarians
3. Bluntschli

Suggested Reading

1. Probyn, Clive T. English Poetry. Longman. 1984.
2. Rollyson, Carl E and Frank, N Magill. Critical Survey of Drama. Third ed. Salem Press a Division of EBSCO Information Services Inc; Grey House Publishing. 2018.

Character Analysis and Critical Perspective

STRUCTURE

Overview

Objectives

16.1. Introduction

16.2. Summary and Analysis of Act III

16.3. Major Themes

16.4. Thematic Elements

16.5. Analysis of Major Characters of the Play

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Suggested Reading

Overview

In this Unit Mainly the characters of the play have been discussed. This also reflects about the Arms of the Man. Further the Summary and Analysis of Act-III, Major Themes , Thematic Elements and Analysis of Major Characters of the Play have been clearly explained in this Unit.

Objectives

After reading this unit, you should be able:

- To critically analyse Act III of Arms and the Man.
- To discuss the main characters of the play.
- To explain the significance of the title of the play.

16.1. Introduction

In the first unit of this block, we familiarized ourselves with the life and work of George Bernard Shaw. In Unit II, we discussed the summaries of Acts I and II of Arms and the Man and critically analyzed these Acts. Now, we move on to Act III, the last Act of the play. After analyzing the Let us Sum up of Act III, we will also discuss the main characters of the play and the significance of the title of the play.

16.2. Summary and Analysis of Act III

After lunch, the scene shifts to Major Petkoff's library. Bluntschli is hard

at work with a couple of maps before him; Sergius, who is supposed to be working, is watching him, wondering at Bluntschli's quick, business-like progress. Major Petkoff feels uncomfortable without his old coat, and asks for it. Catherine says that it must be hanging in the blue closet where he had left it. But Major Petkoff emphatically says that he had looked in the closet, and did not find it. Catherine calls Nicola and orders him to bring his master's coat from the closet. When Nicola returns with the old coat, Petkoff feels that because of his age, he is suffering from hallucinations.

After Bluntschli completes the task that Petkoff has given him, Major Petkoff, Catherine, and Sergius go out to give those papers and the necessary instructions to the messengers. Looking mischievously at Bluntschli, Raina comments that he is looking smarter than he looked when they last met. He tells her that it is because he has now washed, brushed, slept, and taken a meal. Raina remarks that Bluntschli must have made a lovely story about his experience of staying in her room and narrated it to his friends after he had gone back to his camp. Bluntschli tells her that he had told the story to one particular friend. Raina informs him that his friend had passed it on to others, and that it had reached Sergius and Major Petkoff. She adds that they did not know that it was in her room that Bluntschli had taken refuge. She warns him that if Sergius ever came to know of it, he would definitely kill Bluntschli. Also, she does not wish to deceive Sergius, since her relationship with Sergius is the one really beautiful and noble part of her life.

Raina declares that in her life she has lied only twice, both times for the sake of Bluntschli. Bluntschli then tells her: "When you strike that noble attitude and speak in that thrilling voice, I admire you, but I find it impossible to believe a single word you say." Impressed by his straightforward nature, Raina tells him that he is the first man she ever met who did not take her seriously and she wonders how he is able to see through her. She is now anxious to know whether he detests her as he has "found her out". Bluntschli then, says that lying is a part of her youth and charm and he reveals that he is like others, her "infatuated admirer". Now Raina asks him what he had thought about her putting her portrait in the pocket of the old coat after scribbling some words on it. Bluntschli says that he knows nothing about her portrait and had never seen it.

Raina is worried that it is still in the pocket of the coat, and that her father would find it. Then Bluntschli tells her that as he could not carry the coat while on active service, he had pawned it to keep it in safe

custody. Raina is furious to hear this and tells him that he has a low shop-keeping mind and thought of things that would never occur to a gentleman. Louka comes in with a heap of letters and telegrams for Bluntschli and tells him that a messenger is waiting for him. After going through the letters and telegrams, Bluntschli tells Raina that his father had died, leaving several big hotels behind him to be looked after. Bluntschli goes out to make arrangements with the messenger to leave immediately for his country. Left alone with Raina, Louka remarks that the Swiss soldier has not much heart for he did not utter a word of grief for his departed father. Raina responds that as a soldier Bluntschli does nothing but kill people, and like all soldiers, he does not care for death.

Louka teases her by saying that Sergius, even though a soldier, has plenty of heart. At this, Raina goes out haughtily. Louka prepares to follow her, but just then Nicola comes in. Nicola tells Louka that he has received some money from Sergius and from Bluntschli. He offers Louka some of it, provided she talks to him as to a human being. After refusing to take the money, she says that he is born to be a servant, whereas she is not. Nicola is offended by her remarks and says that she has great ambition in her, and if any luck comes to her, it comes on account of him, for it is he, who has made a lady of her. Louka teases him saying that he would prefer her to be his customer rather than his wife. Nicola advises her not to be defiant, and says that as a servant should stand by another, he would stand by her. Rising impatiently, Louka tells him that his coldblooded wisdom is taking all the courage out of her.

Before Nicola could retort, Sergius comes in and Nicola cryptically tells Sergius that he has been advising Louka not to cultivate habits above her position. After Nicola leaves, Sergius examines Louka's injured arm. He then tries to take her in his arms, but Louka stops him. Louka teases him saying that she is braver than Sergius, for even if she were the Empress of Russia, she would marry the man she loved - however beneath her his position might be. She adds that he does not have the courage to marry the one he loves who is beneath his position or to allow his love for her to grow. She adds further that he will soon marry a rich man's daughter because he is afraid of what people would say of him.

Sergius, retorts that even if he were the Czar himself, he would marry her, if he loved her. He adds that as he loved another woman, Raina, who is far above Louka, he will marry her, not Louka. At this point, Louka reveals Raina's secret - she tells Sergius that Raina will never marry him, but will marry the Swiss soldier whom she loves and who has come

back now. Sergius is shocked and furious to hear this and he tells Louka that he cannot believe anything bad about Raina because her worst thoughts are higher than Louka's best thoughts. Upset by this unexpected revelation, Sergius tells Louka that she belongs to him, and that he will have the courage to marry her in spite of what the whole of Bulgaria says. If his hands ever touch her again, they will touch his affianced bride. As Louka leaves, Bluntschli enters.

Still upset about what Louka told him, Sergius accuses Bluntschli of deceiving him and invites him for a duel. Bluntschli responds by saying that as he is in the artillery, he would prefer to use a machine gun and this time he would make sure of the cartridges. Thinking that Bluntschli is joking with him, Sergius asks him to take the matter seriously. Bluntschli, then tells him that he will fight him on foot and that he does not want to kill him if he can help it. Raina enters at this point and hears part of their conversation. Raina is worried about their planned duel, but Bluntschli assures her that no harm will be done to either of them as he is skilled in the use of the sword and will take care not to kill Sergius. He further assures that he will leave for home soon and then Raina and Sergius could be happy together.

Sergius accuses Raina of being in love with Bluntschli and adds that Bluntschli deceived Sergius, knowing fully well the relations between Raina and Sergius. Bluntschli says this is sheer nonsense and adds that Raina does not even know whether he is married or not. Sergius jumps to the conclusion that Raina's behaviour on hearing this indicates her concern for Bluntschli, who has enjoyed the privilege of staying in Raina's bedroom one night.

Bluntschli explains to Sergius how this happened - pursued by the Bulgarian soldiers, he had to take shelter in Raina's room and she allowed him stay in her room as he had threatened to shoot her if she raised an alarm. Raina thinks at first that Bluntschli's friend to whom he had narrated this story, must have passed it on to Sergius, but Sergius declares that he was not the informant.

Suddenly Raina realises it was Louka who had told Sergius about this incident. She recalls seeing them together through her window earlier that day, now she realises Sergius had been flirting with Louka, and that it was foolish on her part to have taken him to be a god. Sergius, then, remarks: "Raina! our romance is shattered. Life's a farce." He adds that he will not fight with Bluntschli even if he is considered a coward. Raina, then, sarcastically comments that since Sergius's new lover is Louka, he would have to fight a duel with Nicola to whom Louka is engaged.

Hearing this, Sergius once again loses his temper, and starts calling Raina names. Bluntschli tries to stop this quarrelling so that they could talk things over. When Bluntschli enquires where Louka is, Raina answers that Louka must be outside the door, eavesdropping. Sergius opens the door in order to prove Raina wrong, and, as rightly sensed by Raina, finds Louka standing just outside the door, listening to the conversation. In his rage, he drags her in and flings her against the table. Louka tells Raina that her love is stronger than Raina's feelings for her "chocolate cream soldier".

Petkoff enters without his coat. He tells Raina that somebody else with a differently shaped back had been wearing his coat; it has burst open at the back and is being mended. When Nicola brings back the coat, Raina pretends to help him in putting on the coat, cleverly takes her portrait from the pocket, and throws it on the table before Bluntschli, who covers it with a sheet of paper, while Sergius who looks on in amazement.

Petkoff suddenly remembers the portrait which he has already found. When he searches his pockets, he finds it gone (since Raina has cleverly removed it). He says that Catherine may have removed Raina's picture with the inscription:

"Raina, to her Chocolate Cream Soldier: a Souvenir", that he had found earlier. Major Petkoff suspects that there is something more in this than meets the eye. He crosschecks with Nicola whether he had actually spoiled an ice pudding made by Raina. When Nicola loyally tries to defend Raina, Major Petkoff turns towards Sergius and asks him whether he is Raina's "chocolate cream soldier".

Sergius emphatically denies this. Bluntschli then steps up and says that he is the "chocolate cream soldier".

He adds that he is the fugitive in the story that Petkoff and Sergius had heard. Raina saved his life by giving him chocolate creams when he was starving. Raina explains to her father that when she sent her portrait, she did not know that Bluntschli is married; to her great relief, Bluntschli declares that he is not married. Raina informs Petkoff that Louka is the object of Sergius's affections presently. Nicola makes things easier by revealing that he and Louka are not engaged; Louka, has a soul above her station, and he expects her to be his rich customer when he sets up a shop. Louka then asks Sergius to apologize, for she has been insulted by everybody because of him.

Sergius apologizes to Louka and kisses her hand. Louka reminds him of his vow and says that his touch has made her his affianced bride. To the

bewildered astonishment of all those present, including Catherine who just enters the scene, Sergius puts his arm around Louka and declares that she belongs to him.

Catherine rebukes Louka for telling stories about Raina, but Louka affirms that she has done Raina no harm. She had told Sergius that Raina would marry Bluntschli if he came back. Louka tells Raina that it appears that Raina is more fond of Bluntschli than of Sergius.

Bluntschli declares that Raina simply saved his life, but never cared much for him. He adds that a young lady like Raina who is rich, beautiful and imaginative would not fall in love with a commonplace Swiss soldier like him. Also, there is a great disparity in their ages – he is thirty- four, while she doesn't look older than seventeen. Raina tells him that he should know the difference between a girl of seventeen and a woman of twenty-three. She then snatches her portrait from Bluntschli, tears it and throws the pieces on his face. Overwhelmed by the information that Raina is twenty-three years old, Bluntschli requests Major Petkoff to allow him to formally become the suitor of his daughter.

Catherine politely objects to Bluntschli's proposal by saying that the Petkoffs and Saranoffs are two of the richest families in Bulgaria, implying that a common soldier like Bluntschli is not a suitable match for her daughter. Major Petkoff points out that Raina is accustomed to a comfortable lifestyle and hints that Sergius who keeps twenty horses could provide her a comfortable life.

Bluntschli is amused to hear this and reveals that his father had left enormous wealth for him. He now owns two hundred horses, seventy carriages, and many other assets. Petkoff and his wife are impressed by the account of Bluntschli's wealth and are now happy to have him as their daughter's suitor. Raina's pride is hurt and says that she does not want to be sold to the highest bidder. Bluntschli, then, says that he had earlier appealed to her as a fugitive, a beggar and a starving man, and she had accepted him. Pleased by his gesture, Raina agrees to marry her "chocolate cream soldier". Looking at his watch, Bluntschli becomes business-like once again. He asks Sergius not to get married till he comes back and he assumes that he would be back in two weeks. As Bluntschli leaves, Sergius remarks admiringly, "What a man! What a man!" The play ends here.

16.3. Major Themes

One can go very deep into theme in Shaw's work of literature by talking about idealism and realism and how they exist in regards to both war

and love, but the truth of the matter is that one can sum up the themes of *Arms and the Man* by focusing on the theme of appearance vs. reality. In regards to war, the “appearance” of war is one of idealism. Soldiers gloriously fighting in battle and returning home as heroes. One has to just see the characters Raina and Sergius to see how war is portrayed idealistically. It is the dream of patriots and heroes according to them. The reality of war, of course, is displayed more in the character of Bluntschli. Bluntschli insists that war has a negative effect on the men participating in it. They want food and sleep. Basically, they want to be anywhere but on the battlefield. They are very far from the idealistic appearance of war and as glorified heroes. Shaw might say that Raina and Sergius learn the truth through the course of the work.

In terms to society, although the appearance of class and distinction seem positive, the reality is distinctly different. For example, even though Bluntschli has a fairly low rank, his intelligence far outweighs that of his superior officers in many ways. In regards to society as a whole, one needs only to look at the flippant Catherine to see Shaw’s commentary on class distinction. Catherine, of course still hold the “appearance” of high society.

Finally, love can also fall into the appearance vs. reality theme. It is the relationship between Raina and Sergius that best exemplified the appearance vs. reality theme in regards to love. Raina has been instructed to love someone like Sergius. Sergius has been instructed to seek out someone of Raina’s social status. Both of them are fooling themselves in choosing each other, each pretending to be something they are not. Only by the end of the play they discover their true selves. Idealism has lost out yet again.

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16.4. Thematic Elements

Arms and the Man," by George Bernard Shaw, also explores several thematic elements that reflect Shaw's characteristic wit and social commentary:

War and Romanticism: The play challenges the conventional

glorification of war and heroism by satirizing the romanticized notions of battle. Shaw contrasts the romantic ideals associated with war with the harsh realities of conflict, highlighting the absurdity of valuing bravery and honor in warfare.

Class Conflict: The play delves into class distinctions and social hierarchies. The character of Raina, who romanticizes war, represents the upper class's delusions, while the pragmatic Bluntschli, a pragmatic soldier, challenges these illusions. The class divide between Raina's family and the servant Louka also highlights societal disparities.

Gender Roles and Independence: Shaw challenges traditional gender roles through the character of Raina, who initially embodies the role of a delicate, romantic heroine. However, as the story progresses, her character evolves, showcasing her intelligence, independence, and the conflict between her idealized notions of love and the reality of human nature.

Realism vs. Idealism: The contrast between characters like Raina, who clings to idealistic fantasies, and characters like Bluntschli, who embrace realism, underscores the tension between idealism and practicality. This theme is reflected in both personal relationships and broader societal contexts.

Love and Identity: The play explores the complexities of love, revealing how relationships can be shaped by societal expectations and personal growth. The characters' interactions highlight how true connection requires genuine understanding and acceptance of each other's flaws.

Satire and Humor: As with much of Shaw's work, humor and satire play a significant role in "Arms and the Man." Shaw uses humor to expose the absurdities of romanticized notions, societal conventions, and the clash between appearances and reality.

Intellectualism and Rationality: The character of Bluntschli, with his practicality and rational thinking, challenges Raina's idealism. His view of life reflects Shaw's own emphasis on intellectualism and critical thinking.

"Arms and the Man" uses humor, irony, and wit to explore themes such as the disillusionment of war, class disparities, gender roles, and the clash between idealism and reality. Through these themes, Shaw provides a thought-provoking critique of societal norms and values.

Shaw's incisive critique of war is one of the play's most significant achievements. He exposes the romanticized perception of warfare prevalent in society, contrasting it with the pragmatic reality depicted by

characters like Bluntschli. By highlighting the incongruity between the idealized notions of heroism and the mundane practicalities of battle, Shaw cleverly disarms the glorification of war, urging audiences to reconsider their perceptions.

The play's exploration of class distinctions is another notable facet. Raina's aristocratic family and their interactions with servants like Nicola and Louka illustrate the disparities in society. Through the lens of romance, Shaw exposes the facade of social status, showing how appearances often belie the complexities of human relationships and emotions.

Moreover, Shaw's portrayal of Raina's character evolution challenges traditional gender roles. Initially presented as a romantic idealist, Raina transforms into a more complex figure as her interactions with Bluntschli reveal her resilience and independence. This transformation speaks to Shaw's progressive views on women's autonomy and his desire to dismantle conventional gender norms.

Shaw's use of humor and satire throughout the play is masterful. He employs irony to expose the incongruities and absurdities inherent in societal conventions and individual behaviors. The humor not only entertains but also serves as a vehicle for Shaw's social commentary, prompting audiences to reflect on the discrepancies between appearances and realities.

"Arms and the Man" is a testament to Shaw's ability to craft intellectually stimulating dialogue. The verbal sparring between characters allows for the exploration of contrasting viewpoints on war, love, and societal values. Shaw's characters serve as vessels for his own ideologies, engaging in thought-provoking debates that encourage the audience to question prevailing norms.

"Arms and the Man" can indeed be classified as an antiromantic comedy, as it subverts and critiques traditional romantic ideals through its comedic elements and character interactions. Here's how the play justifies this classification:

1.Subversion of Romantic Heroism: The play challenges the traditional romantic notion of heroism. Raina initially idolizes Sergius for his perceived bravery in battle, but her perception shifts as she becomes aware of the reality of war. Captain Bluntschli, a practical and unromantic character, emerges as a contrast to Sergius's heroic façade. This subversion of heroic ideals highlights the gap between perception and reality.

2. Deconstruction of Love: The play questions the romanticized notion of love. Raina's idealized view of love is undermined as she discovers Sergius's flaws and faces the practicality of Bluntschli's presence. The characters' shifting affections and the play's focus on pragmatism challenge the conventionally romantic portrayal of love.

3. Satirical Treatment of Chivalry: The play satirizes the concept of chivalry and the glorification of war. Sergius's "cavalry charge" is revealed to be a result of luck rather than strategic brilliance. The play suggests that true courage and wisdom come from practicality and self-preservation, rather than grandiose gestures.

4. Exploration of Realism: The characters' interactions reflect a more realistic view of human behavior and relationships. Raina's transformation from an idealistic young woman to a more pragmatic individual mirrors the larger shift from romanticism to realism.

5. Critique of Social Norms: The play challenges societal norms, particularly those related to class and gender. Raina's realization about the reality of her privileged status and her questioning of traditional gender roles contribute to the antiromantic stance.

6. Humor and Irony: The play's comedic elements contribute to its antiromantic tone. Shaw's witty dialogues and humorous situations undercut the seriousness of romantic ideals and emphasize the absurdity of the characters' convictions.

Overall, "Arms and the Man" uses its characters, plot, and humor to critique and undermine traditional romantic ideals, making it an antiromantic comedy that challenges preconceived notions

16.5. Analysis of Major Characters of the play

Bluntschli

When Bluntschli first enters Raina's room, he is described as a man of about thirty-five years, of middle stature and undistinguished appearance, with strong neck and shoulders, roundish obstinate looking head and clear, quick eyes. He is shabby, unkempt, hungry and exhausted, but has all his wits about him in spite of his desperate situation. His face reflects a humorous disposition and his energetic body indicates that he is not a man to be trifled with.

Bluntschli regards the cavalry charge of Sergius, and his displays of valour as acts of madness. He represents the anti-romantic view of war. His experience of war and soldiering has taught him not to believe in heroism. He has no glorious visions of war, and believes that every

soldier should try his best to save his own life. According to him, it is the duty of a soldier to live as long as he can, and avoid getting killed on the battlefield. This contrasts with the view that there is glory to be gained by dying on the battlefield.

When Sergius invites him to a duel, he says, "I am a professional soldier: I fight when I have to, and am very glad to get out of it, when I haven't to, you are only an amateur: You think fighting is an amusement. "His realism is reflected in his realisation that food is more important on the front than ammunition. Bluntschli's realism is tempered by his sense of humour.

Bluntschli is a shrewd judge of human nature. He knows that a young lady will not like to appear before outsiders when she is not properly dressed. So he uses this knowledge to his advantage and uses Raina's cloak as a weapon to protect himself. It is this shrewdness that makes it possible for him to "find out" Raina, and judge her true nature. He says, "When you strike that noble attitude and speak in that thrilling voice, I admire you: but I find it impossible to believe a single word you say." Raina, then admits that she has been able to deceive others but not him. He sees through her affectations and posing and she asks in wonder, "How did you find me out?"

Bluntschli is practical and anti-romantic to a large extent. In this regard he is antithetical to Raina and Sergius, who are romantic, sentimental, and who live in a world of unreality. His honest, unromantic nature influences Raina, in getting rid of her false ideals. Further, he is a thorough gentleman: he tells Raina that he does not want to bring disgrace to her by remaining in her room all night. So, he agrees reluctantly, to leave and climb down the pipe into the street.

Moreover, he is man of quick understanding and penetrating insight. His intelligence is acknowledged by everybody he comes in contact with. Petkoff and Sergius are impressed by his shrewdness and his skill in handling military matters. They openly admire his military leadership qualities and skills.

He is always business-like, and this aspect of his nature seems to have deprived him of delicate feelings. Louka points out rightly that he does not utter even a word of sorrow when he came to know the news of his father's death. Even his departure is cool and business-like – after offering himself as a suitor to Raina, he gives a few instructions to Petkoff, and departs after fixing a time for his return.

Raina Petkoff

Shaw introduces Raina in this manner: "On the balcony a young lady, intensely conscious of the romantic beauty of the night, and of the fact that her own youth and beauty are part of it, is gazing at the snowy Balkans." This introduction suggests Raina's youth, beauty, and dreamy, romantic nature.

Raina is a young lady whose notions are derived from her reading of romances and novels. As Bluntschli rightly puts it, her imagination is "full of fairy princes and noble natures and cavalry charges and goodness knows what!" Having read Byron and Pushkin, and a lot of fiction, she is extremely romantic in her view of life.

War in her view is an opportunity for the gallant soldier to earn glory, even if it is by dying. For this reason, she thinks that Sergius has performed a supremely heroic deed by leading a triumphant cavalry charge against the Serbians – it is Bluntschli who later informs her that the Bulgarians won the battle by accident, and not through Sergius's leadership skills. Raina has unrealistic ideas regarding love also. Almost all her dialogues with Sergius are artificial and affectatious, and are suffused with the notion of "higher love". Both Raina and Sergius are posing and pretending; they behave as though they are searching for something divine. Also, their love does not stand the test of time, since it has no foundation in real feeling.

In Act I itself, Raina is attracted towards Bluntschli, who is realistic and practical, yet witty and humorous. She is brave and shows no fear when a stranger intrudes into her chamber, instead she boldly argues with the intruder. She does not become nervous when the Russian soldier enters her room to search for the Serbian officer.

She is impulsive, yet kind-hearted and noble. When the Swiss soldier is depressed, she is moved, and feeling pity for him, tries to cheer him up: "Come: Don't be disheartened. (She stoops over him almost maternally.) Oh, you are a very poor soldier, a chocolate cream soldier! Come, cheer up!" This sympathy and pity that she feels on seeing Bluntschli's helplessness and her admiration for his sound logic and realistic temperament, gradually lead her to loving him. She is intelligent enough to realise that she had all along been deceiving others and herself with her affectations, and is willing to discard that pose.

She has a trusting nature and has absolute faith in Sergius. Even though she sees Sergius and Louka together through her window, she does not yield to serious misgivings. When the truth about Sergius's interest in

Louka is revealed, her break with Sergius is complete and she accepts Bluntschli as her suitor.

Sergius Saranoff

In his extremely detailed description of Sergius Saranoff, Shaw says, "(He) is a tall romantically handsome man with the physical hardihood, the high spirit, and the susceptible imagination of an untamed mountaineer chieftain." Shaw describes him as some sort of Byronic hero marked by a "half tragic, half ironic air, the mysterious moodiness, the suggestion of a strange and terrible history that has left him nothing but undying remorse."

Sergius lives in an unreal world, and like Raina, constantly assumes a pose. He joins the army and goes to the battlefield, with the aim of earning glory. He imagines himself to be some sort of a knight and thinks that the cavalry charge led by him against the Serbian soldiers was a heroic deed. But Bluntschli who is not only realistic and practical, but also an excellent military leader, is appalled by Sergius's ignorance of military tactics. Bluntschli says that his cavalry charge, about which the ladies are wildly enthusiastic, was an act of madness and Sergius should be court-martialed for it. Bluntschli advises him to leave the military profession. Also, Sergius is upset when he does not get a promotion and decides to resign from the army.

He, too, like Raina indulges in the fantasy of "higher love" and addresses Raina as my queen³⁹, and 'my saint'. He treats Raina as a model of perfection and believes that she does not have any shortcomings or weaknesses. It is ironical that after a scene of higher love with Raina, he flirts with Louka to relieve himself of the strain caused by maintaining the pose of 'higher love'. He is himself aware of contradictory tendencies within himself that seem to pull him in different directions; he tells Louka, while holding her in an embrace, "I am surprised at myself, Louka. What would Sergius, the hero of Slivnitsa, say if he saw me now? What would Sergius, the apostle of the higher love, say if he saw me now? What would the half dozen Sergiuses who keep popping in and out of this handsome figure of mine say if they caught us here?"

As soon as he comes to know of Raina's involvement with Bluntschli, Sergius realises that his ideals were collapsing; he says that their romance is shattered and life is a farce. Sergius is a conceited man, and Louka is shrewd enough to exploit his vanity and his false sense of honour. She accuses him of not having the courage to marry the person whom he loves, since he is afraid of what people would say. He then declares to Louka, "If I were the Czarhimself I would set you on the

throne by my side." Louka ensures that he keeps his word. He lacks understanding of military affairs as well as human nature. Though he has committed a blunder on the battlefield, he thinks he has done a great heroic deed. He fails to come out with a plan for sending regiments, and when Bluntschli does the same job meticulously, he hides his inability with the remark, "This hand is more used to the sword than to the pen."

His vanity is reflected in statements such as: "I never apologize", "I am never sorry" and "Nothing binds me." Even though Sergius has some negative qualities, he is also a gentleman. Though he is captivated by the charms of Louka, he is strict with her when she talks against Raina. He says: "Take care, Louka, I may be worthless enough to betray the higher love; but do not you insult it." Later he says: "You have stained by honour by making me a party to your eavesdropping. And you have betrayed your mistress." The contrast between Sergius and Bluntschli is very obvious, and in many ways, he is a foil to Bluntschli.

Major Paul Petkoff

Raina Petkoff's father, is a figure of authority and tradition in George Bernard Shaw's play "Arms and the Man." As a military officer, he embodies the old guard of aristocratic ideals and represents the establishment that the play critiques. Major Petkoff's presence is marked by his loyalty to his country and his role in the ongoing conflict. His personality is a blend of seriousness and humor, making him a nuanced character who contributes to the play's exploration of societal norms and contradictions.

In the play, Major Petkoff's interactions with the other characters reveal his attachment to certain conventions. His discussions about military logistics and troop movements reflect his commitment to his duty as an officer. However, beneath his stern exterior, there's a sense of lightheartedness that emerges through his banter with his wife, Catherine, and their discussions about domestic matters.

Major Petkoff's relationship with his daughter, Raina, is emblematic of the generational gap and the changing social dynamics of the time. His endorsement of Raina's engagement to Sergius reflects his adherence to traditional expectations. Yet, as the story unfolds, Major Petkoff is confronted with unexpected revelations and challenges that force him to reevaluate his beliefs.

Through Major Petkoff's character, Shaw presents a juxtaposition of old and new, tradition and change. His interactions with Raina, Catherine,

and other characters provide insight into the complex web of relationships and ideas that drive the play's narrative. Major Petkoff serves as a representation of the established order that the play both acknowledges and criticizes, ultimately contributing to the multifaceted exploration of societal values and individual growth

Catherine Petkoff

Being a prominent character in George Bernard Shaw's play "Arms and the Man," she embodies the upper-class values and societal expectations of her time. As the wife of Major Paul Petkoff and the mother of Raina, Catherine's character serves as a representative of the traditional aristocratic class. Her interactions and demeanor reveal both her adherence to social norms and her underlying wit.

Catherine's role within the Petkoff household is multifaceted. She maintains the household with a sense of authority, managing domestic matters and engaging in conversations that touch on both the practical and the personal. Her relationship with her daughter, Raina, oscillates between nurturing and admonishing, reflecting her desire to uphold traditional values while also guiding Raina's behavior as a proper young woman.

One of Catherine's defining traits is her humorous outlook on life, often captured through her witty exchanges with her husband and others. Her matter-of-fact remarks, delivered with a touch of irony, create a dynamic contrast to the romanticized ideals that Raina and other characters hold. Catherine's practicality and candor bring a touch of realism to the play's comedic moments.

Catherine's character also illustrates the theme of social mobility. Her interactions with Nicola, the family servant, reflect the blurred lines between the upper and lower classes. Her comfortable conversations with him highlight the nuances of their relationship, suggesting that societal hierarchies might not be as rigid as they appear.

Throughout the play, Catherine's character serves as a bridge between the old and new, tradition and change. Her reactions to the unfolding events reveal her willingness to adapt, albeit within the boundaries of her social upbringing. Her character contributes to the play's exploration of class dynamics, societal expectations, and the complexities of individual agency within a larger framework

Louka

Louka, a complex character in George Bernard Shaw's play "Arms and

the Man," defies traditional social norms and challenges the established hierarchy. As a maid in the Petkoff household, Louka's interactions with other characters shed light on issues of class, ambition, and individual agency. Her character provides a contrasting perspective to the romanticized ideals held by Raina and others, adding depth to the play's themes.

Louka's aspirations for a better life set her apart from her peers. Her ambition and desire for upward mobility lead her to seek opportunities beyond her station, even if it means crossing societal boundaries. Her interactions with Nicola, another servant, reveal her aspirations and her willingness to manipulate situations to achieve her goals.

Louka's complexity becomes evident in her interactions with Sergius, the war hero. Her audacity to challenge his romanticized view of heroism and her candid critique of his actions reflect her keen perception and her unwillingness to conform to traditional gender roles. Her attraction to Sergius further complicates her character, as she navigates between her personal desires and her pragmatic motivations.

Throughout the play, Louka's interactions with Raina highlight their contrasting perspectives on love, social expectations, and individualism. While Raina represents idealism, Louka embodies a more pragmatic outlook. Louka's character provides a lens through which Shaw explores the tension between societal constraints and individual desires.

Louka's journey is one of self-discovery and empowerment. Her choices challenge the status quo and demonstrate her resilience in the face of societal norms. Her character serves as a reminder that individuals are not confined by their social origins and that ambition and agency can lead to unconventional paths.

Let Us Sum Up

This Unit begins with a brief Let us Sum up of Act III of the play and then proceeded to analyse the significance of Act III in the structure of the play. It discussed the major characters as well as the title of the play. We concluded the Unit with a discussion of Arms and the Man as an anti-romantic comedy. Bluntschli reveals his love for Raina, Raina her love for Bluntschli; and Louka and Sergius admit to their affair. Falling action Bluntschli makes a formal offer of marriage to Raina, who accepts, and Sergius offers marriage to Louka, who also accepts (after goading him into doing it).

George Bernard Shaw's Arms and the Man; is a thought provoking anti-romantic comedy. Shaw has exposed and ridiculed the hollowness of

romantic love and the heroic ideals of war in this play. He criticized the romantic notion of various sectors of life- love, soldiering and war in the play.

Check your Progress

1. The play has two themes : One is _____ and the other is_____.
2. He is does not get a promotion; so he decided to _____
3. Raina is a _____Lady whose notions are derived from her reading of novels.

(i).Comprehension

Read the following passage and answer the questions

Raina Petkoff, introduced as a romantic and idealistic young woman in George Bernard Shaw's play "Arms and the Man," undergoes a transformative journey that mirrors the broader themes of the story. At the outset, Raina's fantasies of war and heroism shape her worldview, influencing her perception of love and valor.

Her engagement to the dashing war hero, Sergius, further reinforces her romantic notions. However, Raina's perspective takes a sharp turn when she encounters Bluntschli, a pragmatic soldier who challenges her ideals.

Bluntschli's unapologetic honesty and his unconventional approach to war shatter Raina's illusions, compelling her to confront the disparity between her fantasies and the harsh realities of battle. As the play progresses, Raina's character evolves, and she gradually sheds her naivety. Her interactions with Bluntschli force her to reevaluate her relationships and societal expectations, prompting her to grow into a more self-aware and independent individual.

Raina's journey embodies the play's theme of realism, as she transitions from a symbol of romanticized ideals to a representative of changing perspectives and maturing outlooks.

Comprehension Questions:

- How is Raina initially introduced in the play? What influences her perception of war and heroism?
- What role does Sergius play in reinforcing Raina's romantic ideals?
- How does Raina's perspective on war change after encountering Bluntschli?

- How does Bluntschli challenge Raina's beliefs about love and valor?
- What impact does Raina's interaction with Bluntschli have on her character development?
- How does Raina's growth mirror the broader themes of the play?
- In what ways does Raina's transformation exemplify the theme of realism in the play?
- How does Raina's evolution contribute to the overall message of "Arms and the Man"?
- What societal expectations does Raina begin to question as the story unfolds?
- What is the significance of Raina's changing perspective in the context of the play's themes and Shaw's social commentary.

(ii).Precis writing

Write a precis of the following passage

Sergius Saranoff, a central character in George Bernard Shaw's play "Arms and the Man," embodies the ideals of romantic heroism that Shaw satirizes. As a dashing officer in the Bulgarian army, Sergius is initially presented as the epitome of courage and gallantry. His reputation as a war hero precedes him, and he basks in the admiration of others, including his fiancée Raina. However, as the story unfolds, Sergius's true character is revealed to be more complex than his public persona suggests. Behind his grandiose speeches and theatrical gestures lies a man grappling with the contradictions between his heroic image and his actual experiences on the battlefield. This internal conflict is further accentuated by his attraction to Louka, a servant who challenges his traditional notions of class and romantic relationships. Through Sergius, Shaw exposes the absurdity of idealized heroism and explores the theme of identity crisis. As the play progresses, Sergius's journey of self-discovery leads him to confront the façade he presents to the world, ultimately contributing to the play's overall critique of romanticized ideals and societal norms

Glossary

War and Marriage: The play has two themes: One is WAR and the other is MARRIAGE. These two themes are interwoven. War is stupid and evil. But marriage is essential and good for mankind.

Satirical comedy: In his satirical comedy, "Arms and the Man," his

intent was to point out the uselessness of war and to punch holes in romantic idealism. He does this through the pompous behavior of Sergius Saranoff, a military man engaged to Raina Petkoff and her father, Paul Petkoff, a major.

Answers to check your progress

1. War and Marriage
2. resign from army
3. young

Suggested Reading

1. O'Neill, Michael. *The Cambridge History of English Poetry*. Cambridge University Press. 2010.
2. Parrinder, Patrick. *The Oxford History of the Novel in English*. Oxford University Press. 2011.

Block-5: Introduction

Block 5- **Grammar** has 4 units (from 17 to 20). Unit -17: **Introduction to Grammar** gives a general introduction to grammar. The Prescriptive Grammar and Descriptive Grammar has been explained in this Unit. Further why do we learn Grammar? is also explained in this Unit-17.

Unit-18: details the **Subject and Verb Agreement, Noun and Pronoun agreement**. The Subject -Verb agreement – Rules, Exercises, Noun-Pronoun agreement – Rules, Exercises and Answers are also explained in this Unit.

Unit -19: elaborates on **the Article and Preposition** . The Introduction, Fill in the blanks, Preposition and Preposition Exercises are also presented in this Unit.

Unit-20: directly explains the **Tenses**. Further the Introduction, Types of Tenses, Sequence of Tenses, Importance of Tenses and Exercises are presented in this Unit.

All the units have practice exercises for better understanding. In all the units of **Block-5 Grammar**, the Check your progress, Glossary, Answers to Check your progress and Suggested Reading has been provided and the Learners are expected to attempt all the Check your progress as part of study.

Unit - 17

Grammar

STRUCTURE

Overview

Objectives

17.1. Introduction

17.2. Grammar

17.3. Prescriptive Grammar

17.4. Descriptive Grammar

17.5. Why do we learn Grammar?

Let us Sum Up

Check your progress

Glossary

Answers to check your progress

Overview

Communication Skills and its various aspects and use of language also its grammar studies everything comes under the themes of this subject. In this Unit the Introduction about Grammar, Prescriptive Grammar Descriptive Grammar and Why do we learn Grammar? Has been clearly explained.

Objectives

After completion of this unit, students should be able:

- To develop their Communication Skills effectively
 - To develop Comprehending and Writing Skills
 - To learn the usage of Language
 - To strengthen the fundamentals of various aspects of Grammar
 - To improve the basic aspects of Grammar.
-

17.1. Introduction

Block V is an interesting and delightful part. Grammar - this word has so many opinions beyond so many thoughts and ideas, this block is very much helpful to understand and use the language in your own way. Grammar is a set of rules and conventions that dictate how Standard American English works. These rules are simply tools helps the speakers to use language. There are different types and varieties of English. These varieties are complex and dynamic, but each variety is

having their own structure and it should be appreciated.

17.2. Grammar

English grammar is the way in which meanings are encoded into wordings in the English language. This includes the structure of words, phrases, clauses, sentences, and whole texts.

Languages and grammar rules are closely connected, naturally adapt to their circumstances, and often represent their speakers' social identities. In English, there are two kinds of grammar, prescriptive grammar and descriptive grammar.

While all of these types of English are equally dynamic and complex, each variety is appropriate in different situations. When you're talking to your friends, you should use slang and cultural references—if you speak in formal language, you can easily come off as stiff. If you're sending a quick casual message—via social media or texting—don't worry too much about capitalization or strict punctuation. Feel free to have five exclamation points standing alone, if that gets your point across.

However, there's this thing called Standard American English. This English is used in professional and academic settings. This is so people can communicate and understand each other.

How many times have you heard people of older generations ask just what smh or rn mean? While this online jargon is great for quick communication, it isn't formal: it isn't a part of the commonly accepted conventions that make up Standard American English. Grammar is a set of rules and conventions that dictate how Standard English works. These rules are simply tools that speakers of a language can use. When you learn how to use the language, you can craft your message to communicate exactly what you want to convey.

Grammar is the whole system and structure of a language or of languages in general. It includes parts of speech (nouns, verbs, etc.), syntax (how words fit together to make sentences), and morphology (the forms of words); many people use the term "grammar" loosely so that it also covers punctuation, spelling, and word choice (as in, "Will you check my paper's grammar?").

Grammar may seem very complicated, but most of it is already in your head. You may not be able to tell someone what a subordinate clause or a conjunctive adverb is, but you have internalized grammar since you first learned to talk. You use it every time you speak or write, and you mostly use it correctly.

17.3. Prescriptive Grammar

It is the traditional approach of grammar that tells people how to use the English language, what forms they should utilize, and what functions they should serve.

Prescriptive grammar is essential as it helps people use formal English speech and writing. In addition, “those who follow it claim that doing so will help to streamline one’s words and make one’s prose more elegant. Schools aim to teach prescriptive grammar to provide people a common standard of usage.

Prescriptive grammar is a set of rules and guidelines that dictate how a language should be used, often based on traditional or established norms. It focuses on "correct" language usage and aims to maintain linguistic standards. These rules are typically found in style guides, grammar books, or taught in formal education settings. Prescriptive grammar can include rules about spelling, punctuation, syntax, and word usage. It is concerned with upholding a standard of language, ensuring clarity and consistency in communication, and preserving the perceived integrity of a language. However, it can sometimes be rigid and may not account for the evolving nature of language or variations in dialects and informal speech.

Example: An example of prescriptive grammar is the rule that states, "Never end a sentence with a preposition." In formal writing, prescriptive grammar suggests revising a sentence like "What are you looking for?" to "For what are you looking?" to avoid ending it with a preposition. This rule is based on historical conventions and aims to make sentences sound more formal. However, in modern, everyday communication, many people find the latter sentence awkward and prefer the more natural, preposition-ending form. This illustrates how prescriptive grammar can sometimes conflict with the evolving usage of a language

17.4. Descriptive Grammar

This is how native English speakers actually talk and write, and it has no concrete idea of the way it should be structured (Tamasi & Antieau, 2015, p.28). It is not saying how it should be used; however, it focuses on describing the English language as it is used. It is also not saying that there is a right or wrong way to use language.

Grammar provides the framework, knowing basics of what people say helps you understand vocabulary you don’t know. It’s a shortcut – get lots of useful examples when you need them so you can make sense of

how the language works.

Descriptive grammar is an approach to studying and analysing a language that focuses on describing how the language is actually used by its speakers rather than prescribing how it should be used. It seeks to understand the patterns, structures, and rules that naturally emerge from a language as it evolves and is spoken by a community.

(i).Key points about descriptive grammar:

Observational: Descriptive grammar is based on observation and analysis of real-world language usage, including both formal and informal varieties. Linguists who employ descriptive grammar seek to understand the language as it exists in the spoken and written form.

Acceptance of Variation: Descriptive grammar acknowledges that languages naturally evolve over time and vary among different regions, social groups, and contexts. It does not label one form of a language as inherently superior to another.

No Judgments: Unlike prescriptive grammar, which can be judgmental about "correct" or "incorrect" language use, descriptive grammar is non-judgmental. It simply aims to describe the linguistic phenomena it encounters without passing value judgments.

Linguistic Research: Linguists use descriptive grammar to study languages scientifically. They analyze the phonology (sounds), morphology (word formation), syntax (sentence structure), and semantics (meaning) of a language as it is used naturally.

Useful for Language Learning: Descriptive grammar can be particularly helpful for language learners because it focuses on understanding how native speakers use the language in real-life situations. It can provide insights into colloquialisms, slang, and the practical aspects of communication.

In summary, descriptive grammar is a systematic and objective approach to studying language that seeks to understand languages as they are actually spoken and written, embracing linguistic diversity and change without making normative judgments.

(ii).Introduction to parts of speech

Parts of speech are fundamental building blocks of language that classify words based on their grammatical and syntactical functions within sentences. Understanding these parts of speech is essential for constructing clear and meaningful sentences.

There are eight primary parts of speech in English:

Noun: Nouns are words that represent people, places, things, or ideas. Examples include "dog," "Paris," "book," and "happiness."

Pronoun: Pronouns replace nouns to avoid repetition. Common pronouns include "he," "she," "it," "they," and "we."

Verb: Verbs express actions, occurrences, or states of being. They are essential for constructing sentences. Examples are "run," "eat," "is," and "study."

Adjective: Adjectives modify nouns to provide more information about them. They describe qualities, characteristics, or attributes. Examples include "red," "tall," "happy," and "beautiful."

Adverb: Adverbs modify verbs, adjectives, or other adverbs to describe how, when, where, or to what degree an action or quality occurs. Examples are "quickly," "very," "here," and "always."

Preposition: Prepositions show relationships between words in a sentence. They often indicate location, time, direction, or manner. Common prepositions include "in," "on," "at," "under," and "with."

Conjunction: Conjunctions connect words, phrases, or clauses within a sentence.

Examples include "and," "but," "or," "because," and "if."

Interjection: Interjections are short exclamatory words or phrases that express strong emotions or sudden reactions. Examples include "Wow!," "Oops!," "Oh no!," and "Hurray!"

Understanding the functions of these parts of speech is crucial for constructing grammatically correct sentences and conveying precise meanings in written and spoken communication. By recognizing and using these parts of speech effectively, you can enhance your language skills and express yourself more clearly

17.5. Why do we learn Grammar?

1. **Accepting the Challenge:** "Because It's There." People are constantly curious about the world in which they live, and wish to understand it and master it. Grammar is no different from any other domain of knowledge in this respect.
2. **Being Human:** But more than mountains, language is involved with almost everything we do as human beings. We cannot live without language. To understand the linguistic dimension of our

existence would be no mean achievement. And grammar is the fundamental organizing principle of language.

3. **Exploring Our Creative Ability:** Our grammatical ability is extraordinary. It is probably the most creative ability we have. There is no limit to what we can say or write, yet all of this potential is controlled by a finite number of rules. How is this done?
4. **Solving Problems:** Nonetheless, our language can let us down. We encounter ambiguity, and unintelligible speech or writing. To deal with these problems, we need to put grammar under the microscope and work out what went wrong. This is especially critical when children are learning to emulate the standards used by educated adult members of their community.
5. **Learning Other Languages:** Learning about English grammar provides a basis for learning other languages. Much of the apparatus we need to study English turns out to be of general usefulness. Other languages have clauses, tenses, and adjectives too. And the differences they display will be all the clearer if we have first grasped what is unique to our mother tongue.
6. **Increasing Our Awareness:** After studying grammar, we should be more alert to the strength, flexibility, and variety of our language, and thus be in a better position to use it and to evaluate others; use of it. Whether our own usage, in fact, improves, as a result, is less predictable. Our awareness must improve, but turning that awareness into better practice--by speaking and writing more effectively--requires an additional set of skills. Even after a course on car mechanics, we can still drive carelessly.

Philosopher Ludwig Wittgenstein said, "Like everything metaphysical the harmony between thought and reality is to be found in the grammar of the language." If that sounds a bit too lofty, we might return to the simpler words of William Langland in his 14th-century poem *The Vision of Piers Plowman*: "Grammar, the ground of all."

Let Us Sum Up

Language is the tool with which we try to make sense of it all. It's how we describe and report on ourselves, the world and our reality. We use it to discern truth, woo partners, topple governments and make peace with our souls. And as such, it deserves our respect. Good grammar honors

the power and beauty of words. Grammar is important because it is the language that makes it possible for us to talk about language. Grammar names the types of words and word groups that make up sentences not only in English but in any language.

Check your progress

1. There are _____ Parts of speech.
2. Grammar frames _____ of the language.
3. Communication plays an _____ role in the society.

Practice Time

Here are some simple grammar exercises to practice identifying parts of speech:

Exercise 1: For each word in the following sentences, identify its part of speech

(Noun, pronoun, verb, adjective, adverb, preposition, conjunction, or interjection).

1. She quickly ran to the store.
2. The big brown dog barked loudly.
3. I saw a movie last night.
4. They danced and sang all night.
5. Please pass the salt.
6. Oh no, I forgot my keys again!
7. The sun shines brightly in the sky.
8. We're going to the park, but it might rain.

Exercise 2: Fill in the blanks with the appropriate part of speech from the word bank

(noun, pronoun, verb, adjective, adverb, preposition, conjunction, or interjection).

Word Bank: after, beautiful, quickly, and, he, delicious, in, but, wow, car

1. The _____ cat chased the _____ mouse.
2. _____, that was an amazing performance!
3. She sings _____ and dances gracefully.
4. We went to the beach _____ lunch.
5. I'll meet you _____ school.
6. The _____ sunsets at the beach are breathtaking.
7. _____ it's getting dark, we can still go for a walk.
8. They rode their bikes _____ played soccer.

9. _____ I'm so excited to see you again!

10. He drives a fast _____.

Exercise 3: Create a sentence for each part of speech. Use each word only once.

1. Noun:

2. Pronoun:

3. Verb:

4. Adjective:

5. Adverb:

6. Preposition:

7. Conjunction:

8. Interjection:

Exercise 4: Identify the Parts of Speech

1. Read the following paragraph and identify the parts of speech for each underlined word. Write down your answers, and then check them against the key provided.

Last summer, my family and I embarked on a(n) [1] exciting adventure to a [2] remote island in the [3] Pacific Ocean. The island was [4] stunningly beautiful, with [5] lush green forests, [6] crystal-clear waters, and [7] pristine white sandy beaches. We [8] explored the island from morning until [9] evening, [10] hiking through the dense jungle, [11] snorkeling in the vibrant coral reefs, and [12] picnicking on the beach. Each night, we [13] gathered around a [14] crackling bonfire and [15] told stories of our day's [16] thrilling experiences. It was truly a [17] remarkable journey that we will [18] cherish forever. Now, identify the parts of speech for each underlined word and write them down (e.g., noun, verb, adjective, etc.).

Exercise 5: Fill in the Blanks with Parts of Speech

Emma is a _____ (noun) who lives in a _____ (adjective) house in _____ (place). She loves _____ (verb) and often goes _____ (adverb) to explore _____ (noun). She finds _____ (noun) and _____ (noun) to be very _____ (adjective). Emma believes that _____ (noun) is essential for a

_____ (adjective) life.

Exercise 6: Fill in the Blanks with Parts of Speech

Nina, a talented _____ (noun), lives in a vibrant _____ (adjective) neighbourhood in _____ (place). She's known for her unique _____ (adjective) style and _____ (noun) that often features _____ (noun). Her passion for _____ (noun) is evident through her _____ (noun) and _____ (verb) for hours. She finds _____ (noun) and _____ (noun) to be deeply _____ (adjective). Nina believes that _____ (noun) can be a powerful _____ (noun) for change in _____ (place).

Glossary

Grammar: Grammar is the way we arrange words to make proper sentences. Word level grammar covers verbs and tenses, nouns, adverbs etc. Sentence level grammar covers phrases, clauses, reported speech etc.

Basic Grammar in English: In English grammar, the eight major parts of speech are noun, pronoun, adjective, verb, adverb, preposition, conjunction, and interjection.

Exercise 1: Identify the Parts of Speech

1. She (pronoun) quickly (adverb) ran (verb) to (preposition) the (article) store (noun).
2. The (article) big (adjective) brown (adjective) dog (noun) barked (verb) loudly (adverb).
3. I (pronoun) saw (verb) a (article) movie (noun) last (adjective) night (noun).
4. They (pronoun) danced (verb) and (conjunction) sang (verb) all (adjective) night (noun).
5. Please (interjection) pass (verb) the (article) salt (noun).
6. Oh (interjection) no (adverb), I (pronoun) forgot (verb) my (adjective) keys (noun) again (adverb)!
7. The (article) sun (noun) shines (verb) brightly (adverb) in (preposition) the (article) sky (noun).
8. We're (conjunction) going (verb) to (preposition) the (article) park (noun), but (conjunction) it (pronoun) might (verb) rain (verb).

Exercise 2: Fill in the Blanks

1. The (adjective) cat chased the (adjective) mouse.

2. Wow, that was an amazing (interjection) performance!
3. She sings (adverb) and dances gracefully.
4. We went to the beach (preposition) lunch.
5. I'll meet you after (preposition) school.
6. The beautiful sunsets at the beach are breathtaking.
7. But it's getting dark, we can still go for a walk.
8. They rode their bikes and played soccer.
9. Oh, I'm so excited to see you again!
10. He drives a fast car.

Exercise 3: Sentence Building

1. Noun: The cat.
2. Pronoun: She.
3. Verb: Jumped.
4. Adjective: Beautiful.
5. Adverb: Quickly.
6. Preposition: Under.
7. Conjunction: And.
8. Interjection: Wow!

Exercise 4: Identify the Parts of Speech

1. Adjective
2. Adjective
3. Adjective
4. Adverb
5. Adjective
6. Adjective
7. Adjective
8. Verb
9. Noun
10. Verb
11. Verb
12. Verb
13. Verb
14. Adjective
15. Verb
16. Adjective

17. Adjective

18. Verb

Exercise 5

Emma is a scientist who lives in a quaint house in the countryside. She loves gardening and often goes outdoors to explore nature. She finds flowers and butterflies to be very fascinating. Emma believes that curiosity is essential for a fulfilling life.

Explanation:

- Nouns: scientist, house, place, nature, flowers, butterflies, life, curiosity.
- Adjectives: quaint, fascinating, fulfilling.
- Verbs: loves, goes, is.
- Adverb: outdoors.

Exercise 6

Nina, a talented artist, lives in a vibrant neighborhood in New York City. She's known for her unique fashion style and artwork that often features abstract themes. Her passion for painting is evident through her canvases and brushes that she uses for hours. She finds cityscapes and nature to be deeply inspiring. Nina believes that art can be a powerful catalyst for change in urban environments.

Explanation:

- Nouns: artist, neighbourhood, place, style, artwork, themes, painting, canvases, brushes, cityscapes, nature, catalyst, change, urban environments.
- Adjectives: vibrant, unique, abstract, deep, powerful.
- Verbs: lives, known, features, is, uses, finds, believes.
- Adverb: often.

Answers to check your progress

- 1. 8
- 2. Fundamentals
- 3. Important

Suggested Reading

1. Probyn, Clive T. English Poetry. Longman. 1984.
2. Rollyson, Carl E and Frank, N Magill. Critical Survey of Drama. Third ed. Salem Press a Division of EBSCO Information Services Inc; Grey House Publishing. 2018.

Unit - 18

Subject Verb Agreement and Noun Pronoun Agreement

STRUCTURE

Overview

Objectives

18.1. Introduction

18.2. Subject -Verb agreement – Rules

18.3. Subject -Verb agreement Practice Exercises

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18.6. Answers

Let us Sum Up

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Glossary

Answers to check your progress

Suggested Reading

Overview

This unit details the subject and verb agreement. It also explains the rules to follow while framing sentences. There are exercises given for better understanding.

Objectives

After completion of this unit, you will be able:

- To learn the basic of Subject Verb Agreement
- To know more about the rules of agreement of verb along with the subject.
- To improve the skill of basic knowledge of these rules

18.1. Introduction

Basic Principle: Singular subjects need singular verbs; plural subjects need plural verbs.

My brother is a nutritionist. My sisters are mathematicians.

Subject-verb agreement is a fundamental grammatical concept that plays a pivotal role in constructing clear and coherent sentences. It

refers to the necessity of ensuring that the subject of a sentence and the corresponding verb are properly matched in terms of number (singular or plural). This agreement is vital because it helps convey meaning accurately and maintain grammatical correctness in writing and speech.

In essence, subject-verb agreement ensures that a singular subject corresponds to a singular verb form, while a plural subject pairs with a plural verb form. This rule applies to a wide range of sentences, from simple statements to complex, compound sentences.

Understanding subject-verb agreement is essential for effective communication. Errors in agreement can lead to confusion, misinterpretation, and grammatical inaccuracies in your writing. Consequently, mastering subject-verb agreement is a key element of constructing sentences that are not only grammatically correct but also convey your intended meaning clearly and precisely.

18.2. Subject -Verb agreement Rules

- a) The indefinite pronouns anyone, everyone, someone, no one, nobody are always singular and, therefore, require singular verbs. Everyone has done his or her homework.

Somebody has left her purse.

- b) Some indefinite pronouns - such as all, some - are singular or plural depending on what they are referring to. (Is the thing referred to countable or not?) Be careful choosing a verb to accompany such pronouns some of the beads are missing.

Some of the water is gone.

- c) Some indefinite pronouns are particularly troublesome-Everyone and everybody (listed above, also) certainly feel like more than one person and, therefore, students are sometimes tempted to use a plural verb with them. They are always singular, though. Each is often followed by a prepositional phrase ending in a plural word (Each of the cars), thus confusing the verb choice. Each, too, is always singular and requires a singular verb.

Everyone has finished his or her homework.

You would always say, "Everybody is here." This means that the word is singular. Each of the students is responsible for doing his or her work in the library. Don't let the word "students" confuse you; the subject is each and each is always **singular**

- d) Phrases such as together with, as well as, and along with are not

the same as and. The phrase introduced by as well as or along with will modify the earlier word (mayor in this case), but it does not compound the subjects (as the word and would do).

The mayor as well as his brothers is going to prison. The mayor and his brothers are going to jail.

- e) The pronouns neither and either are singular and require singular verbs even though they seem to be referring, in a sense, to two things. Neither of the two traffic lights is working. Which shirt do you want for Christmas?

Either is fine with me.

In informal writing, neither and either sometimes take a plural verb when these pronouns are followed by a prepositional phrase beginning with of. This is particularly true of interrogative constructions: "Have either of you two clowns read the assignment?" "Are either of you taking this seriously?" Burchfield calls this "a clash between notional and actual agreement."*

- f) The conjunction or does not conjoin (as and does): when nor or or is used the subject closer to the verb determines the number of the verb. Whether the subject comes before or after the verb doesn't matter; the proximity determines the number. Either my father or my brothers are going to sell the house. Neither my brothers nor my father is going to sell the house. Are either my brothers or my father responsible?

Is either my father or my brothers responsible?

Because a sentence like "Neither my brothers nor my father is going to sell the house" sounds peculiar, it is probably a good idea to put the plural subject closer to the verb whenever that is possible.

- g) The words there and here are never subjects.

There are two reasons [plural subject] for this. There is no reason for this.

Here are two apples.

With these constructions (called expletive constructions), the subject follows the verb but still determines the number of the verb.

- h) Verbs in the present tense for third-person, singular subjects (he, she, it and anything those words can stand for) have s-endings. Other verbs do not add s-endings.

He loves and she loves and they love_ and

- i) Sometimes modifiers will get between a subject and its verb, but these modifiers must not confuse the agreement between the subject and its verb. The mayor, who has been convicted along with his four brothers on four counts of various crimes but who also seems, like a cat, to have several political lives, is finally going to jail.

- j) Sometimes nouns take weird forms and can fool us into thinking they are plural when they're really singular and vice-versa. Consult the section on the Plural Forms of Nouns and the section on Collective Nouns for additional help.

Words such as glasses, pants, pliers, and scissors are regarded as plural (and require plural verbs) unless they're preceded the phrase pair of (in which case the word pair becomes the subject).

My glasses were on the bed. My pants were torn. A pair of plaid trousers is in the closet.

- k) Some words end in -s and appear to be plural but are really singular and require singular verbs.

The news from the front is bad.

Measles is a dangerous disease for pregnant women.

On the other hand, some words ending in -s refer to a single thing but are nonetheless plural and require a plural verb.

My assets were wiped out in the depression.

The average worker's earnings have gone up dramatically. Our thanks go to the workers who supported the union.

The names of sports teams that do not end in "s" will take a plural verb: the Miami Heat have been looking ... , The Connecticut Sun are hoping that new talent See the section on plurals for help with this problem.

- l) Fractional expressions such as half of, a part of, a percentage of, a majority of are sometimes singular and sometimes plural, depending on the meaning. (The same is true, of course, when all, any, more, most and some act as subjects.) Sums and products of mathematical processes are expressed as singular and require singular verbs. The expression "more than one" (oddly enough) takes a singular verb: "More than one student has tried this."

Some of the voters are still angry.

A large percentage of the older population is voting against her.

Two-fifths of the troops were lost in the battle.

Two-fifths of the vineyard was destroyed by fire.

Forty percent of the students are in favor of changing the policy.

Forty percent of the student body is in favour of changing the policy. Two and two is four.

Four times four divided by two is eight.

- m) If your sentence compounds a positive and a negative subject and one is plural, the other singular, the verb should agree with the positive subject.

It is not the faculty members but the president who decides this issue. It was the speaker, not his ideas, that has provoked the students to riot. A subject is a noun or pronoun. Verb is the action performed by the subject.

Matching Subjects with Verbs. Verbs must agree with subjects in number and in person (1st/2nd/3rd). EXAMPLE: The dog drinks his water every day.

“Dog” is a singular subject; “drinks” is a singular present tense verb. A common mistake in S-V Agreement is to assume that present tense verbs ending in “s” (ex: drinks, runs, dances) are plural. They are in fact singular. Be careful!

Singular Plural

The girl dances. The girls dance. (No “s” on end of a plural verb!)
The dog drinks. The dogs drink.

The boy runs. The boys run. She plays. Mary and Laura play. She plays. They play.

Reminder: Singular present tense verbs end in “s” (Ex: The dog walks).

Plural present tense verbs do not end in “s,” but plural subjects do (Ex: The dogs walk.).

Prepositional Phrases

Look at the sentence below.

EXAMPLE: The boxes of cake mix are on the shelf.

The verb is “are,” but what is the subject? Is it “boxes” or “cake mix”?

In order to figure out the subject, we must eliminate the prepositional phrase which is often times in- between the subject and the verb.

A prepositional phrase is a two - to four - word phrase (sometimes more) that begins with a preposition (above, among, at, below, beneath, between, in, of, over, to, under). A verb must agree with its subject, not with the object of a prepositional phrase, which often comes between the subject and the verb.

EXAMPLE: The boxes of cake mix are on the shelf.

Since “of” is a preposition, we ignore the prepositional phrase “of cake mix.”

Therefore, “boxes” is the plural subject, which matches perfectly with the plural verb “are.”

EXAMPLE: The teachers in the classroom is/are very experienced.

Since we know that “in” is a preposition, then it makes sense that “in the classroom” is a prepositional phrase. Cross out “in the classroom.” You are left with “The teachers... (is/are) very experienced.”

“Teachers” is a plural subject, so it must take the plural verb “are.” However, what if we have an inverted sentence?

EXAMPLE: Under the tree is/are several flowers.

In this case, the verb must be plural (“are”) because the subject (“flowers”) is plural. Pronouns and Indefinite Pronouns

Simple pronouns and their numbers (singular/plural) are as follows:

Singular Plural

1st person I dance. We dance

2nd person .You dance. You dance.

3rd person He/she/it dances .They dance. Robert dances. Robert and Linda dance.

Singular indefinite pronouns take the singular verb.

EXAMPLE: Everyone in the class supports the teacher.

“Everyone” is a singular subject. “In the class” is the prepositional phrase.

“Supports” is the singular present tense verb (notice the “s” on the end).

Other singular indefinite pronouns are anybody, anyone, anything, each, either, every, everybody, everyone, everything, neither, nobody, no one, somebody, someone, something.

EXAMPLE: Every man, woman, and child was/were given a book. (“was”)

Each student is/are required to pass the final exam. (“is”) Since “Every” and

“Each” are both indefinite pronouns, they take singular verbs.

Indefinite pronouns such as few, many, and several are plural and take plural verbs.

EXAMPLE: Both of my dogs has/have collars. (“have”) Several of my friends is/are sick. (“are”)

Since “Both” and “Several” are plural indefinite pronouns, they take the plural verbs “have” and “are.”

Special Cases

If a sentence has two subjects connected by or/nor, either/or, or neither/nor, the verb must agree with the second subject (the subject closer to the verb).

EXAMPLE: Neither the dogs nor the cat is going outside. The singular subject “cat” matches the singular verb “is.” If we flip the sentence, the verb will change.

EXAMPLE: Neither the cat nor the dogs are going outside. “Dogs” is a plural subject that takes the plural verb “are.”

However, if a sentence begins with “neither” or “either” without the “or/nor” combination, the verb is singular.

EXAMPLE: Neither of the two stores is open. Either store is fine with me.

Subject-verb agreement is a crucial grammar rule that ensures that the subject and verb in a sentence match in number (singular or plural). Here are some subject-verb agreement rules with examples:

1. Singular Subject + Singular Verb:

- Example: She is a doctor.
- In this case, the singular subject "She" is paired with the singular verb "is."

2. Plural Subject + Plural Verb:

- Example: They are doctors.
- Here, the plural subject "They" is matched with the plural verb "are."

3. Singular Subject + Singular Verb (Exceptions):

- Sometimes, a singular subject can be paired with a singular verb even if there are additional phrases or words between them.

- Example: The book, along with the pen, belongs to me.

- In this case, "book" is the singular subject, and "belongs" is the singular verb, even though "pen" is in between.

4. Compound Subjects:

- When two or more subjects are joined by "and," they usually take a plural verb.

- Example: John and Mary are coming to the party.

5. Compound Subjects (Exception):

- When two subjects refer to the same thing or person, they take a singular verb, even if joined by "and."

- Example: Peanut butter and jelly is my favourite sandwich.

6. Subjects Connected by "or" or "nor":

- When subjects are connected by "or" or "nor," the verb should agree with the subject closest to it.

- Example: Neither the teacher nor the students are attending the meeting.

7. Collective Nouns:

- Collective nouns (nouns that refer to a group as a single entity) can take either a singular or plural verb depending on the context.

- Example: The team is celebrating their victory. (Singular)

- Example: The team are arguing about the strategy. (Plural)

8. Indefinite Pronouns:

- Some indefinite pronouns, like "everyone" and "nobody," are singular and require singular verbs. Others, like "some" and "many," are plural and require plural verbs.

- Example: Everyone wants to go. (Singular)

- Example: Some of the students are studying. (Plural)

9. Titles and Names of Unique Entities:

- Titles and names of unique entities, like organizations, take singular verbs.

- Example: The United Nations has a headquarters in New York.

10. Prepositional Phrases and Intervening Words:

- Ignore prepositional phrases and intervening words when determining subject-verb agreement.

- Example: The box of chocolates is on the table.

11. Or" and "Nor" Constructions:

When subjects are connected by "or" or "nor," the verb should agree with the subject closest to it.

Example: Neither the teacher nor the students were prepared for the surprise test. (Plural verb because "students" is closer to the verb.)

12. There-Existential Sentences:

In "there-existential" sentences, where "there" is used as a placeholder for the subject, the verb agrees with the true subject that follows "there."

Example: There are many students in the classroom. (Plural verb because the true subject, "students," is plural.)

13. Quantity Expressions

Expressions of quantity (e.g., "a lot of," "a majority of") take singular verbs if they refer to a singular noun and plural verbs if they refer to a plural noun.

Example: A lot of pizza was eaten. (Singular)

Example: A lot of people were waiting. (Plural)

Remember that subject-verb agreement is essential for maintaining clarity and grammatical correctness in your writing. Understanding these rules will help you construct sentences with proper agreement between subjects and verbs.

18.3. Subject-Verb Agreement Practice Exercises

1. Everyone (has/have) done his or her homework.
2. Each of the students (is/are) responsible for doing his or her work.
3. Either my father or my brothers (is/are) going to sell the car.
4. Neither my sisters nor my mother (is/are) going to sell the house.
5. The samples on the tray in the lab (need/needs) testing.
6. Mary and John usually (plays/play) together.
7. Both of the dogs (has/have) collars.
8. Neither the dogs nor the cat (is/are) very hungry.

9. Either the girls or the boy (walk/walks) in the evening.
10. Either the boy or the girls (walk/walks) in the evening.

Subject-Verb Agreement Answers

1. Everyone has done his or her homework.
2. Each of the students is responsible for doing his or her work.
3. Either my father or my brothers are going to sell the car.
4. Neither my sisters nor my mother is going to sell the house.
5. The samples on the tray in the lab need testing.
6. Mary and John usually play together.
7. Both of the dogs have collars.
8. Neither the dogs nor the cat is very hungry.
9. Either the girls or the boy walks in the evening.
10. Either the boy or the girls walk in the evening.

18.4. Pronoun and Antecedent Agreement-Rules

Pronouns are words that take the place of nouns. The antecedent of a pronoun is the word to which the pronoun refers. The pronoun and its antecedent agree in gender and number.

Examples

1. Jane called her friend.
2. Jane and her are both singular and feminine.
3. John and his are both singular and masculine.
4. The girls finished their job. The plural pronoun agrees with the plural antecedent.
5. The boys finished their job. The plural pronoun agrees with the plural antecedent.
6. The pronoun is masculine (he, his, him) when the antecedent is masculine, and feminine
7. (she, her, hers) when the antecedent is feminine, and neutral (it, its) when the antecedent has no gender association.

A plural pronoun should be used with a compound antecedent joined by and. Mary and Bill ran until they were exhausted.

A singular pronoun is used to refer to two or more singular antecedents joined by “or” or “nor”. A plural pronoun is used with two or more plural antecedents joined by “or” or “nor”.

Pronoun and antecedent agreement is a crucial concept in grammar that focuses on ensuring that pronouns and their antecedents (the words or phrases to which the pronouns refer) match in both number and gender. This agreement is essential for maintaining clarity and coherence in sentences, as it helps readers or listeners understand precisely to whom or what a pronoun is referring.

In essence, when you use a pronoun in a sentence, it must agree with its antecedent in two key aspects:

1. Number Agreement: The pronoun must match the number of its antecedent. If the antecedent is singular, the pronoun should be singular; if the antecedent is plural, the pronoun should be plural.

- Example 1: He (singular) loves the book. (The antecedent "He" is singular.)

- Example 2: They (plural) love the books. (The antecedent "They" is plural.)

2. Gender Agreement: In some languages, including English, pronouns must also agree with their antecedents in gender. For example, if the antecedent is masculine, the pronoun should be masculine; if the antecedent is feminine, the pronoun should be feminine. However, English often uses gender-neutral pronouns like "they/them" to address situations where gender is unspecified or when referring to a person of any gender.

- Example 1: She (feminine) is coming to the party. (The antecedent "She" is feminine.)

- Example 2: They (gender-neutral) are coming to the party. (Using a gender-neutral pronoun.)

Pronoun and antecedent agreement is crucial because it helps prevent ambiguity and confusion in sentences. Using the wrong pronoun or failing to ensure agreement can lead to sentences that are grammatically incorrect or convey unintended meanings. By mastering pronoun and antecedent agreement, writers and speakers can enhance the clarity and effectiveness of their communication, ensuring that their intended message is accurately understood by their audience.

Here are examples illustrating pronoun and antecedent agreement:

Number Agreement Examples:

1. Singular Antecedent:

- The book (singular) is on the table. It (singular) is a bestseller.

- In this case, the singular antecedent "book" matches with the singular pronoun "it."

2. Plural Antecedent:

- The books (plural) are on the table. They (plural) are bestsellers.

- Here, the plural antecedent "books" matches with the plural pronoun "they."

Examples: Gender Agreement

3. Masculine Antecedent:

- He (masculine) is a talented musician. His (masculine) guitar is amazing.

- The masculine antecedent "He" matches with the masculine pronoun "His."

4. Feminine Antecedent:

- She (feminine) is an excellent engineer. Her (feminine) designs are innovative.

- In this case, the feminine antecedent "She" agrees with the feminine pronoun "Her."

5. Gender-Neutral Antecedent:

- Alex (gender-neutral) is very talented. They (gender-neutral) excel in many fields.

- When the gender of the antecedent is unspecified or when referring to a person of any gender, the gender-neutral pronoun "they" is used.

6. Singular Indefinite Antecedent:

- Everyone (singular) should do their (gender-neutral) best.

- The gender-neutral pronoun "their" is used to avoid specifying gender when referring to the indefinite singular antecedent "Everyone."

7. Indefinite pronoun

Indefinite pronouns like "everyone," "somebody," "anyone," and "nobody" are considered singular. They require singular pronouns.

Example: Everyone should do his or her best.

8. Plural antecedents with singular pronouns

Sometimes, in informal speech or writing, a plural antecedent may be paired with a singular pronoun, especially when referring to groups of people.

Example: The team is doing their best.

9. *Either/Or* and *Neither/Nor* Constructions:

When using "either/or" or "neither/nor" constructions, the pronoun should agree with the closer noun.

Example: Neither John nor Susan has finished her or his project.

"One of the" and "Each of the" Phrases:

When "one of the" or "each of the" is followed by a plural noun, the pronoun should be singular.

Example: One of the books is missing its cover.

Example: Each of the students has completed his or her task.

10. *Impersonal Pronouns*

Impersonal pronouns like "it" or "there" are often used when the subject is not specified. These pronouns don't have antecedents in the usual sense.

Example: It is raining.

Example: There is a book on the table

11. *Generic Use of "He" or "She":*

- In the past, "he" was often used generically to refer to a person of any gender. However, this usage is increasingly seen as outdated, and many prefer to use gender-neutral language.

- Example (outdated): If a student finishes his work early, he can leave.

In all these examples, you can see how matching the number and, when necessary, the gender of the pronoun to the antecedent is essential for maintaining clarity and agreement in sentences. This agreement helps ensure that readers or listeners understand to whom or what the pronoun is referring.

Exercises

1. Ben or Tom will give his presentation today.
2. Either the juniors or the seniors are singing their class song.
3. When a singular antecedent and a plural antecedent are joined by or nor, use a
4. Pronoun that agrees with the nearer antecedent.
5. The boy or his parents will present their idea.
6. The parents or the boy will present his idea.

Use a singular pronoun when a collective noun refers to a group as a single unit.

Use a plural pronoun when the collective noun refers to a group's members as individuals.

1. The class decided it wanted to do the project.
2. The class stayed in their desks.

Use singular pronouns to refer to indefinite pronouns (words like everybody, none, nobody, someone) used as antecedents.

1. Each of the boys had his assignment ready.
2. Everyone on the women's team improved her time.
3. Everybody on the committee had his or her own agenda.

Use the relative pronouns who, whom, which, and that with the appropriate antecedents.

1. Who refers to people and animals that have names?
2. He is the one who committed the crime.
3. Which refers to animals and things.
4. The biology book, which is on the table, was very helpful.
5. That refers to animals, things and sometimes to people.

18.5. Pronoun and Antecedent Agreement Practices

Circle the correct form of the pronoun

1. Jane and Sarah said (she, they) were too tired to skate any longer.
2. Either Bill or John will bring a sample of (his, their) own work.
3. Jane and Jill called (her, their) friend.
4. Either Jane or her friends will present (her, their) project.
5. Neither Mary nor Susan said (she, they) would be there.
6. Every student wants to impress (his or her, their) professors.
7. Both John and Jim said (he, they) were not exercising regularly.
8. The jury was asked to return to (its, their) seats.
9. Please remind each student to bring (his or her, their) homework tomorrow.
10. Neither John nor Bob was willing to admit that (he, they) had cheated.

Let Us Sum Up

A pronoun is a word that is used instead of a noun or noun phrase. Pronouns refer to either a noun that has already been mentioned or to a noun that does not need to be named specifically. The noun that is replaced by a pronoun is called an antecedent. For example, in the sentence I love my dog because he is a good boy, the word he is a pronoun that replaces the noun dog. Pronouns are used in place of a proper noun (like someone's name). We use pronouns most often when referring to someone without using their name. Example: Have you heard from Tom? He hasn't texted me back all day.

Check your Progress

1. There are _____ major parts of speech.
2. He is good _____ he is also notorious
3. Nouns can be replaced with _____

Exercise 1: In each of the following sentences, choose the correct verb form (singular or plural) that agrees with the subject.

1. The cat and the dog (is/are) playing in the yard.
2. She (has/have) a collection of rare stamps.
3. Neither of the options (seem/seems) suitable for our project.
4. The team of athletes (needs/need) more practice.
5. My family (enjoys/enjoy) going on vacations together.
6. Mathematics (is/are) a challenging subject for many students.
7. The students, as well as their teacher, (was/were) excited about the field trip.
8. Each of the books on the shelf (has/have) a unique story.
9. The choir (performs/perform) beautifully every year.
10. Pollution and climate change (is/are) pressing global issues.

Exercise 2: In the following sentences, identify the subject and verb, and determine whether they agree in number (singular or plural).

1. The flowers in the garden bloom beautifully.
2. My favourite book is on the shelf.
3. The birds in the tree sing every morning.
4. Each of the students brings their own lunch.
5. The new computer, along with the monitor, has arrived.

Exercise 3: Rewrite the following sentences to correct any subject-verb agreement errors.

1. The team of scientists are conducting experiments.
2. My brothers and sisters are visiting next weekend.
3. Neither the teacher nor the students were prepared for the surprise test.
4. Each of the cookies are delicious.
5. The concert, as well as the opening act, starts at 7 PM.

Here are some exercises to practice pronoun-antecedent agreement:

Exercise 4: In each of the following sentences, identify the pronoun and its antecedent, and check if they agree in number (singular or plural).

1. Mary brought her book to school.
2. The children played outside, and they had fun.
3. My sister is reading her book, and she can't put it down.
4. The students finished their assignments, and they submitted them on time.
5. Neither John nor Jane has finished his or her project.

Exercise 5: Rewrite the following sentences to correct any pronoun-antecedent agreement errors.

1. Each of the girls need to do their homework.
2. The team is practicing for their upcoming game.
3. Both the cat and the dog are wearing their collars.
4. My brothers and sisters are visiting next weekend, and they're bringing their kids.
5. Everybody has their own opinions.

Exercise 6: Create original sentences that demonstrate correct pronoun-antecedent agreement.

1. (Your sentence here)
2. (Your sentence here)
3. (Your sentence here)
4. (Your sentence here)
5. (Your sentence here)

Glossary

Subject-Verb Agreement: Subject-verb agreement refers to the grammatical concept that the subject of a sentence must align with the

main verb of that same sentence. In particular, singular subjects take singular verbs and plural subjects take plural verbs.

Concord: Concord refers to the way that a word has a form appropriate to the number or gender of the noun or pronoun it relates to.

Answers to Check Your Progress

1. eight
2. but
3. pronouns

Answers

1. They
2. His
3. Their
4. Their
5. She
6. His or her
7. They
8. Their
9. His or her
10. He

Exercise 1

1. The cat and the dog are playing in the yard.
2. She has a collection of rare stamps.
3. Neither of the options seems suitable for our project.
4. The team of athletes needs more practice.
5. My family enjoys going on vacations together.
6. Mathematics is a challenging subject for many students.
7. The students, as well as their teacher, were excited about the field trip.
8. Each of the books on the shelf has a unique story.
9. The choir performs beautifully every year.
10. Pollution and climate change are pressing global issues.

Exercise 2

1. Subject: The flowers in the garden / Verb: bloom / Agreement: The subject and verb agree in number (plural subject with plural verb).
2. Subject: My favourite book / Verb: is / Agreement: The subject and

verb agree in number (singular subject with singular verb).

3. Subject: The birds in the tree / Verb: sing / Agreement: The subject and verb agree in number (plural subject with plural verb).

4. Subject: Each of the students / Verb: brings / Agreement: The subject and verb agree in number, but there is a pronoun disagreement (singular subject with singular verb, but "their" is used instead of "his or her").

5. Subject: The new computer, along with the monitor / Verb : has / Agreement: The subject and verb agree in number (singular subject with singular verb).

Exercise 3

1. The team of scientists is conducting experiments.

2. My brothers and sisters are visiting next weekend.

3. Neither the teacher nor the students were prepared for the surprise test.

4. Each of the cookies is delicious.

5. The concert, as well as the opening act, starts at 7 PM.

Exercise 4

1. Pronoun: her / Antecedent: Mary / Agreement: The pronoun and antecedent agree in number (singular).

2. Pronoun: they / Antecedent: children / Agreement: The pronoun and antecedent agree in number (plural).

3. Pronoun: she (1st instance), it (2nd instance) / Antecedent: My sister (1st instance), book (2nd instance) / Agreement: The pronouns and their antecedents agree in number (singular).

4. Pronoun: they (1st instance), them (2nd instance) / Antecedent: students / Agreement: The pronouns and their antecedents agree in number (plural).

5. Pronoun: his or her / Antecedents: John and Jane / Agreement: The pronoun agrees with both antecedents in number (singular).

Exercise 5

1. Each of the girls needs to do her homework.

2. The team is practicing for its upcoming game.

3. Both the cat and the dog are wearing its collars.

4. My brothers and sisters are visiting next weekend, and they're bringing their kids.

5. Everybody has his or her own opinions.

Exercise 6

1. Sarah found her lost keys in the living room.
2. The company announced its new product, and customers are excited to try it.
3. Neither the teacher nor the students could believe their eyes when the fire alarm went off unexpectedly.
4. Each student completed their assignment and submitted it on time.
5. Every member of the team brought his or her unique skills to the project, resulting in a successful outcome.

Suggested Reading

1. Rollyson, Carl E and Frank, N Magill. *Critical Survey of Drama*. Third ed. Salem Press a Division of EBSCO Information Services Inc; Grey House Publishing. 2018.

Unit - 19

Article and Preposition

STRUCTURE

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Objectives

19.1. Introduction

19.2. Fill in the blanks

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Overview

The unit deals with Articles, which helps to understand to start with the basic sentence structure and its components. Articles are used to indicate the number of singular nouns (a, an) and to specify which noun is being talked about (the). A and an are indefinite articles. They are used to refer to a singular countable noun in general or for the first time. Basic English Grammar rules can be tricky. In this article, we'll get you started with the basics of sentence structure, punctuation, parts of speech, and more.

Objectives

After completion of this unit, you will be able

- To explain Fill in the Blanks
- To describe Articles and Preposition

19.1. Introduction

A, an and they are articles.

Articles are small but essential words in English grammar that help specify or limit nouns. There are three articles in English: "a," "an," and "the."

1. Given below are some rules for the use of articles:

We use a before a singular countable noun beginning with a consonant

sound. Examples:

a woman, a book, a cat, a tree

2. We use an before singular countable nouns that begin with a vowel sound.

Examples:

an ice cream, an orange, an elephant

Note: We use a or an when the noun is used for the first time in a text. When that same noun is used for the second time we use the.

Example: A girl went to a shop. She met a friend at the shop. The friend was wearing a new dress.

3. We use a or an when we wish to express surprise, joy, horror, disgust, etc.

Examples: 'What a beautiful sunset! What an exquisite saree! What a stupid thing to say!

4. We use a, an in phrases that express speed, quantity, etc.

Examples: This bottle can store almost a litre of oil.

The bus was going at fifty kilometres an hour. A

5. We use a before some numbers.

Examples: a couple of shells

a few pears a thousand sweets

6. We use the with singular and plural nouns and for all genders to denote something particular.

Examples: Bring me the bottle of water please.

Could all the boys make a separate line, please? Some of the girls have gone to the library.

7. We use the before a noun that refers to only one particular thing or group of things.

Examples: Mother is cooking in the kitchen.

The doctors in this hospital are highly competent.

8. We use the before a noun that is mentioned for the second time.

Example: A tigress gave birth to three cubs in the Mysore zoo. The tigress and her cubs are healthy and fine.

9. We use the before a singular noun that is used to refer to a class of

people, animals or things.

Examples: The kiwi is the national bird of New Zealand.

The Dravidians are believed to be the first inhabitants of India. »

10. We use the before an adjective that refers to a special class of people.

Examples: This school is meant for the very young. We should help the sick and the needy.

11. We use the before superlatives and the word 'only'.

Examples: the largest the best the oldest the only

12. We use the before certain numbers like first, second, etc.

Examples: I remember the first day at school.

This is the third time that I am reciting this poem.

Each of these articles has a specific use and function.

1. "A" and "An" (Indefinite Articles):

- "A" is used before words that begin with a consonant sound.
- Example: I saw a car on the street.
- "An" is used before words that begin with a vowel sound.
- Example: She ate an apple for breakfast.
- These articles introduce non-specific or general nouns. They indicate that you are talking about any one of a group, not a particular one.

2. "The" (Definite Article):

- "The" is used before specific nouns that the speaker and listener both know, or when there's only one of something.
- Example: I saw the car you were talking about.
- It's used to specify a particular object or group of objects.

Explanation for Each:

- "A" and "An" are called "indefinite articles" because they don't refer to a specific or definite thing. They're used to introduce nouns that are not known to the listener or are being mentioned for the first time. They are also used when you are talking about a member of a group in general terms.

- "The" is the "definite article" because it refers to a specific or known noun. It's used when the speaker and listener both understand which

noun is being referred to or when there's only one of that thing in context.

Remember that the choice between "a" and "an" depends on the sound that follows the article, not just the letter. For example, "an hour" is correct because "hour" begins with a vowel sound.

These small words play a crucial role in clarifying and specifying what you're talking about in English sentences. Mastering their use is essential for clear and accurate communication.

Importance of Article

Articles, despite their small size, hold significant importance in the English language and are vital for effective communication. Here are some reasons highlighting the importance of articles:

1. Clarity and Specificity: Articles help clarify whether you are referring to a specific or nonspecific noun. "The" indicates a specific noun, while "a" or "an" indicates a nonspecific one. For example, "I saw a car" tells us it could be any car, whereas "I saw the car" specifies a particular car.

2. Precision in Communication: Articles aid in precise communication. They allow you to specify which item or thing you are talking about, reducing ambiguity. Without articles, sentences might become confusing or overly general.

3. Grammar and Sentence Structure: Articles are an essential part of English grammar. Correct usage of articles contributes to grammatically sound sentences. Misusing articles can lead to grammatical errors.

4. Natural Sounding Language: Proper use of articles helps your speech and writing sound more natural and idiomatic. Articles are used frequently in everyday language, so mastering them is key to fluency.

5. Reader and Listener Comprehension: Articles assist readers and listeners in understanding your message. They provide context and assist in making connections between words, which aids comprehension.

6. Professional and Academic Writing: In formal writing, such as academic papers, articles are critical for precision and clarity. Misusing articles can undermine the professionalism of your writing.

7. Cultural Nuances: In some cultures, the use of articles can convey additional meanings or nuances. Understanding and using articles appropriately can enhance cross-cultural communication.

8. Logical Flow: Articles help create a logical flow in writing by guiding

readers through your ideas. They indicate when you are introducing new concepts or referring back to previously mentioned ones.

9. Reducing Repetition: Articles can replace repetitive noun phrases, making sentences more concise. For example, "The car's color is red, and the car's engine is powerful" can be shortened to "The car's color is red, and its engine is powerful."

10. Expressing Specificity: Articles can also help express levels of specificity. "A cat" is less specific than "The cat," and "The cat" is less specific than "That specific cat."

In summary, articles are essential linguistic tools that contribute to the precision, clarity, and fluency of language. Correct usage of articles not only ensures grammatical accuracy but also enhances the overall quality of communication in both spoken and written forms.

19.2. Fill in the blanks

Fill in the blanks given below using a, an, the. Put an X where none is required. Scientists use (a) variety of methods to study (b) behavior of tigers and track their movements. Radio-tracking was first used to track tigers in Nepal in 1973. In this method, (c)collar with an attached radio transmitter is placed around the neck of (d)tiger. Scientists monitor (e) Radio transmissions as (f) tiger travels, tracking its whereabouts to learn about its range, life history, and behavior.

Answer

- (a) a
- (b) the
- (c) a
- (d) a
- (e) the
- (f) the

Exercise 1 Fill in the blanks with "a," "an," or "the" where necessary.

1. She wants to buy _____ car.
2. I saw _____ interesting movie last night.
3. There is _____ apple on the table.
4. We visited _____ museum yesterday.

5. Can you pass me _____ salt, please?
6. He is _____ expert in his field.
7. She has _____ amazing talent for music.
8. There is _____ elephant in _____ zoo.
9. He wants to be _____ astronaut when he grows up.
10. I need to buy _____ new computer.

Exercise 2: Identify if the sentences below need "a," "an," or "the."

1. _____ dog is barking loudly outside.
2. I need _____ glass of water.
3. We watched _____ movie last night.
4. He is _____ engineer.
5. _____ Eiffel Tower is located in Paris.
6. She adopted _____ cat from _____ animal shelter.
7. There is _____ apple tree in _____ backyard.
8. She has _____ amazing collection of stamps.
9. I have _____ appointment with _____ doctor today.
10. We need to buy _____ new car soon.

Exercise 3:

Correct the sentences by adding or changing articles if necessary.

1. I saw beautiful sunset last night.
2. She is going to school to become doctor.
3. There is cat on roof.
4. They live in old house near beach.
5. Can you give me information about hotel?

Exercise 4

Fill in the Blanks with Articles (a, an, the)

David is _____ architect. He lives in _____ modern house in _____ suburbs of _____ city. Every morning, he enjoys _____ cup of coffee in _____ garden. There is _____ beautiful tree near _____ garden gate. David has _____ passion for designing _____ sustainable buildings. He believes that architecture can shape _____ future of _____ world.

Exercise 5

Fill in the Blanks with Articles (a, an, the)

Sarah is _____ artist. She lives in _____ apartment in _____ old building in _____ heart of _____ city. Every morning, she takes _____ walk to _____ park nearby. She loves spending time with _____ nature. One day, she found _____ beautiful pebble by _____ river. She decided to paint _____ pebble with _____ colorful patterns. Now, it's _____ unique piece of art in her collection.

Answer Key:

Exercise 1: Choose the Correct Article

1. She wants to buy a car.
2. I saw an interesting movie last night.
3. There is an apple on the table.
4. We visited a museum yesterday.
5. Can you pass me the salt, please?
6. He is an expert in his field.
7. She has an amazing talent for music.
8. There is an elephant in the zoo.
9. He wants to be an astronaut when he grows up.
10. I need to buy a new computer.

Exercise 2: Identify the Correct Article

1. The dog is barking loudly outside.
2. I need a glass of water.
3. We watched a movie last night.
4. He is an engineer.
5. The Eiffel Tower is located in Paris.
6. She adopted a cat from an animal shelter.
7. There is an apple tree in the backyard.
8. She has an amazing collection of stamps.
9. I have an appointment with the doctor today.
10. We need to buy a new car soon.

Exercise 3: Correct the Mistakes

1. I saw a beautiful sunset last night.
2. She is going to school to become a doctor.

3. There is a cat on the roof.
4. They live in an old house near the beach.
5. Can you give me some information about the hotel?

Exercise 4 :

David is an architect. He lives in a modern house in the suburbs of the city. Every morning, he enjoys a cup of coffee in the garden. There is a beautiful tree near the garden gate. David has a passion for designing sustainable buildings. He believes that architecture can shape the future of the world.

Explanation:

1. "David is an architect." (Use 'an' before a singular countable noun, like "architect.")
2. "He lives in a modern house." (Use 'a' before a singular countable noun, like "house.")
3. "in the suburbs of the city" (Use 'the' before specific nouns, like "suburbs" and "city.")
4. "enjoys a cup of coffee" (Use 'a' before a singular countable noun, like "cup.")
5. "in the garden" (Use 'the' before specific nouns, like "garden.")
6. "There is a beautiful tree" (Use 'a' before a singular countable noun, like "tree.")
7. "near the garden gate" (Use 'the' before specific nouns, like "gate.")
8. "David has a passion" (Use 'a' before a singular countable noun, like "passion.")
9. "for designing sustainable buildings" (No article needed before adjectives like "sustainable.")
10. "can shape the future" (Use 'the' before specific nouns, like "future" and "world").

Exercise 5:

Sarah is an artist. She lives in an apartment in an old building in the heart of the city. Every morning, she takes a walk to the park nearby. She loves spending time with nature. One day, she found a beautiful pebble by the river. She decided to paint the pebble with colorful patterns. Now, it's a unique piece of art in her collection.

Explanation:

1. "Sarah is *an* artist." (Use 'an' before a singular countable noun, like "artist.")

2. "She lives in *an* apartment." (Use 'an' before a singular countable noun, like "apartment.")
3. "in *an* old building" (Use 'an' before a singular countable noun, like "building.")
4. "in *the* heart of *the* city" (Use 'the' before specific nouns, like "heart" and "city.")
5. "takes *a* walk" (Use 'a' before a singular countable noun, like "walk.")
6. "with *nature*" (No article needed before uncountable nouns, like "nature.")
7. "found *a* beautiful pebble" (Use 'a' before a singular countable noun, like "pebble.")
8. "by *the* river" (Use 'the' before specific nouns, like "river.")
9. "to paint *the* pebble" (Use 'the' before specific nouns, like "pebble.")
10. "Now, it's *a* unique piece" (Use 'a' before a singular countable noun, like "piece.")

19.3. Preposition

Definition: A preposition is a word placed before a noun or a pronoun to show in what relation the person or thing denoted by it stands in regard to something else.

1. Prepositions of time: These prepositions are used:

i. To denote the time of the day

Examples: I went to the market on Monday. The movie starts at three o'clock.

ii. To denote parts of the day, months, years, seasons

Examples: The sun rises in the morning. The Board exams are held in March. My sister was born in 1999. Shimla is a place one should visit in summer.

iii. To denote extended time

Examples: She has not eaten since yesterday. I will be on vacation for two weeks. The first term will be from June to September. Some children play during lunchtime. She will complete this project within a year.

2. Prepositions of Place: These types of prepositions are used:

i. To denote a particular point

Examples: There are many rooms in the school. The jewels are kept inside the case. The basket is kept on the chair. There is a sale at the shop.

ii. To denote a place higher than a point

Examples: The kite flew over my roof. He lives in the flat just above mine.

iii. To denote a place lower than a point .

Examples:

They have constructed the parking under the ground. The children snuggled underneath the blanket. They hid the treasure beneath the rocks. There is an entirely new world below the sea-level.

iv. To denote a neighbouring point

Examples:

She has a shop near the park. There is a cyber cafe by the store.

The vendor sells vegetables next to my house. Her house is situated between Saket and Malviya Nagar. She is the happiest in the library among books. The school is situated opposite a cinema hall.

3. Prepositions introducing objects : These types of prepositions are used:

(a) as objects of verbs

Examples:

It is difficult not to laugh at his joke. The teacher asked the students to look at the blackboard. It is very natural to smile at a baby.

(b) with 'of Examples:

I did not approve o/his behaviour. This book consists of many pages. He dreams o/becoming a film star.

4. Prepositions of location : These prepositions are used:

(a) To denote a point

Examples:

Is your father at home?

There was no guard at the railway crossing. There was a huge crowd at the bank.

(b) To denote surface

Examples:

The man was working on his presentation. A ship floats on water.

(c) To denote an area/volume in an enclosed area Examples: The cattle are in the pasture. There are five windows in the room. There is a lot of waterlogging in the streets.

(d) To denote an area/volume not enclosed by a fence Example: The horses were grazing in the open field.

5. Prepositions of Direction: These prepositions indicate the direction.
Example:

The swimmers swam against the flow.

6. Prepositions of Destination: These prepositions are used to indicate:

i. movement towards a goal

Examples:

He walked all the way to his apartment. It is a very short distance to the bus stop.

ii. movement towards a surface

Examples:

The ball fell onto the net. The short stories were recorded onto cassettes. The window opened directly onto the pavement.

iii. Movement towards the interior of a volume

Example: The cat fell into the well.

iv. movement in a general direction

Example:

She always sits meditating with her face towards the east.

7. Prepositions denoting means of transportation: These prepositions are used:

i. to indicate climbing

Example:

She finds it difficult to climb into a moving bus.

ii. with 'go' Examples: She has decided to go to London by ship. She goes to school on foot.

iii. Prepositions are fundamental elements of grammar in the English language. They serve a crucial role in connecting and positioning words, phrases, and clauses within sentences. Here's an introduction and explanation of prepositions:

iv. Prepositions are words that show the relationship between a noun or pronoun (called the object of the preposition) and other words in a sentence. They often indicate location, direction, time, manner, or the relationship between two elements. Prepositions help provide context and clarify the spatial or temporal relationship between various parts of a sentence.

Explanation:

1. Positional Prepositions: These prepositions indicate location or

position.

- Example: The book is on the table. (The preposition "on" shows the location of the book concerning the table.)

2. Directional Prepositions: These prepositions convey movement or direction.

- Example: She walked across the bridge. (The preposition "across" shows the direction of her walk over the bridge.)

3. Temporal Prepositions: These prepositions express time-related relationships.

- Example: The meeting is at 3 PM. (The preposition "at" specifies the time of the meeting.)

4. Manner Prepositions: These prepositions describe the way something is done.

- Example: He fixed the car with a wrench. (The preposition "with" describes how he fixed the car.)

5. Causal Prepositions: These prepositions indicate reasons or causes.

Example: She was crying because of the sad movie. (The preposition "because of" explains the cause of her tears.)

6. Prepositional Phrases: Prepositions are often part of prepositional phrases, which consist of the preposition, its object, and any modifiers.

- Example: She went to the store with her friend. (The prepositional phrase "to the store" includes the preposition "to" and its object "the store.")

7. Common Prepositions: Some common prepositions in English include "in," "on," "at," "under," "over," "between," "with," "by," "for," "during," "after," and many others.

Prepositions are versatile and play a crucial role in constructing clear and meaningful sentences. They help convey information about location, time, direction, and relationships between various elements in language. Mastery of prepositions is essential for effective communication in both spoken and written English.

19.4. Preposition Exercises

Kalpna Chawla was at the top in the newspapers ever. She lost her life in a very short span of time. She hailed by a small town of Karnal. But unfortunately, she died by with six other astronauts.

Incorrect – Correct

- (a) at – on
- (b) in – of
- (c) in – within
- (d) by – from
- (e) of – in
- (f) by – along

Exercise 1:

Choose the Correct Preposition "on," "at," "under," "over," "between," "with," "by," "for," "during," or "after."

1. The cat is hiding _____ the bed.
2. We'll meet you _____ the park at 3 PM.
3. The plane flew _____ the clouds.
4. She placed the book _____ the shelf.
5. We'll have lunch _____ the restaurant.
6. The ball rolled _____ the table and fell _____ the floor.
7. He is allergic _____ cats.
8. I like to read books _____ the evening.
9. The concert will start _____ 7 PM.
10. The movie begins _____ the previews.
11. They went for a walk _____ the rain.
12. She arrived _____ the party _____ her friends.

Exercise 2: Instructions: Identify the preposition in each of the following sentences.

1. She sat beside me during the meeting.
2. The keys are on the kitchen counter.
3. They walked through the forest.
4. He traveled by train to the city.
5. The dog ran under the table.
6. We will visit the museum after lunch.
7. She baked cookies for her friends.

8. I like to swim in the pool.
9. They met at the corner of the street.
10. The cat is hiding behind the sofa.

Exercise 3: Complete each sentence with a prepositional phrase that makes sense

1. The treasure chest was buried _____.
2. We decided to go camping _____.
3. She found her lost necklace _____.
4. The teacher explained the lesson _____.
5. He always listens to music _____.
6. The children played _____ in the park.
7. The painting was hanging _____.
8. The car broke down _____.
9. They usually have dinner _____.
10. We met our friends _____.

Exercise 4

Fill in the Blanks with Prepositions

Sheila is passionate _____ music. She plays the piano and the violin. Yesterday, she performed _____ a concert _____ her school. The audience was impressed _____ her talent. Sheila dreams _____ becoming a professional musician. She practices the piano for hours every day. She also enjoys composing her own music _____ her free time. Sheila believes that music is a universal language that connects people _____ the world.

Exercise 5

Fill in the Blanks with Prepositions

John lives _____ a small town. He enjoys spending time _____ his friends. Last weekend, they went _____ a hiking trip _____ the mountains. They had a wonderful time exploring _____ the forest. John's favorite activity is sitting _____ a campfire _____ night and sharing stories _____ his friends. He believes that being close _____ nature is essential _____ a healthy life."

Answer Key

Exercise 1: Choose the Correct Preposition

1. The cat is hiding under the bed.
2. We'll meet you at the park at 3 PM.
3. The plane flew above the clouds.
4. She placed the book on the shelf.
5. We'll have lunch at the restaurant.
6. The ball rolled off the table and fell on the floor.
7. He is allergic to cats.
8. I like to read books in the evening.
9. The concert will start at 7 PM.
10. The movie begins after the previews.
11. They went for a walk in the rain.
12. She arrived at the party with her friends.

Exercise 2: Identify the Preposition

1. She sat beside me during the meeting.
2. The keys are on the kitchen counter.
3. They walked through the forest.
4. He traveled by train to the city.
5. The dog ran under the table.
6. We will visit the museum after lunch.
7. She baked cookies for her friends.
8. I like to swim in the pool.
9. They met at the corner of the street.
10. The cat is hiding behind the sofa.

Exercise 3: Complete the Sentences

1. The treasure chest was buried in the sand.
2. We decided to go camping in the mountains.
3. She found her lost necklace under the bed.
4. The teacher explained the lesson with great clarity.

5. He always listens to music while jogging.
6. The children played happily with their toys in the park.
7. The painting was hanging on the wall.
8. The car broke down on the highway.
9. They usually have dinner at the restaurant downtown.
10. We met our friends at the cafe.

Exercise 4:

Sheila is passionate about music. She plays the piano and the violin. Yesterday, she performed at a concert at her school. The audience was impressed by her talent. Sheila dreams of becoming a professional musician. She practices the piano for hours every day. She also enjoys composing her own music in her free time. Sheila believes that music is a universal language that connects people around the world.

Explanation:

1. "passionate **about** music" (indicating her interest).
2. "performed **at** a concert" (indicating the event).
3. "at a concert **at** her school" (indicating the location).
4. "impressed **by** her talent" (indicating the reason for being impressed).
5. "dreams **of** becoming" (indicating her aspiration).
6. "composing her own music **in** her free time" (indicating the time).
7. "connects people **around** the world" (indicating the extent).

Exercise 5

John lives in a small town. He enjoys spending time with his friends. Last weekend, they went on a hiking trip in the mountains. They had a wonderful time exploring in the forest. John's favorite activity is sitting by a campfire at night and sharing stories with his friends. He believes that being close to nature is essential for a healthy life.

Explanation:

1. "lives **in** a small town" (indicating location).
2. "spending time **with** his friends" (indicating companionship).
3. "went **on** a hiking trip" (indicating the action or event).
4. "hiking trip **in** the mountains" (indicating location).

5. "exploring *in* the forest" (indicating location).
6. "sitting *by* a campfire" (indicating proximity).
7. "sharing stories *with* his friends" (indicating companionship).
8. "close *to* nature" (indicating proximity).
9. "essential *for* a healthy life" (indicating purpose or reason).

Let Us Sum Up

A preposition is a word or group of words used before a noun, pronoun, or noun phrase to show direction, time, place, location, spatial relationships, or to introduce an object. Some examples of prepositions are words like "in," "at," "on," "of," and "to." Prepositions in English are highly idiomatic. The people who claim that a terminal preposition is wrong are clinging to an idea born in the 17th century and largely abandoned by grammar and usage experts in the early 20th.

Check Your Progress

1. Articles are used to indicate the number of _____ nouns.
2. Where we use 'a' before a _____ countable noun and beginning with a _____ sound.
3. Where we use 'an' before _____ noun that begin with a _____ sound.
4. A preposition is used before a _____, _____ or _____.

Glossary

Preposition: A preposition is a word used to link nouns, pronouns, or phrases to other words within a sentence.

Articles: An article is a word that is used to indicate that a noun is a noun without describing it. For example, in the sentence Nick bought a dog, the article a indicates that the word dog is a noun.

Answers to check your progress

1. Singular.
2. Countable, Consonant.
3. Singular countable, Vowel.
4. Noun, Pronoun, Noun phrase.

Suggested Reading

1. Rollyson, Carl E and Frank, N Magill. *Critical Survey of Drama*. Third ed. Salem Press a Division of EBSCO Information Services Inc; Grey House Publishing. 2018.
2. Tyler, Daniel. *The Cambridge Companion to Prose*. Cambridge University Press. 2021.
3. *Cambridge Companion to Prose*. Cambridge University Press. 2021.

Unit - 20

Tenses

STRUCTURE

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Overview

This unit deals with the rules of tense and helps to understand to use correctly. Rules of Tenses help one understand how to correctly use the different tenses in a sentence, without making a grammatical mistake and also by easily indicating when an event or action has occurred. Tenses can be divided into three parts: Present Tense, Past Tense, Future Tense. Each of the three above mentioned tenses can further be divided into subparts. These subparts include: Simple, Continuous, Perfect, Perfect Continuous, Present Tense can be defined as an expression for an activity that is currently in action or is habitually performed. It is used for a state that generally exists or is currently ongoing.

Objectives

After completion of this unit, you will be able:

- To explain about Present Tense, Past Tense, Future Tense and Sequence of Tenses
-

20.1. Introduction

The Tenses are the most important part of English Language. If you wish to write a correct sentence or wish to say anything to anyone, you need to express the idea in the right form of Tenses. English language

has three main time divisions- Past, Present and Future expressed by the tenses.

Tenses are a fundamental component of grammar in English and many other languages. They play a crucial role in indicating when an action occurs, whether it happened in the past, is happening in the present, or will happen in the future. Tenses help provide context and clarity to sentences. Here's an introduction and explanation of tenses:

Tenses in English grammar refer to the time frame in which an action or event takes place. They allow us to convey when something happened, is happening, or will happen. Tenses help us construct sentences that accurately represent the timing of actions, events, or states of being.

20.2. Types of Tenses

English has a total of 12 tenses, divided into four categories: simple, continuous (progressive), perfect, and perfect continuous. Here's an explanation, examples, and some rules for each tense:

1. Present Simple Tense:

Explanation: Used to describe regular actions, habits, facts, or general truths.

Examples:

- She sings beautifully.
- They eat lunch at 12:00 every day.

Rules: Use the base form of the verb (e.g., sing, eat) for most subjects. Add 's' or 'es' to the verb for third-person singular subjects (he, she, it).

2. Past Simple Tense:

Explanation: Used to describe completed actions or events in the past.

Examples:

- They visited Paris last summer.
- She finished her book yesterday.

Rules: Generally, add 'ed' to regular verbs (e.g., visit, finish) for past tense. Irregular verbs have unique past forms (e.g., go-went, eat-ate).

3. Future Simple Tense (Simple Future):

Explanation: Used to describe actions that will happen in the future.

Examples:

- We will go to the beach tomorrow.
- She will call you later.

Rules: Use the modal verb 'will' followed by the base form of the verb.

4. Present Continuous Tense:

Explanation: Used to describe actions or events happening right now or around the present time.

Examples:

- I am writing a letter.
- They are playing football.

Rules: Use the present tense of 'to be' (am, is, are) + the base form of the verb with '-ing' (e.g., am writing, are playing).

5. Past Continuous Tense:

Explanation: Used to describe actions or events that were ongoing in the past at a specific moment.

Examples:

- She was reading a book when I called her.
- They were studying all night.

Rules: Use the past tense of 'to be' (was, were) + the base form of the verb with '-ing' (e.g., was reading, were studying).

6. Future Continuous Tense:

Explanation: Used to describe actions that will be in progress at a specific point in the future.

Examples:

- This time tomorrow, I will be traveling to Paris.
- He will be working late tonight.

Rules: Use 'will be' + the base form of the verb with '-ing' (e.g., will be traveling, will be working).

7. Present Perfect Tense:

Explanation: Used to describe actions or events that occurred at an unspecified time in the past with relevance to the present.

Examples:

- I have visited London several times.
- She has just finished her book.

Rules: Use 'have' or 'has' + the past participle of the verb (e.g., have visited, has finished).

8. Past Perfect Tense:

Explanation: Used to describe an action that was completed before

another action or time in the past.

Examples:

- She had already left when I arrived.
- They had finished their work before lunch.

Rules: Use 'had' + the past participle of the verb (e.g., had left, had finished).

9. Future Perfect Tense:

Explanation: Used to describe an action that will be completed before a specific point in the future.

Examples:

- By this time next year, I will have graduated.
- They will have arrived before the party starts.

Rules: Use 'will have' + the past participle of the verb (e.g., will have graduated, will have arrived).

10. Present Perfect Continuous Tense:

Explanation: Used to describe actions or events that started in the past and are still ongoing in the present.

Examples:

- They have been studying for hours.
- She has been working here since last year.

Rules: Use 'have been' or 'has been' + the base form of the verb with '-ing' (e.g., have been studying, has been working).

11. Past Perfect Continuous Tense:

Explanation: Used to describe an ongoing action that began in the past and continued until another point in the past.

Examples:

- She had been reading for two hours before she fell asleep.

20.3. Sequence of Tenses

1. According to the Sequence of Tenses the tense of the verb in a subordinate clause follows the tense of the verb in the Principal Clause.
2. There are two main rules for the Sequence of Tenses.

Rule No. 1.

If the verb in the Principal Clause is in the Present or Future Tense, the verb in the Subordinate Clause may be in any tense, according to the sense; for example:

Rule No. 2.

If the verb in the Principal Clause is in the Past Tense, the verb in the Subordinate Clause must also be written in the corresponding Past Tense, for example:

1. I knew he was telling a lie.
2. He worked hard so that he might pass.

There are, however, some exceptions to this rule.

(i) If the verb in the Subordinate Clause expresses some universal truth or habitual action, it is always in the Present Tense, even if the verb in the Principal Clause is in the Past Tense; for example:

1. The old father told his sons that union is strength.
2. I was sorry to hear that he has a bad temper.

(ii) If the verb in the Subordinate Clause is introduced by the conjunction of comparison 'than', the verb may be of any tense, even though there is Past Tense in the Principal Clause, for example:

1. She liked him more than she likes you.
2. He helped us more than he helps his relatives.

Note 1.

If the comparison is expressed by "as well as" instead of "than", the same rule holds good. Any tense may be followed by any tense, according to the sense intended by the speaker. For example,

1. He likes you as well as he liked me.
2. He will like you as well as he has liked me.

Note 2.

If no verb is expressed after "than" or after "as well as", the tense of the verb understood in the subordinate clause is the same as that of the verb expressed in the principal clause. For example,

1. He liked you better than (he liked) me.
2. He will like you as well as (he will like) me.

Note 3.

The word "lest"- "that not". The only auxiliary verb that can be used

after “lest” is should, whatever may be the tense of the verb in the principal clause. For example,

- (iii) If the Subordinate Clause is an adverbial clause of place or reason, sequence of tenses may be in any tense according to the tense/sense implied, for example:

He failed because he has weak health.

Rule No. 3.

The conjunctions ‘as if and ‘as though’ always take ‘were’ in the subordinate clause, whatever the tense in the Principal Clause, for example:

1. He talks as if he was mad.
2. He worked as though he were a giant.

20.4. Importance of Tenses

Tense is of paramount importance in language for several reasons:

1. Temporal Clarity: Tense helps convey when an action occurred, is happening, or will happen. This temporal clarity is essential for effective communication. It enables speakers and writers to convey precise timing and sequence of events.

2. Context and Understanding: Proper use of tense ensures that your message is understood correctly. Misusing or omitting tense can lead to confusion and misinterpretation.

3. Narrative Structure: Tense is crucial in storytelling and writing. It allows authors to structure narratives by shifting between past, present, and future tenses to engage readers and create different effects.

4. Expressing Hypotheticals: Tense helps express hypothetical or unreal situations. For example, using the past tense can indicate a hypothetical scenario that did not occur.

5. Agreement: Tense agreement is important for grammatical correctness. Verbs must agree with their subjects in terms of tense to ensure sentences are well-formed.

6. Formality and Style: Tense can convey formality and style in writing and speech. Different tenses can be used to set the tone and mood of a piece of writing or conversation.

7. Accuracy in Reporting: In journalism and academic writing, the correct use of tense is crucial for accurately reporting events, findings, or research.

8. Conciseness: Tense can help convey information concisely. For example, the present perfect tense can indicate that an action was completed in the past without specifying a precise time.

9. Language Cohesion: Tense provides cohesion within a text or conversation. Consistent use of tense helps maintain logical and coherent communication.

10. Cultural Nuances: Different languages and cultures may have unique ways of expressing tense, and understanding these nuances is crucial for effective cross-cultural communication.

In summary, tense is a fundamental aspect of language that ensures temporal accuracy, clear communication, and grammatical correctness. Whether in spoken or written form, mastering tense is essential for effective language use and successful communication.

20.5. Exercise

Fill up the blanks by using the correct tense form of the verbs given in brackets.

1. It __ (provide) food, cold drinks, water, and the blankets at night.
2. The journey _____ (be) cool. It imparted solace to the soul and mind.
3. On the opposite, there __ (be) a priest.
4. He_ (be) in the church of Patna for the past twenty years.
5. I was informed that he __ (read) a book.
6. He did not say when he __ (come).
7. I hope that you __ (pardon) me soon.
8. He taught me that good deeds __ (b) never lost

Let Us Sum Up

In English language, verbs come in three tenses: past, present, and future. Learners wanting to improve their English need to be able to use the past tense to describe things that have already happened. The present tense is used to describe things that are happening right now or things that are continuous. Verb tenses tell us how an action relates to the flow of time. There are three main verb tenses in English: present, past and future. The present, past and future tenses are divided into four aspects: the simple, progressive, perfect and perfect progressive.

Check your progress

1. Rules of tenses help to understand to use ____ in a ____.

2. Tenses can be divided into _____, _____ and _____.
3. Any event or action that took place in the past can be referred as _____
4. Subordinate clause follows the tense of the verb in the _____

Exercise 1: Complete each sentence with the appropriate tense - present simple, past simple, or future simple.

1. She _____ (read) a book every evening.
2. They _____ (visit) their grandparents last weekend.
3. I think she _____ (call) you later today.
4. We usually _____ (go) to the gym on Saturdays.
5. He _____ (travel) to Europe next summer.
6. Yesterday, she _____ (bake) a delicious cake.
7. By this time next year, I _____ (graduate) from college.
8. They _____ (meet) at the cafe tomorrow.

Exercise 2: Identify the tense used in each of the following sentences as present simple, past simple, or future simple.

1. He eats dinner at 7 PM every day.
2. She visited Paris last year.
3. They will arrive at the airport in the evening.
4. We travelled to the beach last summer.
5. I will call you tomorrow morning.
6. The store opens at 9 AM every day.
7. They studied hard for the exam.
8. She will write a book one day.

Exercise 3: Fill in the blanks with the correct tense - present continuous, past continuous, or future continuous.

1. I _____ (work) on my project right now.
2. Last night, they _____ (watch) a movie.
3. By this time tomorrow, we _____ (travel) to New York.
4. She _____ (study) when I called her.
5. Next week, I _____ (take) a vacation.

6. While I was sleeping, they _____ (sing) songs.

Exercise 4: Identify the tense used in each of the following sentences as present perfect, past perfect, or future perfect.

1. They had already left when I arrived.
2. By the end of the day, I will have finished my report.
3. She has lived in this city for ten years.
4. He will have completed the marathon by noon.
5. We had never seen such a beautiful sunset before.
6. They will have reached their destination by evening.

Exercise 5

Spot the Error in Tenses in Paragraph

1. My family and I have a great vacation last summer. We will go to the beach and swam in the ocean. The weather was perfect, and we had a lot of fun. I remember building sandcastles with my sister, and we collect seashells too. In the evenings, we are watching beautiful sunsets. It was a wonderful time together.

2. Yesterday, I am waking up early because I have an important meeting. I will drink coffee and eat breakfast quickly. The meeting starts at 9 AM, and I arrive on time. During the meeting, we discuss the project, and I give a presentation. After that, I will have lunch with my colleagues, and we talk about our weekend plans. In the evening, I watch a movie and go to bed early.

Exercise 6

Fill in the Blanks with Appropriate Tenses

1. By the time I _____ (finish) this course, I _____ (study) a wide range of topics.
2. Sarah _____ (travel) to many countries, but she _____ (never visit) Asia before.
3. Next week, we _____ (go) on a vacation. We _____ (plan) this trip for months.
4. By the end of the year, he _____ (work) here for ten years.
5. I'm sorry, I can't talk right now; I _____ (have) dinner with my family.
6. When I _____ (arrive) at the party, everyone _____

(dance) and having a great time.

7. By this time tomorrow, we _____ (watch) the movie we've been waiting for.

8. She _____ (live) in this city since she _____ (move) here in 2015.

9. By the time he _____ (graduate) from college, he _____ (study) for five years.

10. We _____ (play) tennis together every Saturday, but last weekend, we _____ (not play) because of the rain.

This exercise tests your knowledge of different tenses and their appropriate usage in various contexts.

Exercise 7 Fill in the Blanks with Appropriate Tenses

John, a scientist, _____ (work) on a groundbreaking experiment for the past three years. He _____ (begin) his research in 2019 and _____ (make) significant progress since then. Last week, he _____ (reach) a major breakthrough in his work. By the time he _____ (complete) this project, he _____ (devote) more than half a decade to it. When it _____ (finish), he _____ (have) contributed greatly to the field of science. John firmly believes that his work _____ (have) a lasting impact on future generations.

Exercise 5

1. My family and I had a great vacation last summer. We went to the beach and swam in the ocean. The weather was perfect, and we had a lot of fun. I remember building sandcastles with my sister, and we collected seashells too. In the evenings, we watched beautiful sunsets. It was a wonderful time together."

Explanation:

1. "have" (Present Perfect) should be "had" (Past Simple) to indicate that the vacation occurred in the past.

2. "will go" (Future Simple) should be "went" (Past Simple) to match the past timeframe of the vacation.

3. "are watching" (Present Continuous) should be "watched" (Past Simple) because the action of watching sunsets happened in the past.

4. "collect" (Present Simple) should be "collected" (Past Simple) to show that the action of collecting seashells happened in the past.

2. Yesterday, I woke up early because I had an important meeting. I

drank coffee and ate breakfast quickly. The meeting started at 9 AM, and I arrived on time. During the meeting, we discussed the project, and I gave a presentation. After that, I had lunch with my colleagues, and we talked about our weekend plans. In the evening, I watched a movie and went to bed early.

Explanation:

1. "am waking" (Present Continuous) should be "woke up" (Past Simple) to describe an action that happened in the past.
2. "will drink" (Future Simple) should be "drank" (Past Simple) to match the past context of the paragraph.
3. "have" (Present Perfect) should be "had" (Past Simple) to indicate that the meeting already occurred.
4. "arrive" (Present Simple) should be "arrived" (Past Simple) to indicate a completed action in the past.
5. "discuss" (Present Simple) should be "discussed" (Past Simple) to maintain past tense.
6. "give" (Present Simple) should be "gave" (Past Simple) to indicate that the presentation occurred in the past.
7. "will have" (Future Perfect) should be "had" (Past Simple) to describe having lunch in the past.
8. "talk" (Present Simple) should be "talked" (Past Simple) to match the past tense.

Exercise 6

1. By the time I finish this course, I will have studied a wide range of topics.
2. Sarah has travelled to many countries, but she has never visited Asia before.
3. Next week, we are going on a vacation. We have been planning this trip for months.
4. By the end of the year, he will have worked here for ten years.
5. I'm sorry, I can't talk right now; I am having dinner with my family.
6. When I arrived at the party, everyone was dancing and having a great time.
7. By this time tomorrow, we will be watching the movie we've been waiting for.

8. She has been living in this city since she moved here in 2015.
9. By the time he graduates from college, he will have been studying for five years.
10. We play tennis together every Saturday, but last weekend, we did not play because of the rain.

Exercise 7

John, a scientist, has been working on a groundbreaking experiment for the past three years. He began his research in 2019 and has made significant progress since then. Last week, he reached a major breakthrough in his work. By the time he completes this project, he will have devoted more than half a decade to it. When it finishes, he will have contributed greatly to the field of science. John firmly believes that his work will have a lasting impact on future generations.

Explanation:

- "has been working" (Present Perfect Continuous) - Emphasizes an action that started in the past and continues up to the present.
- "began" (Past Simple) - Indicates a specific past action.
- "has made" (Present Perfect) - Shows an action that started in the past and has relevance to the present.
- "reached" (Past Simple) - Indicates a specific past action.
- "completes" (Future Simple) - Refers to a future action.
- "will have devoted" (Future Perfect) - Indicates an action that will be completed before a future point.
- "finishes" (Future Simple) - Refers to a future action.
- "will have contributed" (Future Perfect) - Indicates an action completed before a future point.
- "has" (Present Perfect) - Shows an action that started in the past and has relevance to the present.

Glossary

Present Tense: Present tense is a grammatical term used for verbs that describe action happening right now. An example of present tense is the verb in the sentence "I eat."

Past Tense: the past tense is the verb form you use to talk about things that happened in the past. When you say, "I joined the circus," the verb "joined" is in the past

tense. When people write or speak using the past tense, they're describing something that happened earlier, whether it was yesterday or ten years ago

Future Tense: The Future Tense is the Future action that will happen in the upcoming events. It is designated by the verb well and defines the actions of the Future. It is divided into three categories that are simple Future Tense, continuous Future Tense, and perfect Future Tense. It can also lead to a past or present event that is yet to be done. For Example, she will cook dinner today. Here the woman will be performing a task in the Future and hence represents Future Tense.

Answers to Check Your Progress

1. Different tenses, Sentence.
2. Present tense, Past tense, Future tense.
3. Past tense.
4. Principle clause.

Answer

- | | |
|---------------------|---------------|
| 1. went | 2. is |
| 3. provides | 4. was |
| 5. was | 6. has been |
| 7. had been reading | 8. would come |

5. Exercise 1: Choose the Correct Tense

1. She reads a book every evening. (Present Simple)
2. They visited their grandparents last weekend. (Past Simple)
3. I think she will call you later today. (Future Simple)
4. We usually go to the gym on Saturdays. (Present Simple)
5. He will travel to Europe next summer. (Future Simple)
6. Yesterday, she baked a delicious cake. (Past Simple)
7. By this time next year, I will graduate from college. (Future Simple)
8. They will meet at the cafe tomorrow. (Future Simple)

Exercise 2: Identify the Tense

1. Present Simple
2. Past Simple
3. Future Simple
4. Past Simple

5. Future Simple
6. Present Simple
7. Past Simple
8. Future Simple

Exercise 3: Fill in the Blanks with the Correct Tense

1. I am working on my project right now. (Present Continuous)
2. Last night, they watched a movie. (Past Simple)
3. By this time tomorrow, we will be traveling to New York. (Future Continuous)
4. She was studying when I called her. (Past Continuous)
5. Next week, I will be taking a vacation. (Future Continuous)
6. While I was sleeping, they were singing songs. (Past Continuous)

Exercise 4: Identify the Tense

1. Past Perfect
2. Future Perfect
3. Present Perfect
4. Future Perfect
5. Past Perfect
6. Future Perfect

Suggested Readings

1. Lindstromberg, Seth. English prepositions explained. Amsterdam and Philadelphia: John Benjamin's Publishing Company, 2010.
2. Peter Childs, Roger Fowler, The Routledge Dictionary of Literary Terms, Routledge Taylor and Francis group, London.2015.

Model End Semester Examination Question Paper

Bachelor of Business Administration (BBA)/
Bachelor of Commerce (B.Com)

Course Code: DLENG-11/ Course Title: English-I

Max. Marks: 70

Time: 3 hours

PART – A (2 Marks) 5X2=10 Marks

Answer any FIVE questions out of EIGHT questions
[All questions carry equal marks]

1. State the difference between prose and poetry.
2. Write a short note on Robert Frost
3. "The Fortune Teller" is a fine example of situational irony -Justify
4. What is Subject Verb agreement?
5. List out the kinds of tragedy
6. What is Denotation?
7. What are the elements of poetry?
8. What are tenses?

PART - B (5-Marks) 4X5=20 Marks

Answer any FOUR questions out of SEVEN questions
[All questions carry equal marks]

9. What do you know about Modern Drama?
10. What do you mean by Simile?
11. Describe the elements of poetry?
12. Explain the different types of Drama
13. Explain the nature of a short story.
14. Explain the different Kinds of prose.
15. Elucidate on Tragic comedy.

PART - C (10 Marks) 4X10= 40 Marks

Answer any FOUR questions out of SEVEN questions
[All questions carry equal marks]

16. Explain the different figures of Speech with an example each.
17. What is the author trying to convey through the lesson "The Tight Corners"?
18. Why do we learn grammar? Explain in detail.
19. Explain the different tenses with suitable examples.
20. Critically Analyse the poem Stopping by woods on a Snowy Evening
21. Discuss the play " Arms and The Man"
22. List out the rules of subject -verb Agreement

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Sources included in the report

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W	URL: https://www.sparknotes.com/lit/arms-and-the-man/facts/ Fetched: 2020-02-28 13:49:00	 1

Entire Document

BLOCK I
UNIT I – INTRODUCTION TO PROSE - DESCRIPTIVE AND EXPOSITORY
STRUCTURE
Overview
Objectives
1.1 Introduction
1.2 Difference between Prose and Poetry
1.3 Denotation and Connotation
1.4 Varieties of prose
1.5 Figures of Speech
Let Us Sum Up
Check your progress
Glossary
Answer to check your progress
Suggested Reading
Overview

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