

ENGLISH LANGUAGE AND LITERATURE

A Textbook for Grade 12



E12TB

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Foreword

Liberia, having gone through a period of utmost turmoil till 2003, due to the civil wars, is still reeling under its effect and the added trauma of Ebola in 2014 and effects of the COVID-19 outbreak in 2020. The Liberian government, in the past decade, has made valiant efforts to bring order to the lives of its people. In one such effort, the Ministry of Education (MoE) brought changes to the National Curriculum Framework which are relevant to the present generation, and which would prepare them to meet the challenges of the changing trends of the world. The National Curriculum Framework (NCF) 2018 recommends a change in basic assumptions in the teaching learning process from behaviorist to constructivist approach — moving from hardcore print material to the digital world. Keeping in consideration the sociocultural context and varied experiences of learners as laid down in the Framework, our Teaching Learning Materials are expected to be competent to use multiple methods and techniques like e-learning resources, energized textbooks, and readily available reference material to engage the learners.

As a first initiative, the MoE, through its World Bank-funded Improving Results in Secondary Education (IRISE) project, has adapted textbooks for Grades 10 to 12 in five subjects — English Language and Literature, Mathematics, Biology, Physics and Chemistry.

The National Curriculum Framework, 2018, recommends that children's learning at school is a reflection of their life outside the school and shows them the path to become a responsible citizen who makes knowledge-based choices. This principle marks a departure from the legacy of teacher centered learning to student centered learning. The syllabi and textbooks developed on the basis of the NCF indicate a serious attempt to implement the idea of Activity Base Learning (ABL). We hope these

measures will take us ahead in the direction of building a system of education as outlined in the NCF.

Combined with the efforts by the school principals and teachers this will encourage children to reflect on their own learning and to pursue imaginative activities and questions. With this in mind, perhaps for the first time in our country, we are able to provide separate subject specific textbooks accompanied with guides for teachers for 10–12 grades. Not only have these been developed, adapted and modified to the Liberian context, each of the eight Minimum Learning Competencies (MLCs) have been included in each textbook. So as to reach every high school student, for the first time in the country's history we have included the digitized form of the textbook accessible by a Quick Response (QR) code given in each book. Not only does it have the digitized textbook, but it provides additional learning materials for use by students, teachers and interested persons. The links to these e-resources and digitized material is being made available on the MoE's website.

The Textbooks and Teacher Guides have reached the hands of the students after a rigorous quality evaluation by carefully handpicked subject specialists by the MoE, to whom the Ministry expresses gratitude. For the success of this project, I acknowledge the contributions of the IRISE Project Team in the World Bank, and in particular, the Task-Team Leaders; the Project Implementation Team in Liberia headed by its Coordinator Abraham A. Kiazolu II, supported by the Executive Director of the Center of Excellence for Curriculum Development and Textbooks Research, Mrs. Julia K. Sandiman-Gbeyai and her technical working group (TWG), and the International Textbook Consultant and Advisor, Dr Shveta Uppal engaged by the MoE. These notwithstanding would not have been possible without the guidance of the Senior Management Team (SMT) of the Ministry of Education, and in particular, the Deputy Ministers for Instructions, Administration, and Planning, Research and Development, respectively.

Professor Dao Ansu Sonii, Sr.
Minister of Education
Republic of Liberia

Monrovia, Republic of Liberia
January 24, 2023

Acknowledgments

The development of textbooks contributes to the quality of teaching and learning that go on in the classroom.

The Ministry of Education (MoE) has aligned its Curriculum for Grades 10–12 to the National Curriculum Framework (NCF) of 2018. To ensure the provision of Teaching Learning Materials (TLMs) that support the revised curriculum, the Ministry has sought, reviewed and adapted a new set of textbooks and teacher guides along with digitized contents and e-learning resources for the five core subjects taught at the Senior Secondary education level, namely English Language and Literature, Mathematics, Biology, Chemistry and Physics, through an internationally competitive bidding process from the market supported by the World Bank funded Improving Results in Secondary Education (IRISE) Project.

With profound gratitude and honor, we recognize the Senior Management Team of the Ministry, headed by the Coach, Professor D. Ansu Sonii, Sr., for the strategic decision to make teaching learning materials available and accessible to all in the Liberian Senior Secondary School System, and for providing directions through the process of securing these textbooks and other teaching learning materials for our students and teachers. Our special thanks and appreciation to the World Bank for the financial support towards this policy intervention, and its education task-team including Alonso Sanchez, Oni Lusk-Stover and Binta B. Massaquoi for all their technical inputs offered throughout the process to ensure the kind of quality TLMs the Liberian students deserve are made available for improved learning outcomes.

We would like to specifically recognize the invaluable contributions of the 15 subject experts selected by the MoE from across the various education systems and the West African Examinations Council (WAEC) to evaluate, review and sign off on these teaching learning materials. They didn't just deliver according to our expectations, but also ensured

the contextual relevance of the materials to the Liberian Secondary Education Curriculum and its minimum learning competencies (MLCs). These subject experts include Professor Isaac Saye-Lakpoh Zawolo – *Superintendent* of the Monrovia Consolidated School System (MCSS), Mr. Matthew V.Z. Darblo, Sr. – *Mathematics Instructor* at the University of Liberia (UL), Mr. Charles Tieh Bropleh – *Mathematics Specialist* (MoE), Mrs. Linda Y. Dean – *English Specialist*, Mr. Hassan M. Bangura – *English Language and Literature Expert*, Mr. J. Emmanuel Milton – *English Specialist* (MoE), Mr. Moses K.M. Togbah – *Physics Specialist*, Mr. Prince A. Dossen – *Physics Specialist*, Mr. Benjamin Koryah – *Physics Instructor* at the University of Liberia (UL), Mr. Dominic Dugbe Doe – *Chemistry Specialist*, Mr. Patrick A. Anderson, Sr. – *Director* of the Division of Technical and Vocational Education (MoE), Mr. Kandakai Massaquoi – *Chemistry Specialist*, Ms. Patricia N. Doe – *Head* of Biology Department, African Methodist Episcopal University (AMEU), Mr. Job Carpenter – *Biology Specialist* and Mr. Prince Philip K.A. Aderibigbe – *Biology Specialist*.

The MoE is sincerely grateful to Dr Shveta Uppal, the *International Textbook Consultant* engaged by the IRISE Project to provide technical guidance and quality assurance support to the revising of the Textbooks Management Guidelines (TMG) and the procurement process leading to the provision of textbooks, teacher guides, digital contents and e-learning resources for the Senior Secondary School System in Liberia in accordance with the revised TMG. Heartfelt thanks and appreciations also to the *Executive Director* for the Center of Excellence for Curriculum Development and Textbooks Research, Mrs. Julia K. Sandiman-Gbeyai, and members of her Technical Working Group (TWG) for taking up the responsibility to lead the process of making textbooks and other TLMs available to Liberian students and teachers.

Lastly, we acknowledge the IRISE Project Delivery Team led by Mr. Abraham A. Kiazolu, II – *Project Coordinator*, Mr. Fuseini A. Abu – *International Procurement Specialist* and Mr. Lawrence S. Taylor – *Project Control Specialist* who coordinated the entire process.

We remain grateful to you all!

Hon. Alexander N. Duopu, Sr.,
Deputy Minister for Instruction
Ministry of Education, Republic of Liberia
#The Teacher

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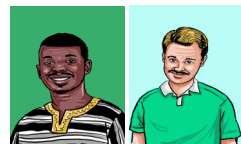
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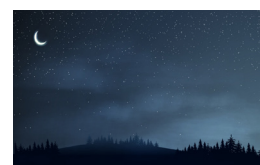
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LANGUAGE

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- Unit II Grammar: Essay Writing, Creative Writing and Verb Usage
- Unit III Grammar: Phrasal Verbs, Common Mistakes and Past WASSCE Papers
- Unit IV Grammar: Review Vocabulary



UNIT

I

GRAMMAR: THE THREE CASES OF PRONOUNS AND VERB USAGE

Learning Outcomes

At the end of this unit, the learner will be able to:

- construct speeches effectively using the perfect tenses;
- differentiate the three pronoun cases;
- recognize different kind of speeches;
- write incorporating the cases of pronouns and perfect tenses of verbs;
- improve the analytical and digital skills;
- improve vocabulary development;
- enhance skills in discussion, communication, writing and group work.



E12CH01

CHAPTER

1

THE THREE PRONOUN CASES

Chapter Contents

- 1.1 What are Pronouns?
- 1.2 Types of Pronouns
- 1.3 Pronoun Cases: Nominative, Objective and Possessive

Pronoun

1.1 WHAT ARE PRONOUNS?

PRONOUN	=	PRO	+	NOUN
		In Place of		Naming word
		He is reading		Zinah is reading

Pronouns are words that replace nouns. To avoid repetition of nouns in a sentence or paragraph, a pronoun is used. I, you, he, she, it, we and they are examples of common pronouns.

Examples:

- Zinah is my sister. She is also my best friend
(The pronoun 'she' replaces the noun 'Zinah')
- Momodu is sitting in the library. He is reading a book.
(The pronoun 'He' replaces the noun 'Momodu')

The Antecedent of a Pronoun

The antecedent of a pronoun is a noun, noun phrase or noun clause being replaced by the pronoun.

- I bought some batteries, but they were not working.
(Here, 'some batteries' is the antecedent of the pronoun 'they')
- The girl, whom you met yesterday, was my sister.
(Here, 'girl' is the antecedent of the pronoun 'whom')

1.2 TYPE OF PRONOUNS

Table 1 There are nine types of Pronouns

	Pronoun Type	Examples
1	Personal pronouns	I, you, he, she, it, we, they
2	Possessive pronouns	mine, yours, his, hers, ours, theirs
3	Relative pronouns	which, who, that
4	Demonstrative pronouns	this, that, these, those
5	Emphatic pronouns	myself, yourself, himself, herself, itself, ourselves
6	Reflexive pronouns	myself, yourself, himself, herself, itself, ourselves
7	Indefinite pronouns	none, several, many, some, any, somebody, nobody

8	Interrogative pronouns	which, who, what
9	Reciprocal pronouns	each other, one another

Personal Pronouns

A pronoun that indicates a person is called a 'personal pronoun'.

Example: he, she, it, we, you, they, etc.

Possessive Pronouns

A 'possessive pronoun' shows possession. Personal pronouns, which indicate the possession of something, are called possessive pronouns. They can be used both in the singular and plural form.

Examples of possessive pronouns are 'mine', 'yours', 'his', 'hers', 'ours' and 'theirs'.

Examples:

- This dress is mine.
- The book is theirs.

Relative Pronouns

Pronouns, which are used to connect a clause or a statement, are called 'relative pronouns'. A relative pronoun introduces a clause that describes a noun. The clause is called an adjective clause.

The following relative pronouns introduce adjective clauses that provide information necessary to identify their nouns.

The Examples of relative pronouns are 'that', 'which', 'who', 'whom' and 'whose'.

Example:

- The man who came yesterday was a fraud.
- The pen, which you gave me, is defective.
- Education is the most powerful weapon, which you can use to change the world.

Demonstrative Pronouns:

A pronoun, which demonstrates a noun, an object, a complement, etc., is called a 'demonstrative pronoun'. In other words, pronouns that describe or modify a thing or person are called demonstrative pronouns. They can be both singular and plural.

Examples of demonstrative pronouns are ‘this’, ‘that’, ‘these’ and ‘those’.

Examples:

- Could you tell me the price of that handbag in the shop window?
- This plate is cracked.
- Those bananas are not ripe enough to eat.
- These are the only keys I could find.
- These flowers are beautiful

Emphatic Pronouns

A pronoun, which is used for emphasis, is called an ‘emphatic pronoun’. An emphatic pronoun is paired with another noun or pronoun to emphasize it.

Examples of emphatic pronouns are ‘**myself**’, ‘**yourself**’, ‘**herself**’, ‘**himself**’, ‘**itself**’, ‘**ourselves**’, ‘**yourselves**’ and ‘**themselves**’. The emphatic pronouns are made bold in the following examples.

Examples:

- The Vice President **herself** attended the party
(‘The Vice President’ is the noun being emphasized. ‘The Queen’ ‘The Vice President’ is the antecedent of ‘herself’.)
- They **themselves** will have to earn money.
- Nothing is impossible for the man who does not have to do it **himself**.

Reflexive Pronouns

A ‘reflexive pronoun’ is paired with another noun or pronoun to show that it is acting on itself. They have a different function to emphatic pronouns, but they are the same words.

Pronouns like himself, myself, themselves, etc., where the action is being performed on oneself are called reflexive pronouns.

The reflexive pronouns include ‘myself’, ‘yourself’, ‘herself’, ‘himself’, ‘itself’, ‘ourselves’, ‘yourselves’ and ‘themselves’.

Examples:

- I decorated the room all by **myself**.
- Zinah does not trust **herself**.
- She hurt **herself** while playing.
- She went to Africa all by **herself**

Indefinite Pronouns

When a noun, which is to be replaced, does not have a fixed name or number, then such a noun is replaced by an indefinite pronoun. The most common indefinite pronouns are ‘any’, ‘anyone’, ‘anything’, ‘each’, ‘everybody’, ‘everyone’, ‘everything’, ‘few’, ‘many’, ‘no one’, ‘nobody’, ‘none’, ‘several’, ‘some’, ‘somebody’ and ‘someone’.

Examples:

- Everyone has reached the concert.
- You bring me some apples.
- None of the learners is expected to get an A.
- None of the learners are expected to get As or Bs

Interrogative Pronouns

An ‘interrogative pronoun’ is used to ask a question. Pronouns like ‘who’, ‘where’, ‘which’, ‘whom’, etc., which tend to ask a question are called interrogative pronouns.

Examples:

- Which bus goes to the station?
- Who is your favorite actor?
- Whom should I send the letter to?
- What are you reading?

Reciprocal Pronouns:

A ‘reciprocal pronoun’ is used to express a mutual action or relationship. Examples of reciprocal pronouns are ‘each other’ and ‘one another’.

When the antecedent of a reciprocal pronoun is two things, use ‘each other’. When it is more than two things, use ‘one another’.

Examples:

- When two people are like each other, they tend to like each other.
- My dog, cat and emu love one another.
- Friends are kind to one another’s dreams.(for lots of friends)
- Friends are kind to each other’s dreams. (for two friends)

1.3 PRONOUN CASES

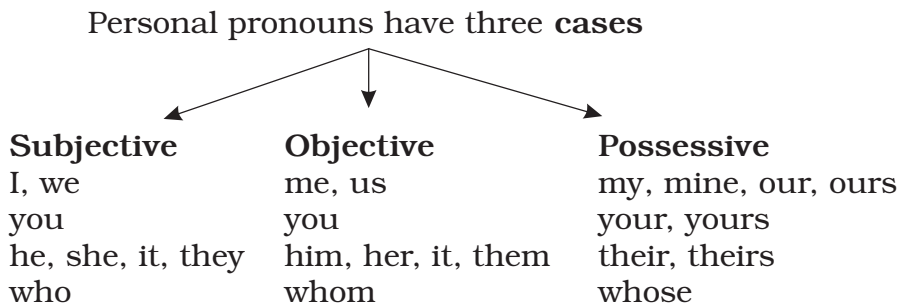
Consider which one of these sentences is the accurate expression “It was he” or “It was him”

Using the correct pronoun depends on the pronoun's case.

Case refers to the form of a noun or a pronoun that indicates its relation with the other words in a sentence.

Pronouns can be classified into three cases.

- Nominative (subjective) case
- Objective case
- Possessive case



- Nominative or subjective case: refers to a pronoun used as a subject or a subject complement in a sentence.
- Objective case: refers to a pronoun used as a direct object, an indirect object, or the object of a preposition.
- Possessive case: refers to a pronoun used to indicate ownership or possession.

Normative (Subjective)	Objective	Possessive
I	Me	My, Mine
We	Us	Our, Ours
You	You	Your, Yours
He	Him	His
She	Her	Her, Hers
They	Them	Their, Theirs
It	It	Its

Normative or Subjective Case

The nominative case (also known as subjective case), which includes I, we, you, he, she, it and they, is used when the pronoun is the subject of the sentence.

Examples:

- You are so brave
- The electronic is malfunctioning. It needs servicing.

- They don't want any more supply.
- I have a big chocolate bar.

Objective Case

The objective case, which includes me, us, you, him, her, it and them is used when the pronoun serves as the object of a verb. The objective case is used when something is being done to (or given to, etc.) someone

Examples:

- He took me there.
- I want to thank her for being kind to my daughter.
- He reported the issue to us.
- Give the chocolate to me, please.

Possessive Case

There are two type of possessive pronouns. The first type is used with nouns *my, your (singular), his, her, your (plural), its, their and our*. The other type of pronouns is sometimes called independent possessive pronouns, because they can stand alone. They are *mine, yours (singular), his, hers, ours, yours (plural) and theirs*. The possessive pronouns show that something (or someone) belongs to someone (or something). Unlike other pronouns, the possessive words, such as mine, my, yours, his, hers, her, its, theirs, etc., cannot be used in place of a noun or another pronoun. Rather, they are used with nouns to make identifications or indicate ownerships.

Examples:

- These books are his.
- The shirt is mine.
- Ours were traded
- It's their house.

Note: The possessive case takes two forms.

- One form precedes the noun it modifies (This is my shirt)
- The other form stands alone (The shirt is mine)

Using the Correct Pronoun Case

The 'case' of a personal pronoun depends on the function the pronoun serves in the sentence.

Based on function, a pronoun can serve as a subject, a complement (predicate nominative, direct object, or indirect object), an object of a preposition, or a replacement for a possessive noun.

When the Pronoun is the Subject

- I applied for the admission

(I is the subject of the sentence. Therefore, use the nominative (subjective) case form of the pronoun.)

When Pronouns are the Subject in a Compound Subject:

- Is it correct to say, “He and I went to the seminar” or “Him and me went to the seminar”?
- Is it correct to say, “Kyle and me studied through the night” or “Kyle and I studied through the night”?

In this case, we recognize the nominative case is the accurate form to use. Therefore ‘He’, ‘I’ and ‘She’ are the correct forms of the pronouns. Thus, the correct forms of the sentences are shown in 4), 5), respectively.

- ‘He and I went to the seminar’
- ‘Kyle and I studied through the night’

When the Pronoun is the Object of the Preposition:

- Mr. Brigade gave the results of the test to them.

(The pronoun them is the object of the preposition to)

When the object of the preposition is a compound object (i.e., Mike and me) as in: “Mr. Brigade gave the results of the test to Mike and me.” the objective case form of the pronoun is required.

When the Pronoun Replaces a Possessive Noun:

- This novel is hers.

In 7). the possessive pronoun hers is used to replace a possessive noun. For example, suppose there is a novel that belongs to Emily. We would say:

- This novel belongs to Emily.

A situation that requires choosing between the nominative (subjective) case and the objective case is when a pronoun is used to identify a noun or another pronoun.

In many situations, you can determine the correct pronoun by mentally omitting words or rearranging the sentence.

The nominative (subjective) case and the objective case are the most important case forms.

Simply remember that pronouns in the nominative or subjective case are those that can function as subjects. So, by default, if a pronoun cannot function as a subject, then it must be the objective case.

Exercise

1. What is the case of a pronoun?
2. Identify the cases and provide examples?
3. How do you choose a pronoun case?
4. Give an objective case pronoun example.
5. What is a subjective case. Give an example.
6. Choose the correct pronoun from the given options.
 - (i) My sister loves to read books. (She/Her) is a thorough reader.
 - (ii) (They/He) _____ visited their aunt's place yesterday.
 - (iii) Kpana completed the packing _____ (herself/themselves).
 - (iv) The dress _____ (that/who) I bought yesterday needs to be altered.
 - (v) The boxers punch _____ (each other/ one another).
 - (vi) (These/Their) _____ stairs are extremely steep.
7. Find the words that are pronouns in each sentence.
 - (i) My son dropped his bottle on the ground.
 - (ii) The girls standing under the tree are eating their lunch.
 - (iii) When I looked at him, I noticed that he was reading a book.
 - (iv) The guys ate all of their pizzas.
 - (v) Grandma is waiting for her shawl.
8. Choose the correct answer
 - (i) The _____ case is used as the subject of a clause or sentence.
 - (a) nominative
 - (b) objective
 - (c) possessive
 - (ii) The _____ case shows ownership of something.
 - (a) nominative
 - (b) objective
 - (c) possessive

- (iii) The _____ case is used as the direct or indirect object of an action.
- (a) nominative
 - (b) objective
 - (c) possessive
- (iv) 'Our' is a _____ form of pronoun.
- (a) nominative
 - (b) objective
 - (c) possessive
- (v) 'Them' is a _____ form of pronoun.
- (a) nominative
 - (b) objective
 - (c) possessive

COMPOSITION

Direction: Think about a time when you had to make a crucial decision about your life. Explain the situation in full in the form of a descriptive essay utilizing all cases of pronouns.



E12CH02

CHAPTER

2

VERB USAGE PART

Chapter Contents

- 2.1 Perfect Tense
- 2.2 Present Perfect Tense
- 2.3 Present Perfect Progressive
- 2.4 Past Perfect Verb Tense
- 2.5 Future Perfect Verb Tense
- 2.6 Perfect Progressive Verb Tense

2.1 PERFECT TENSE

Verb tense is essential in understanding *when* the action of the sentence was performed, but did you know that there are more ways to express tense than just past, present and future?

While **simple verb tense** describes when an action *was performed, is performed, or will be performed*, **perfect verb tense** expresses when an action *was completed, is completed, or will be completed*. Although this is a small difference, it is an important one.

Simple verb tense expresses the possibility of an action happening, while **perfect verb tense** expresses with absolute certainty that the action will be completed.

Perfect Verb Tense

Perfect verb tense is **used to show an action that is complete and finished, or perfected**. This tense is expressed by adding one of the auxiliary verbs — have, has, or had — to the past participle form of the main verb.

For example: I have seen the movie that was nominated for an Academy Award.

This sentence expresses that the speaker has *finished* watching a particular movie.

2.2 PRESENT PERFECT TENSE

The present perfect tense is employed in a sentence to represent an action that just happened in the recent past and still has its effect in the present or an action that represents an indefinite time in the past. To have a clearer idea of the tense, let us look at how different dictionaries define the tense.

The general formula of the present perfect tense is as described below.
Subject + **have/has** + **past participle** + the rest of the sentence

Structure of Present Perfect Tense			
Positive	Negative	Interrogative	Negative Interrogative
Subject + have/ has + past participle + the rest of the sentence	Subject + have/ has + not + past participle + the rest of the sentence	have/has + Subject + past participle + the rest of the sentence	have/has + Subject + not + past participle + the rest of the sentence (or) Haven't / hasn't + subject + past participle + the rest of the sentence
Examples: I have finished my work. You have finished your work. He has finished his work. They have finished their work.	Examples: I have not finished my work. You have not finished your work. He has not finished his work. They have not finished their work.	Examples: Have I finished my work? Have You finished your work? Has he finished his work? Have They finished their work?	Examples: Haven't I finished my work? Haven't You finished your work? Hasn't he finished his work? Haven't They finished their work?

Uses of the Present Perfect Tense

The present perfect tense can be used:

- to denote an action or event that happened or started in the past and still has its impact or some connection to the subject in the present;
- to indicate an action that happened in the past and continues to occur in the present;
- to connect the events of the present to the events that happened in the past.

Exercise 1: Use the following verbs and form sentences following the structure of the Present Perfect Tense.

- Work
- Sleep
- Eat

2.3 PRESENT PERFECT PROGRESSIVE

The present perfect progressive tense is employed in a sentence to indicate an action that started in the recent past and is still continuing in the present. The action progresses from the past to the present.

Structure of Present Perfect Progressive Tense			
Positive	Negative	Interrogative	Negative Interrogative
Subject + have/has + been + present participle + the rest of the sentence	Subject + have/has + not + been + present participle + the rest of the sentence	have/has + Subject + been + present participle + the rest of the sentence	have/has + Subject + not + been + present participle + the rest of the sentence (or) Haven't/hasn't + subject + been + present participle + the rest of the sentence
<p>Examples: I have been working on this project for a week. You have been working on this project for a week. He has been working on this project for a week.</p> <p>They have been working on this project for a week.</p>	<p>Examples: I have not been working on this project for a week. You have not been working on this project for a week. He has not been working on this project for a week.</p> <p>They have not been working on this project for a week.</p>	<p>Examples: Have I been working on this project for a week? Have you been working on this project for a week? Has he been working on this project for a week. Have they been working on this project for a week?</p>	<p>Examples: Haven't I been working on this project for a week? Haven't you been working on this project for a week? Hasn't he been working on this project for a week? Haven't they been working on this project for a week?</p>

Uses of the Present Perfect Progressive Tense

The present perfect continuous tense can be used for the following reasons.

- It can be used to represent the progress of an unfinished action that started in the past and is continuing until now.

- It can be used to depict a finished action that started in the past and just stopped recently.
- It can also be used to denote a temporary or habitual action that started in the past and continues in the present.

Exercise 2: Using the same three verbs from Exercise 1, write sentences following the structure of the Present Perfect Progressive Tense.

2.4 PAST PERFECT VERB TENSE

The past perfect verb tense is created by adding *have* or *had* to the past participle form of the verb and is used in four distinct ways.

1. To show completed actions

For example:

- I had just finished brushing my cat when she tore across the yard and jumped into a mud puddle.

In this example, the writer wants to emphasize the quick sequence of events as her cat went from clean to dirty within a matter of seconds.

2. To express conditional statements

For example:

- If she had studied for her exam, she would have passed.

In this example, it is clear that the subject of the sentence did not study for her exam as she did not pass. This sentence proposes a different outcome if the subject had made a better decision.

3. In the form of a question

For example:

- “Have you seen my hairbrush?” Larry asked Bob anxiously.

In this example, Larry is hopeful that Bob saw his hairbrush recently and can help him find it.

4. As a negative

For example:

- He had not missed a single free-throw since the beginning of the season.

In this example, ‘negative’ simply means that the word *not* is added to the past perfect verb phrase.

While the **past perfect verb tense** is created by adding *have* or *had* to the past participle form of the verb, the **present perfect verb tense** is

created by adding *have* or *has* to the past participle form of the main verb.

Exercise 3: Compose a letter to a friend in which you tell about 'A Day at School'. Incorporate verbs following the structure of the Past Perfect Tense.

2.5 FUTURE PERFECT VERB TENSE

Future perfect verb tense is formed by combining the auxiliary verbs, i.e., *will + have* with the past participle form of the verb. This tense is used to show actions that either will be completed at some point in the future or will continue into the future.

The **future perfect verb tense** should only be used when the speaker or writer has absolute confidence that something will be completed or will continue into the future.

2.6 PERFECT PROGRESSIVE VERB TENSE

The main difference between **perfect verb tense** and **perfect progressive verb tense** is the form of the main verb that is used.

While the **perfect verb tense** pairs an auxiliary verb with a *past participle*, the **perfect progressive verb tense** combines the same auxiliary verb with the word *been* and a *present participle* ending with *-ing*.

Here are some helpful definitions and examples.

Past Perfect Progressive

This verb tense describes a past, ongoing action that occurred before another past action in time.

The past perfect progressive tense is generally used in a sentence to depict an action that started at some time in the past and continued until a specific time in the past. It refers to an action that had been progressing until a certain point in the past.

For example:

- Before her family moved, she had been attending a private school.
- I had been waiting to hear from the admissions officer for more than a month before I applied to other colleges.

Present Perfect Progressive

This verb tense describes an action that started in the past, is continuing now in the present, and may continue into the future as well.

For example:

- He has been dating her for several months.
- It **has been raining** for a week now.

Future Perfect Progressive

This verb tense describes a future, ongoing action that will occur before a specified future time.

The future perfect continuous progressive tense is a verb tense that can be used to refer to an action that will be continuing until a certain point of time in future. It expresses an action or event that will be progressing to a specific time in future.

For example:

- In the next few years, we will have been wearing masks and washing our hands more often than ever before.
- How long will she have been playing the piano when she graduates?

Exercise

1. Which three auxiliary verbs are used before the main verb to show perfect verb tense?
2. What ending does the main verb use to show perfect progressive tense?
3. In this sentence, is the future tense verb, “will have been barking” simple, perfect, or perfect progressive tense?
If he keeps this up, the neighbor’s dog ‘will have been barking’. all night.
4. In this sentence, is the present tense verb, ‘has witnessed’ simple, perfect, or perfect progressive tense?
She has witnessed her start-up company evolve from a few employees in a single room to a multi-million dollar business with employees stationed around the world.
5. In this sentence, is the past participle verb, ‘will be attending’ simple, perfect, or perfect progressive tense?
They will be attending the awards ceremony this evening.
6. In this sentence, is a past perfect or past perfect progressive tense verb needed?

Four years ago, I had graduated/had been graduating from my alma mater.

7. Fill in the blanks with the appropriate form of the present perfect tense in the following sentences.
 - (a) They _____ (buy) a taxi.
 - (b) You _____ (come) to the right place.
 - (c) _____ you ever _____ (be) to Malaysia?
 - (d) Do you know why she _____ (like – negative) it?
 - (e) _____ you _____ (hear) about the new education policies?
8. Fill in the blanks with the present perfect progressive form of the verb in the following sentences.
 - (a) I _____ (watch) this movie for two hours.
 - (b) _____ you _____ (look) for this bag?
 - (c) They _____ (practice) for the farewell program.
 - (d) I _____ (work out – negative) for two months now.

COMPOSITION: Think about where you are presently, what your next steps are, and finally, your goal for the future. Compose an essay of not less than 400 words on 'How I See Myself'. Make sure to incorporate all of the following tenses.

- Perfect tenses
- Present Perfect
- Present perfect progressive
- Past perfect
- Past perfect progressive
- Future perfect
- Future perfect progressive

CHAPTER



E12CH03

3

SPEECH WRITING

Chapter Contents

- 3.1 Components of Speech Introduction
- 3.2 Speech Writing Examples

A speech is an effective way of communicating a message to a large audience. It is one of the ways of spreading awareness regarding social issues or giving information regarding other important issues. As a form of writing, a speech is similar to an article except, that it begins with a formal address to the audience, is more conversational in tone and concludes with a 'Thank you'. A speech is written for a specific purpose like informing, persuading, convincing or entertaining an audience.

Exercise 1: Generate a list of speeches for the specific purposes.

Inform	Persuade	Explain	Entertain

3.1 COMPONENTS OF A SPEECH INTRODUCTION

It begins with greeting the Chief Guest / Principal / teachers and other listeners. It may include a striking statement, short anecdote, a saying or anything else, which will immediately make the audience interested. Then, the topic of the speech will be announced along with the occasion, if required.

Elaboration of the topic: will include a sequence of ideas to build up the topic, summing it up and conclusion. You may include examples, evidence or data to support the ideas. You can paint verbal pictures and dramatize or personalize the information.

Summing up: summarize the most important points in your speech but do not repeat them.

Conclusion: Depending on the purpose of your speech, conclude with a call for an action, an appeal, a warning, a request and an expression of thanks.

Points to be kept in Mind

- A speech should begin with a catchy introduction in the form of an anecdote, quotation, statistical data or a thought-provoking question.
- A speech must reflect the speaker's clarity of thought, accuracy of facts and a balanced view through a comparison and contrast with other viewpoints.
- A speech may also give reference to newspaper reports, posters, advertisements or other stimuli.

- Restrict the main part of the speech to the word limit of 150–200 words.

NOTE: Learners need to listen to a speech. Provide an audio link to a famous speech.

3.2 SPEECH WRITING EXAMPLES

Question 1: In order to promote reading habit in learners, your school has organized a Library Week. Use your original name. You have to speak in the morning assembly and inform the learners about the week-long program. You have noted the following points.

- Days and dates
- New arrivals displayed
- Exhibition of books by some publishers
- Famous authors and poets to visit and interact with learners
- Quizzes and competitions
- More facilities in the library
- New teenage magazines

Write your speech in 150–200 words.

LIBRARY WEEK

- Respected Principal-Vice-Principal, teachers and friends!

It gives me great pleasure to speak to you about the Library Week that our school has organized from 2nd to 9th September this year. This week is slightly different from the others. Here, we have to shift the focus to mental attainment. The aim of celebrating this week is to inculcate reading habit among learners. Reading, makes a man perfect. So, new arrivals in the reference section, such as the encyclopaedia and dictionaries, as well as, general books will be displayed. The National Book Trust and XYZ University Press are putting up an exhibition. We have invited Dr. Abiola to inaugurate the exhibition. He will autograph the books and interact with the learners. Other authors like Kpana, Watchen, Mannie and James Dwalu will also pay us a visit. During the week, a quiz competition will be organized. The Reading Section will have more new magazines for teenagers. I appeal to all of you to spend as much free time in the library as you can.

Thank you

Question 2: Racism is bad. Anyone and everyone can be exposed to racism. Write a speech in 150–200 words on the topic ‘Racism’ to be delivered in the morning assembly of your school.

RACISM

Respected Principal Sir, honorable teachers and my dear friends, good morning!

Why must I choose whom to befriend according to the color of their skin? Is there anything written anywhere that makes one race above another? I am going to present my views on the topic ‘Racism’ today. I am nobody to judge other people. In fact, we all are unique in our own way and we all should be judged on our individual and personal qualities.

We have lots of people who are filled with hatred—hatred pointed especially at the color of the skin. But where does all this hatred come from? God has never conceived hate. Did he make us different just to see hatred and war? I don’t think so. Why can’t we carry out Martin Luther King’s dream about a world in peace and without any kind of racism?

Racism works against the principle of being equal and the right of all people to be treated fairly. Hating people because of their color or other factors is wrong. We all have to stay together and thus, we need to make the effort to embrace and accept other cultures. This can start with the simple act of friendship. Let us start today.

Thank you

Exercise

1. You are Veronica, studying in class XI. You have been asked by your Principal to speak in the morning assembly on ‘The Importance of English’. Draft the speech in 150–200 words.
2. You are the first speaker in the Inter-House Declamation contest being held in your school. The topic chosen for the contest is ‘Ban Child Labor’. Write your speech in 150–200 words. You are Sackie of Class XI.
3. Early to bed and early to rise makes a man healthy, wealthy and wise’ is a well-known saying. You are Zoedua of class XI. Write a speech in 150–200 words to be delivered in the school morning assembly on the benefits of rising early.
4. Alphonso has to deliver a speech in the morning assembly on the topic: ‘Generation Gap is Destroying Family Life’. Write a speech in about 150–200 words.

CHAPTER



E12CH04

4

SUMMARY WRITING

Chapter Contents

- 4.1 What does Summary Writing Mean?
- 4.2 Tips for Drafting a Summary.

4.1 WHAT DOES SUMMARY WRITING MEAN?

Writing a summary means creating a shorter or smaller version of the original text without losing any of its key points. While writing a summary, we just have to focus on the main points and remove extra unnecessary content, which gives length to the text (who, what, when, where and how).

Importance of Summarizing

Summary writing is an important skill. It is not only a way of evaluating your academics but also a life skill that helps you in your career also. Summarizing has importance for other reasons too. It makes your reading faster. It improves vocabulary as you draft it in your sentences. It improves your critical thinking. Following are some steps for summary writing.

Reading

Before drafting the summary, read it carefully. Read the text twice. It includes skimming and scanning.

Skimming

While reading the extract the first time, you have to skim through the text. Now, what does skimming mean? Skimming means running your eyes on the text to quickly know the central idea. Do not go too deep and just try to grasp the key point. A minute is sufficient for that.

Scanning

While reading the text the second time, you have to scan the text. Scanning means running through the text with some questions. While scanning, ask the questions to yourself like: what it is about? What are the details given in each paragraph? What is unnecessary in particular paragraphs like examples, descriptions, details, such as dates, numbers or statistics, etc.? What should be the appropriate title? Then, while scanning underline the keywords. It will be helpful in your next step. You can note it down on the last page of the answer sheet or in the margin of question paper with a pencil.

Drafting a Summary

Now, you have the central idea of the text and its key points or keywords, which you underlined. Start drafting it in your own words.

Start your summary with an introductory sentence. Then, go through the key points or keywords. Make meaningful sentences using those points. Do not use the sentence as it is. Try to express in your own words without changing its main concept. Here are some tips for drafting a summary. Try them.

4.2 TIPS FOR DRAFTING A SUMMARY

- You can combine one or two sentences so that you get shorter sentences.
- Use one word for several words.
- Do not just copy and paste the content. Try to rephrase it.
- Omit all the examples, illustrations, quotations, figures of speech and any ornamental language from the original text.
- The most common thing observed is that learners often add their own interpretation or opinion in summary. Do not do this. The summary should be a reflection of the original text but in brief.
- Do not use any abbreviation to shorten the text.
- Avoid repetition of words.

Title

Giving a suitable title to the summarized text is important. To find a suitable title, identify repetitions. If certain words are repeated throughout the text, it means the whole paragraph is related to that word.

Final Drafting

Now, your summary is ready. Just recheck that you have not missed any important points from the original text. Likewise, read your summary and check that your summary flows well. It should not feel like you dumped a bunch of sentences in one para to make it short. It should have a proper sense. So, that purpose linking words will be helpful to you.

Let Us Understand with the Help of an Example

Read the passage and write its summary according to the given steps.

Communication is a part of our everyday life. We greet one another, smile or frown, depending on our mood. Animals, too, communicate, much to our surprise. Just like us, interaction among animals can be both verbal or non-verbal. Singing is one way in which animals can interact with one another. Male blackbirds often use their melodious songs to catch the attention of females. These songs are usually rich in note variation, encoding various kind of messages. Songs are also used to warn and keep off other blackbirds from their territory, usually a place where they dwell and reproduce.

Large mammals in the oceans sing too, according to adventurous sailors. Enormous whales groan and grunt, while smaller dolphins and porpoises produce pings, whistles and clicks. These sounds are surprisingly received by other mates as far as several hundred kilometers away.

We note that the passage is about ‘communication’. We will read the whole passage and then summarize it by following all the steps.

Communication is a part of our everyday life. We greet one another, smile or frown, depending on our mood. Animals, too, communicate, much to our surprise. Just like us, interaction among animals can be both verbal or non-verbal. Singing is one way in which animal can interact with one another. Male blackbirds often use their melodious songs to catch the attention of females. These songs are usually rich in note variation, encoding various kind of messages. Songs are also used to warn and keep off other blackbirds from their territory, usually a place where they dwell and reproduce.

Large mammals in the oceans sing too, according to adventurous sailors. Enormous whales groan and grunt, while smaller dolphins and porpoises produce pings, whistles and clicks. These sounds are surprisingly received by other mates as far as several hundred kilometers away.

Here, we have underlined the key points in the paragraph.

Summary of the above Example

Communication is a part of our everyday life. Like us Animals, too interact with one another via verbal or non-verbal method. Singing is one of them. Male blackbirds sing to attract the females and to keep away other blackbirds from their territory. Sea mammals, like whales groan and grunt, whereas dolphins and porpoises produce pings, whistles and clicks to communicate with other mates.

We summarized the text. Let’s see what changes we made here.

Firstly, we use the introductory sentence. Then, with the help of keywords, we try to compose a new paragraph.

Sentence from the Original Text

‘We greet one another, smile or frown, depending on our mood. Animals, too, communicate, much to our surprise. Just like us, interaction among animals can be both verbal or non-verbal.’

We shortened it as:

Like us, animals too interact with one another via verbal or non-verbal method.

That's it! We did not make any change in the meaning. What we have done here is just remove all other unnecessary content. Unnecessary content is a word or sentence whose presence or absence does not affect the main concept of the sentence.

Secondly, The sentence:

'Singing is one way in which animals can interact with one another.'

is shortened as:

Singing is one of them.

Here, we avoid the repetition of the words, 'interact with one another'.

Then, the sentence:

'Male blackbirds often use their melodious songs to catch the attention of females. These songs are usually rich in note variation, encoding various kind of messages. Songs are also used to warn and keep off other blackbirds from their territory, usually a place where they dwell and reproduce.'

Becomes:

'Male blackbirds sing to attract females and to keep away other blackbirds from their territory.'

Here, we used one word 'attract' instead of 'catch the attention of'. Likewise, we removed all adjectives like melodious, encoded, etc.

Now, let us find its title. Words like 'Interaction' and 'communication' are repeated in the paragraph. It means the paragraph is about communication. But which communication is being talked about? Yes, you are right. About the communication between animals. So, '**Communication between animals**' will be the title of the paragraph. Finally, if we read the summary again, we will realize that it has a flow of sentences. It does not look cluttered.

Conclusion

To conclude, a summary is the shortened form of the original text, focusing on only the main points. With certain steps, we can write an effective summary.

Exercise

1. Read the following paragraphs and summarize them.

(a) Summarize

It was midday. Voldyrev, a tall, thick-set country gentleman somewhat diffidently went into the government office. "Where can I make an inquiry here?" he said, addressing a porter, who was bringing a trayfull of glasses. "I have to make an inquiry here and take a copy of a resolution of the Council."

"That way please! To that one sitting near the window!" said the porter. Voldyrev went towards the window; there, at a table spotted with ink stains, was sitting a young man with his hair standing up in four tufts on the head, and a long faded uniform. He was writing, thrusting his long nose into the papers.

"May I make an inquiry about my case here...? My name is Voldyrev, and, I have to take a copy of the resolution of the Council of the 2nd of March."

"A little inquiry... May I trouble you?"

The country gentleman coughed loudly. But this was of no use. He was still unheard. The silence lasted for two minutes. Voldyrev took a rouble note from his pocket and laid it on an open book before the clerk. The clerk drew the book towards him with an anxious air and closed it.

The clerk became absorbed in the book again: another rouble note was lying upon it. "I will trouble you for one minute only.... I have only to make an inquiry." The clerk did not pay attention; he had begun copying something.

Voldyrev walked away from the table and stopped in the middle of the room, hopelessly. The porter, passing again with glasses, noticed the helpless expression of his face, and asked him in a low voice:

"Well? Have you inquired?"

"I've inquired, but he wouldn't speak to me."

"You gave him three roubles?" whispered the porter.

“I’ve given him two already.”

“Give him another.”

Voldyrev went back to the table and laid a green note on the open book. The clerk drew the book towards him again and spoke to Voldyrev. “Ah... what do you want?” he asked. Voldyrev explained his business. The clerk became as lively as though he were whirled round by a hurricane. He gave the necessary information, arranged for a copy to be made, gave the petitioner a chair, and all in one instant. When Voldyrev went away, he accompanied him down the stairs, smiling affably. Voldyrev for some reason felt uncomfortable, and in obedience to some inward impulse, he took a rouble out of his pocket and gave it to the clerk. And the latter kept bowing and smiling, and took the rouble like a conjurer so that it seemed to flash through the air.

(b) Summarize

The earth was like an oven. The afternoon Sun blazed with scorching heat. The inhabitants streamed with perspiration like overdriven horses. Two of the inhabitants were walking along the market place. One was Potchesh, the local treasury clerk, and the other was Optimov, the agent. They walked in silence, speechless from the heat. In the middle of the market place, Potchesh suddenly halted and began gazing at the sky. At the starlings that flew up, he said: “I wonder where they have settled. Clouds and clouds of them... They have settled in Father Prebendary’s garden!”

Three old pilgrim women passed noiselessly by the speakers. Looking enquiringly at the gentlemen, who were for some unknown reason staring at Father Prebendary’s house, they slackened their pace, and then, fell to gazing at the house themselves.

From the garden gate emerged Father Prebendary himself, accompanied by the sexton. Seeing the attention directed upon his abode and wondering what people were staring at, he stopped, and he, too, as well as the sexton, began looking upwards to find out. Some workmen from Purov’s factory

passed between the friends and the priest. Seeing the latter absorbed in contemplation of the heavens, they stood still and stared in the same direction. A small boy leading a blind beggar and a peasant, carrying a tub of stinking fish to throw into the market place, did the same.

“There must be some the matter, I should think,” said Potchesh, “a fire or something. But there’s no sign of smoke anywhere.”

“Where do you see the fire?” the peasant asked

“It must be a fire indoors!” they said.

The starlings rose in a black cloud from Father Prebendary’s garden, but Potchesh and Optimov did not notice them. They stood staring into the air, wondering what could have attracted such a crowd, and what it was looking at.

The police officer appeared and cutting his way into the crowd, he said: “Firemen, be ready! Firemen, turn the hose on...!”

“There’s no water, please your honor!”

“Don’t answer me! Go and get some! Look sharp!”

“We’ve nothing to get it in, your honor. The major has taken the fire brigade horses to drive his aunt to the station.”

The crowd grew larger and larger. There is no telling what proportions it might have reached if the new organ just arrived from Moscow had not fortunately begun playing in the tavern close by. Hearing their favorite tune, the crowd gasped and rushed off to the tavern. So, nobody ever knew why the crowd had assembled, and Potchesh and Optimov had by now forgotten the existence of the starlings who were innocently responsible for the proceedings.

(c) Summarize

Getting married in the United States often involves many different type of parties. Some couples have an engagement party, which is for family and friends to express congratulations to the couple after they get engaged. The bride, typically, is

invited to a bridal shower, which is a party for all of her friends (usually, only female friends) to celebrate the upcoming wedding with her. After the wedding ceremony, there is usually a wedding reception, which is another large party. The wedding reception includes many traditional activities, like cutting the cake and throwing the bouquet. All of these different parties are part of many American weddings.

(d) Summarize

When I go to a bank, I get rattled. The moment I cross the threshold of a bank and attempt to transact business there, I become an irresponsible idiot. I knew this beforehand, but my salary had been raised to fifty dollars a month and I felt that the bank was the only place for it. So, I shambled in and looked timidly round at the clerks.

I went up to the cabin marked 'Accountant'. The accountant was a tall, hefty man. The very sight of him rattled me. My voice was sepulchral. On the other hand, the manager was a grave, calm man. I held my fifty-six dollars clutched in a crumpled ball in my pocket.

"Can I see you alone?" I asked the manager. I didn't know why I said "alone". He looked at me in some alarm. He felt that I had an awful secret to reveal. "Come in here," he said, and led the way to a private room.

We both sat down and looked at each other. I found no voice to speak. He had gathered from my mysterious manner that I was a detective. I knew what he was thinking and it made me feel worse.

"To tell the truth," I went on, "I am not a detective at all. I have come to open an account. I intend to keep all my money in this bank." The manager looked relieved but still serious; he concluded now that I was the son of Baron Rothschild, a millionaire.

"I propose to deposit fifty-six dollars now, and fifty dollars a month regularly." The manager got up and opened the door. He called to the accountant. "Mr Montgomery," he said, unkindly loud, "this gentleman is opening an account; he will deposit fifty-six dollars." I rose. A big iron door stood open at the side of the room. I went up to the accountant's desk and poked the

ball of money at him with a quick, convulsive movement, as if I were doing a conjuring trick. My face was ghastly pale. He took the money and gave it to another clerk.

“Is it deposited?” I asked in a hollow vibrating voice.

“It is,” said the accountant. “Then I want to draw a cheque.” My idea was to draw out six dollars of it for present use. Someone gave me a cheque-book through a wicket, and someone else began telling me how to write it out. The people in the bank had the impression that I was an invalid millionaire. I wrote something on the cheque and thrust it in at the clerk. He looked at it.

“What! Are you drawing it all out again?” he asked in surprise. Then, I realized that I had written fifty-six instead of six. I was too far gone to reason now. I had a feeling that it was impossible to explain the thing. All clerks had stopped writing to look at me. One of them gave me the money and I rushed out.

As the big door swung behind me, I caught the echo of a roar of laughter that went up to the ceiling of the bank. Since then, I bank no more. I keep my money in cash in my trousers’ pocket, and my savings in silver dollars in a sock.

Exercise

1. What is the difference between extractive and abstractive summarization?
2. What are some common techniques used in extractive summarization?
3. How does abstractive summarization generate new sentences?
4. What are some challenges in text summarization?
5. How can text summarization be used in real-world applications?



UNIT

II

GRAMMAR: ESSAY WRITING, CREATIVE WRITING AND VERB USAGE

Learning Outcomes

At the end of this unit, the learner will be able to:

- create original work of art such as a poem, story, or a drama;
- demonstrate effective speech writing skills;
- recognize different kind of speeches;
- write poems, plays or short stories using their imaginations and creativity;
- improve their analytical and digital skills;
- improve their vocabulary;
- enhance skills in discussion, communication, writing and group work.

CHAPTER



E12CH05

5

REVIEW ESSAY WRITING

Chapter Contents

- 5.1 Basic Essay Format
- 5.2 How to Write an Essay
- 5.3 Editing Stage
- 5.4 Proofreading Stage
- 5.5 Feedback Stage
- 5.6 Essay Example.

Essays are writings that are longer than just a paragraph but not quite as long as a full-length book. Essay writing is an excellent way for learners to demonstrate their understanding of the course material. Essay writing in English is often a part of the curriculum for learners attending primary or high school classes. This skill can be learned through practice with early writing assignments. There are broadly four type of essays: narrative, descriptive, expository and persuasive essays.

Essay writing is a skill that everyone should learn. It will help in many aspects of life, from school to interviews and other real-life situations. There are a lot of services available online that can help with this challenging task. If you are unsure how to write an essay, use a free essay writing service to provide tips and tricks for writing a good one.

Essays help learners learn how to organise their thoughts, communicate effectively, and develop research skills, among others.

Essays should include brief summaries of the author's major arguments and conclusions and a discussion of the manner in which they develop their conclusion. Reviews should also include a discussion, with explanations, of the book,s strengths and weaknesses.

The purpose of a review paper is to succinctly review recent progress on a particular topic. It summarizes the current state of knowledge of the topic. It creates an understanding of the topic for the reader by discussing the findings presented in the research paper.

5.1 BASIC ESSAY FORMAT

A basic essay consists of three main parts: introduction, body and conclusion. This basic essay format will help you to write and organize an essay. However, flexibility is important. While keeping this basic essay format in mind, let the topic and specific assignment guide the writing and organization.

Parts of an Essay

Introduction

The introduction guides your reader to the paper by grabbing attention and introducing the topic. It should begin with a hook that catches the reader's interest. This could be a quote, an analogy, a question, etc. After getting the reader's attention, the introduction should give some

background information on the topic. The ideas within the introduction should begin as general and gradually get specific, until it ends with the thesis statement.

Thesis Statement

The thesis statement states concisely the main idea of the essay, sets limits on the topic and indicates the organization of the essay. The thesis works as a road-map for the entire essay, showing the readers what you have to say and how you will support your ideas.

Body

The body of the essay supports the main points of the thesis. Each point is developed by one or more paragraphs and supported with specific details. These details include support from books, articles, websites, personal experiences, etc. The author's own analysis and discussion of the topic is important. This is what ties the ideas together and draws conclusions that support the thesis. The body paragraphs should be organized according to the order of the ideas set forth in the thesis statement.

Transitions

Transitions help paragraphs connect with each other and with the thesis. They are used both within and between paragraphs to help the paper flow from one topic to the next. These transitions can be one or two words (First, Next, In addition, etc.) or one or two sentences that bring the reader to the next main point. The topic sentence of a paragraph often serves as a transition.

Conclusion

The conclusion brings together all main points of the essay. It refers back to and restates the thesis statement. The conclusion leaves readers with a final thought and sense of closure by resolving any ideas brought up in the essay. In the conclusion, new topics or ideas that were not developed in the paper should not be introduced.

5.2 HOW TO WRITE AN ESSAY

For some, writing an essay is as simple as sitting down at their computer and beginning to type. But a lot more planning goes into writing an essay

successfully. If you have never written an essay before, you struggle with writing and want to improve your skills. If you are tasked with writing an essay fast, it is a good idea to follow a number of important steps in the essay writing process.

For example, to write an essay, you should generally:

- decide what kind of essay to write;
- brainstorm your topic;
- research the topic;
- choose a writing style;
- develop a thesis;
- outline your essay;
- write your essay;
- edit your writing to check spelling and grammar.

While this sounds like a lot of steps to write a simple essay, if you follow them you will be able to write more successful, clear and cohesive essays.

1. Choose the Type of Essay

The first step to writing an essay is to define what type of essay you are writing. There are four main categories into which essays can be grouped.

- (i) Narrative essay: Tell a story or impart information about your subject in a straightforward, orderly manner, like in a story.
- (ii) Persuasive essay: Convince the reader about some point of view.
- (iii) Expository essay: Explain to the reader how to perform a given process. You could, for example, write an expository essay with step-by-step instructions on how to make a peanut butter sandwich.
- (iv) Descriptive essay: Focus on the details of what is going on. For example, if you want to write a descriptive essay about your trip to the park, you would give great detail about what you experienced: how the grass felt beneath your feet, what the park benches looked like and anything else the reader would need to feel as if he were there.

Knowing what kind of essay you are trying to write can help you decide on a topic and structure your essay in the best possible way. Here are a few other type of essays.

- (i) **Argumentative essay:** Take a position on a controversial issue and present evidence in favor of your position.
- (ii) **Compare and contrast essay:** Identify similarities and differences between two subjects that are, typically, under the same umbrella.
- (iii) **Problem solution essay:** Describe a problem, convince the reader to care about the problem, propose a solution and be prepared to dismantle objections.
- (iv) **Informative essay:** Educate the reader on a particular topic with facts.

2. Brainstorm Your Topic

You cannot write an essay unless you have an idea of what to write about. Brainstorming is the process in which you come up with the essay topic. You need to simply sit and think of ideas during this phase.

- (i) Write down everything that comes to mind as you can always narrow those topics down later.
- (ii) Use clustering or mind mapping to brainstorm and come up with an essay idea. This involves writing your topic or idea in the center of the paper and creating bubbles (clouds or clusters) of related ideas around it.
- (iii) Brainstorming can be a great way to develop a topic more deeply and to recognize connections between various facets of your topic.
- (iv) Once you have a list of possible topics, it is time to choose the best one that will answer the question posed for your essay. You want to choose a topic that is neither too broad nor too narrow.

3. Research the Topic

Once you have done your brainstorming and chosen your topic, you may need to do some research to write a good essay. Go to the library or search online for information about your topic. Interview people who might be experts in the subject.

Keep your research organized so it will be easy for you to refer back to. This also makes it easier to cite your sources when writing your final essay.

4. Choose a Writing Style

The writing style that you choose for your essay is dictated by your teacher or the topic of your paper.

Each writing style has its own unique format for in-text and reference list citation.

5. Develop a Thesis

Your thesis statement is the main point of your essay. It is essentially one sentence that says what the essay is about. For example, your thesis statement might be ‘Dogs have descended from wolves’. You can then use this as the basic premise to write your entire essay, remembering that all of the different points throughout need to lead back to this one main thesis. You should usually state your thesis in your introductory paragraph.

6. Outline Your Essay

The next step is to outline what you are going to write about. This means you want to essentially draw the skeleton of your paper. Writing an outlining can help to ensure that your paper is logical, well-organized and flows properly.

- (i) Start by writing the thesis statement at the top, then write a topic sentence for each paragraph below that. This means you should know exactly what each of your paragraphs is going to be about before you write them.
- (ii) Do not jumble too many ideas in each paragraph or the reader may become confused.
- (iii) Ensure you have transitions between paragraphs so that the reader understands how the paper flows from one idea to the next.
- (iv) Fill in supporting facts from your research under each paragraph. Make sure that each paragraph ties back to your thesis and creates a cohesive, understandable essay.

7. Write the Essay

Once you have an outline, it is time to start writing. Write based on the outline itself, fleshing out your basic skeleton to create a whole, cohesive and clear essay.

You will want to edit and re-read your essay, checking to make sure it sounds exactly the way you want it to. Here are some points to remember.

- (i) Revise for clarity, consistency and structure.
- (ii) Support your thesis adequately with information in your paragraphs. Each paragraph should have its own topic sentence.

This is the most important sentence in the paragraph that tells readers what the rest of the paragraph will be about.

- (iii) Make sure everything flows together. As you move through the essay, transition words will be paramount. Transition words are the glue that connects every paragraph together and prevents the essay from sounding disjointed. You can even use a list of transition words to help get you started.
- (iv) Re-read your introduction and conclusion. Will the reader walk away knowing exactly what your paper was about?

The final stages of the essay writing process are very important, but often left out by learners. After all the hard work of planning, researching and writing, it is worth making sure that your essay is the best it can be before you hand it for assessment.

5.3 EDITING STAGE

Read through the first draft of your essay and evaluate the content and overall organization of your ideas. A good essay will demonstrate:

- an overarching argument;
- a clear structure, including an introduction and conclusion, with each paragraph having a main point;
- each point should be supported by research;
- critical thinking;
- correct and appropriate language;
- (even better) some original or creative thought.

At this point you may decide to make some changes. This might involve some additional research, as well as, rewriting some sections of your essay.

Once you have redrafted your essay to a point at which it is ready for submission, remember to complete the next stage, i.e., proofreading.

5.4 PROOFREADING STAGE

Making sure that your essay has no mistakes as it will make a big difference to how it is perceived by your reader. Carefully read your essay from start to end, looking for any grammatical, spelling, typo and punctuation errors. If possible, give your essay to a friend to

proofread, since we are less likely to spot mistakes in the text we have written ourselves.

You should also ensure that you have properly formatted your references and any explanatory footnotes included in your essay. Appearances matter! Check that your essay is presented in the format stipulated by your department.

5.5 FEEDBACK STAGE

After you have had your graded essay returned to you and seen what mark you received for it, it is tempting to stick it in a drawer somewhere and never look at it again. But after all that hard work, it is worth taking note of your tutor's feedback and using it to improve your skills for future, be that in another essay or elsewhere in life. So, do read the comments. If there is anything you are unsure about, then get in touch with the marker to ask for clarification.

Use the feedback to reflect for yourself on the essay, asking yourself what you did well and what could be improved.

5.6 ESSAY EXAMPLE

'Travel and Language'

When I was very little, I caught the travel bug. It started after my grandparents first brought me to their home in France and I have now been to twenty-nine different countries. Each has given me a unique learning experience.

At five, I marveled at the Eiffel Tower in the City of Lights. When I was eight, I stood in the heart of Piazza San Marco feeding hordes of pigeons, then glided down Venetian waterways on sleek gondolas. At thirteen, I saw the ancient, megalithic structure of Stonehenge and walked along the Great Wall of China, amazed that the thousand-year old stones were still in place.

It was through exploring cultures around the world that I first became interested in language.

It began with French, which taught me the importance of pronunciation. I remember once asking a store owner in Paris where Rue des Pyramides was. But when I pronounced it PYR-a-mides instead of pyr-A-mides, with more accent on the A, she looked at me bewildered.

In the eighth grade, I became fascinated with Spanish and got aware of its similarities with English through cognates. Baseball in Spanish, for example, is *béisbol*, which looks different but sounds nearly the same. This was incredible to me as it made speech and comprehension more fluid, and even today, I find that cognates come to the rescue when I forget how to say something in Spanish.

Then, in high school, I developed enthusiasm for Chinese. As I studied Chinese at school, I marveled how if just one stroke was missing from a character, the meaning is lost. I loved how long words were formed by combining simpler characters, so *Huǒ* (火) meaning fire and *Shān* (山) meaning mountain can be joined to create *Huǒshān* (火山), which means volcano. I love spending hours at a time practicing the characters and I can feel the beauty and rhythm as I form them.

Interestingly, after studying foreign languages, I was further intrigued by my native tongue. Through my love of books and fascination with developing a sesquipedalian lexicon (learning big words), I began to expand my English vocabulary. Studying the definitions prompted me to inquire about their origins, and suddenly, I wanted to know all about etymology, the history of words. During my freshman year, I took a world history class and my love for history grew exponentially. To me, history is like a great novel, and it is especially fascinating because it took place in my own world.

But the best dimension that language brought to my life is interpersonal connection. When I speak with people in their native language, I find I can connect with them on a more intimate level. I have connected with people at the most unlikely places, finding a Bulgarian painter to use my few Bulgarian words in the streets of Paris, striking up a conversation in Spanish with an Indian woman who used to work at the Argentinian Embassy in Mumbai, and surprising a library worker by asking her a question in her native Mandarin.

I want to study foreign language and linguistics in college because, in short, it is something that I know I will use and develop for the rest of my life. I will never stop traveling, so attaining fluency in foreign languages will only benefit me. In future, I hope to use these skills as the foundation of my work, whether it is in international business, foreign diplomacy or translation.

I think of my journey as best expressed through a Chinese proverb that my teacher taught me, 'I am like a chicken eating at a mountain of rice'. Each grain is another word for me to learn as I strive to satisfy my unquenchable thirst for knowledge.

Today, I still have the travel bug, and now, it seems, I am addicted to language too.

Exercise

1. What is the purpose of an introduction in an essay?
2. How do I write a good thesis statement?
3. What is the difference between a topic sentence and a thesis statement?
4. How do I organize my ideas in an essay?

CHAPTER



E12CH06

6

CREATIVE WRITING

Chapter Contents

- 6.1 Creative Writing
- 6.2 Atmosphere in Creative Writing
- 6.3 Narrative Composition
- 6.4 Argumentative Composition
- 6.5 Descriptive Composition

6.1 CREATIVE WRITING

The main purpose of writing a composition is to show your writing ability through a scrutiny of expression of your ideas and their organization. You will be assessed on how effectively you introduce and conclude your composition. From these two paragraphs, the reader's impression of your work is formed. So, it is worth making a little extra effort and spending more time over them.

Introduction

There are a number of methods you can adopt when you begin your composition, depending on the type of essay you intend to write. The narrative essay could begin with a sudden startling revelation, capturing the reader's attention at once. The argumentative essay could begin with a short anecdote or perhaps a proverb illustrating the stand you are about to take. The descriptive essay might begin by giving relevant details.

Teachers often criticize compositions, which begin with the same dull or far-fetched formula: 'It is Monday, February 24th, and I am John Smith, captain of the Spaceship Superstar, Candidates are often criticized for writing factual essays which begin with 'There are many kinds of..., followed by a list. Compare the effect of the two beginnings of an essay on 'Mountains':

1. There are different kind of mountains; big and small ones, steep and sloping ones, cold and hot ones.
2. I shall never climb another mountain as long as I live.

The second example is more direct, therefore, likely to arouse the readers' interest and make them wonder why you have come to the particular decision. They will want to read on in order to find out.

Conclusion

The closing paragraph of your composition is equally important, since it will provide the final impression of your work. Many good essays are ruined because they trail off into dull insignificance as the writer seems to run out of inspiration by concluding with a few weak and meaningless words. You must avoid ending abruptly so that the reader is not left wondering as to what has happened. Examiners complain from time to time that essays have been ended as if candidates had

suddenly disappeared before they had time to complete their work. Avoid such extremes in your concluding paragraph. Various endings suggest themselves as suitable for particular type of essays. The argumentative essay is probably best concluded with a short summary of the main points already made, or else, with a final telling point that will clinch your argument. A surprise ending in the narrative essay is always something to aim for. The descriptive essay could end effectively with some general impression of various details given in the body of the essay. A final look into the future is a suitable way of concluding a reflective essay. This particular method can be used as an ending to many compositions, especially if it is done in a thoughtful manner.

Paragraphs

A paragraph is a collection of sentences on a particular theme of the main topic. When you change the theme, you change the paragraph. A good composition will be characterized, among other things, by evidence of control over ideas and expression in your paragraphs. You will be rewarded for your structuring skills, such as:

1. your overall plan;
2. your paragraphs;
3. your sentences within the paragraphs.

Points to Remember

1. The best way to plan your work is to organize your ideas before expressing them in paragraphs.
2. A good composition will have:
 - (i) a limited number of paragraphs-perhaps four or five;
 - (ii) paragraphs of variable but reasonable length;
 - (iii) each paragraph consisting of material about one topic;
 - (iv) link between the paragraphs.
5. Begin each paragraph leaving about one inch from the left margin.

6.2 ATMOSPHERE IN CREATIVE WRITING

The atmosphere in creative writing means the general feeling that is conveyed to the reader. The word, 'atmosphere' is used in the same way, as it would be used in everyday speech. A person might say, for

instance, “The meeting between the workers and the management was conducted in a genial atmosphere.” This means that the person considered that the general feeling he got from the meeting was one of friendliness. Thus, we can talk of the atmosphere of a story as being: gloomy, sombre, terrifying, evil, cheerful, happy, sordid, pessimistic, optimistic and so on.

Charles Dickens was a master at building up atmosphere. He was particularly good at conveying the atmosphere of London with its streets and slums and especially, its weather. The following extract from *Dombey and Son* is a description of a neglected house. An atmosphere of decay, disuse and desolation hangs over the whole passage.

“The passive desolation of disuse was everywhere silently manifest about it. Within doors, curtains dropping heavily, lost their old folds and shapes. Mirrors were dim as with the breath of years. Pattern of carpets faded and became perplexed and faint. Keys rusted in the locks of doors. Mildew and mould began to lurk in closets.”

6.3 NARRATIVE COMPOSITION

A narrative either describes a series of events or tells a story. Narrative essays, such as ‘The Great Escape’ or ‘In the Moonlight’ look attractive as the title of the story because everyone feels it is easy to tell a story. However, you have to make sure that you have a good plot, interesting characters and a suitable atmosphere. The Council for the ISC Examinations insists on at least one narrative composition being included in the examination paper.

Plot

1. Keep the plot simple with a few characters and a single incident.
2. Stick to a previously written plan. This will enable you not to write irrelevant matter.
3. Follow a logical or chronological order.
4. Remember that the easiest way to handle a narrative is a series of events in order – beginning, middle and end.

The Beginning

Beginning a narrative is often the most difficult task. You may have thought out your plan with the help of a diagrammatic sketch, but

getting started is difficult. In order to maintain the interest of your readers try these ways to begin your composition.

1. Offer a dramatic, unusual detail, e.g., ‘There it stood, our ancestral house reduced to a heap of rubble.’
2. Go straight into your action, e.g., ‘The day was bright and we were basking in the Sun.’
3. Set the scene of the action (but do not go on too long!). Background and a suitable atmosphere are necessary in a narrative composition.
4. Use dramatic dialogue, e.g., “Don’t move,” he growled. “Otherwise, I’ll shoot you.”

The Middle

It is important here to take care of these points.

1. Follow a chronological order, i.e., the order in which the incidents take place. The following expressions are commonly used in a narrative writing to make the order of events clear.
First, second, next, finally, at last, consequently, as a result, at length, soon, immediately, then, afterwards, after a few days, etc.
2. Involve a reasonable amount of action. Be creative and imaginative.
3. Link your development with your introduction and conclusion.
4. Describe briefly the major characters, places and events.
5. Pay particular attention to your plan so as to ensure that there are no gaps in the plot development.
6. Stick to the same tense. It is advisable to stick to the past tense for your story and you will not be confused.

The End

1. Conclude your story with a positive outlook on life.
2. Avoid leaving the ending mid-air.
3. Think about an unexpected ending. This is best planned from the outset through a technique, which involves you in deciding what ‘twist’ you are going to give at the end of your story, and then working backwards from this.

Pitfalls

There are a number of things you must not do if you are to achieve a good grade for a narrative essay.

1. Avoid telling a story of crime and violence, of pirates and smugglers, which usually ends with the hero beating up the villain.
2. Do not tell an incident about ghosts, vampires or monsters, as these usually culminate in a variety of totally unreal and unbelievable situations.
3. Do not re-tell the story of a film or an incident you may have watched on TV. You will not be able to condense the story into an apparently original plot and your examiner may already have seen the film.
4. At the end of your story, do not suddenly pretend that the whole thing has been a dream and 'then I woke up'. This is a common fault and you should avoid it if you possibly can.
5. Do not use slang expressions, even when attempting to reproduce realistic dialogue.

6.4 ARGUMENTATIVE COMPOSITION

1. In an argumentative composition, you are required to put forward your ideas and opinions on a controversial subject. It should consist of a central theme developed to an inevitable conclusion. First of all, decide what to say in the conclusion and then plan your arguments consistently, leading up to the conclusion. The subject may contain words like discussion, a statement or a quotation, in which you are expected to consider both sides of the theme. Support your arguments by facts and reasons.
2. The following qualities are expected in an argumentative writing.
 - (i) Relevant points presented in an orderly way
 - (ii) Putting forward convincing arguments, facts, figures and statistics
 - (iii) Consideration of both the sides of an argument
 - (iv) The ability to take an account of the opposing points of view before presenting your arguments
 - (v) The ability to present forcefully a clear conclusion
 - (vi) Evidence of logical thinking and forceful expression

3. Order of ideas

The order in which your examples, details and arguments should be arranged in an argumentative composition, is determined by their importance. Usually, begin with the least important and work through to the most important, saving your most powerful argument until the end.

4. Connectives in an argumentative composition

The following words are helpful in carrying the thought smoothly from one idea to the other in an argumentative composition:

First, second, third, next, finally, but, moreover, furthermore, in addition to, also, on the contrary, hence, therefore, in fact, accordingly, at the same time.

6.5 DESCRIPTIVE COMPOSITION

Descriptive Composition is developed by a series of descriptive facts. Such a composition, therefore, is a picture painted with words. It may be a description of a scene, an object or a person. The description should be accurate without giving too many unnecessary details. The most essential quality required for writing such a composition is an eye for detail. Many people are unable to visualize in their minds the details of a scene, which they might have looked at thousands of times.

There are two ways of dealing with a descriptive essay.

- First of all, there is the method by which the writer moves across the scene, describing a variety of details as one sees in them. This method need not be confined to sights. The writer may describe sounds, smells and movements.
- The second method of dealing with a descriptive essay is by making use of contrasts. One can often find interesting material by comparing a scene by day with the same scene by night.
- Descriptive essays also contain a description of characters

Natural Order

The order in a description is the natural order, in which various parts of an object or scene appear before you. You may describe your scene from left to right, foreground to background, top to bottom. You may also go from picture to picture, in whatever order you think will be

most effective. The use of connecting words and phrases. Descriptive essays also contain a description will help the reader to follow you. The following words and phrases will prove useful in making clear to the reader the location of each thing you are describing.

Nearby, opposite to, adjacent to, on my left, on my right, on the opposite side, at a distance, above, beyond, below, etc.

You can develop your descriptive power every day. Examine your surroundings, close your eyes and listen to the sounds around you—chattering of children, twittering of birds, honking of horns, etc. Examine the sensation produced by your surroundings—the bite of a cold wind, the warmth of the Sun, the tang of the salty air. Examine those features that enable you to identify your surroundings with your eyes closed—sounds, smells, tastes and sights of various objects.

Outlines

If you are asked to describe a scene, an object or a person, you could deal with the topic in the following way.

1. Description of a Scene

Introduction

It is a general impression of the scene, i.e., a busy town centre, a stormy seashore, a deserted village.

Body of the composition

This may consist of the description of buildings, traffic, people and their actions, animals, trees, flowers, etc. Included in this part are colors, shapes, sounds and smells. Make your description vivid by using figures of speech, as the river disappearing like a serpent.

Conclusion

Normally, it consists of the impression the scene has made on you. The scene may make you happy, puzzled, indifferent, lonely or sad. Describe any association or memories that the scene has brought about in you.

2. Description of an Object

The description of an object usually consists of:

- (a) the class to which the object belongs, e.g., a thermometer is a scientific instrument for measuring temperature;

- (b) the general look of the object, i.e., its shape, size, color, material, etc;
- (c) particular features which enable the object to be identified.

Exercise

1. Describe an incident where you were alone at home and you suddenly heard an eerie sound.
2. Has internet made the society better? Write for or against the motion.
3. Discuss about a class you have taken that was inspirational.
4. Is single-sex education better than co-education? Write for or against the motion.
5. Describe how you get motivated.
6. Discuss about an embarrassing story that happened to you.
7. Compare what you consider to be your favorite and worse foods.
8. Discuss on the topic, 'The Impact of Peer Pressure on Education'.

Extension: Selected learners will present their composition before the class.

9. Atmosphere in Creative Writing:
 - (i) What is atmosphere in creative writing?
 - (ii) How do writers create atmosphere in their work?
 - (iii) Why is atmosphere important in creative writing?
10. Narrative Composition:
 - (i) What is a narrative composition?
 - (ii) What are the key elements of a narrative composition?
 - (iii) How do you structure a narrative composition?
 - (iv) What is the purpose of a narrative composition?
11. Argumentative Composition:
 - (i) What is an argumentative composition?
 - (ii) What are the key elements of an argumentative composition?
 - (iii) How do you structure an argumentative composition?
 - (iv) What is the purpose of an argumentative composition?
12. Descriptive Composition:
 - (i) What is a descriptive composition?
 - (ii) What are the key elements of a descriptive composition?
 - (iii) How do you structure a descriptive composition?
 - (iv) What is the purpose of a descriptive composition?

CHAPTER



E12CH07

7

REVIEW VERB USAGE

Chapter Contents

- 7.1 Type of Verbs
- 7.2 Verb Tense

Verbs are the action words in a sentence that describe what the subject is doing. Along with nouns, verbs are the main part of a sentence or phrase, telling a story about what is taking place

Verbs carry action in sentences, as well as state of being and existence. In order to use them correctly, it is important for subjects and verbs to agree in number, so that a singular subject is paired with a singular verb and a plural subject with a plural verb. In addition, verb tenses need to match throughout a passage to make the most sense.

7.1 TYPES OF VERBS

Three different types of verbs exist in English:

- Action verbs
- Linking verbs
- Helping verbs

Action Verbs show mental, as well as, physical action. For example, in the sentence, “She remembered the poster of the freshman class”, the word remembered is an action verb, but it is mental action.

Linking Verbs, in contrast, do not show action, but link parts of sentences together. The most common linking verbs are verbs that are forms of **to be**, such as **is**, **are**, and **was**. The general rule is that if the verb in a sentence can be replaced by a form of **to be**, the verb is a linking verb. The sentences, “Maria Mitchell became a famous American astronomer” and “Maria Mitchell was a famous American astronomer” express similar ideas and make sense.

Helping Verbs, also known as auxiliary verbs, are forms of **to be**, as well as, forms of **to have**, and conditionals, such as **shall**, **can** and **may**.

Verb Agreement

For subjects and verbs to agree, both the subject and verb must be singular and both must be plural. When the subject and verb are close together in the sentence, it is much easier than when they are separated by a phrase. Compare the sentences: “The coat of many colors hangs on the boulder” and “The coats hang in the closet”. Compound subjects are a bit more complicated. If compound subjects are joined by the word, and they take a plural verb. The bell and the ball start with the letter. However, if two singular subjects are joined by the word **nor** or

the word **or**, they take a singular verb. Neither the coat nor the hat was going to dry.

7.2 VERB TENSE

Verb tenses come in six different forms that indicate the time when something happens. An action can be in the present, past or future.

- Simple present
- Present perfect
- Simple past
- Past perfect
- Future
- Future perfect

In addition, verb forms can take a perfect construction, with either present perfect (the word **has** plus the past tense of the verb form); past perfect (the word **had** plus the past tense of the verb form); or future perfect (the word **will have** plus the past tense of the verb form).

Exercise

1. Think about things that you do all day long. In your notebook, list the first fifteen action verbs that come to your mind.
2. Create a chart and classify the verbs as either action or mental.
3. Using the classification chart, choose five verbs from each class (action and mental). For each chosen verb, write a sentence and add either a linking or helping verb.
4. What do verb tenses indicate?
5. Identify the tenses which you studied in this chapter and provide an example of each.
6. Describe and illustrate how verbs forms can take a perfect construction.
7. For each of the following verbs, provide the verb tense required.

Verb	Simple Perfect	Present Perfect	Simple Past	Past Perfect	Future	Future Perfect
Get						
Call						
Study						
Read						

CHAPTER



E12CH08

8

FIVE FORMS AND PRINCIPAL PARTS OF A VERB

Chapter Contents

- 8.1 Five Forms of Verb
- 8.2 Verb Tense Chart
- 8.3 Progressive Tense

Sub-Topic

- Present Simple
- Past Simple
- Future Simple
- Present Perfect
- Past Perfect
- Future Perfect

8.1 FIVE FORMS OF VERB

A verb is a word that denotes an action of some sort. Words, such as 'eat', 'run' and 'play' are actions that a subject can take. Some verbs denote physical action, while others like 'is' or 'are' simply denote a state of being.

Verbs are an important part of speech. The verb is the word that shows action or the state of being of people, places and things.

Three Main Verb Tenses

The three main type of verbs are past, present, and future.

Past Tense Verbs

A past tense verb is a word that tells you what the subject has already done. It is used to describe something that happened in the past.

For example, 'He **walked** to the store'. uses the past tense version of 'walk' and tells you that 'he' already made it to the store on foot.

Present Tense Verbs

A present tense verb is an action word that tells you what the subject is doing right now in the present.

For example, 'He **walks** to the store'. uses the present tense of the verb 'walk' and tells you 'he' is in the process of getting to the store on foot now.

Future Tense Verbs

A future tense verb is a word that tells you an action that will take place at some point, but has not happened yet.

For example, 'He **will walk** to the store'. uses the future tense of the verb 'walk' and tells you that 'he' plans to go to the store on foot, but has not started the journey yet.

Four Aspects of Verb Tenses

The three main verb tenses can each be further broken down to include the four aspects of verb tenses: simple, progressive, perfect and perfect progressive. The most predominant tense is the simple tense.

Simple tenses are the basic versions of past, present and future tense verbs. They describe either one event or all events of one action.

Progressive tenses discuss an ongoing (or progressing) action.

Perfect tenses discuss a future action that will be completed (or perfected).

Perfect progressive tenses discuss a future action that will be ongoing.

8.2 VERB TENSE CHART

VERB TENSE	PAST	PRESENT	FUTURE
SIMPLE	I walked to the store.	I walk to the store.	I will walk to the store.
PROGRESSIVE	I was walking to the store.	I am walking to the store.	I will be walking to the store.
PERFECT	I had walked to the store.	I have walked to the store.	I will have walked to the store.
PERFECT PROGRESSIVE	I had been walking to the store.	I have been walking to the store.	I will have been walking to the store.

There are up to five forms for each verb.

1. Base form or root verb
2. Past form of the verb
3. Past participle of the verb
4. Third-person singular verb
5. Present participle verb

Base or Root Form of the Verb

This is the original form of the verb. It generally comes with 'to' but is used without 'to' as well. Roots have not been conjugated and do not include prefixes or suffixes.

The root form of the verb is the same as the infinitive form with 'to' removed.

Examples:

to see – see

to be – be

to wear – wear

The root form of a verb is used to create other forms of the verb when conjugated. This is always true with regular verbs, but may not apply with irregular verbs, depending on the tense. The examples below illustrate this concept.

I am going to school.

(Root: go)

What did you do yesterday?

(Root: do)

The girl showed her mother the picture she drew in school.

(Root: show)

He had eaten three hamburgers.

(Root: eat)

Past Form of Verb

This is also called as the second form of the verb and used in the simple past tense. The past form is not the same as the past tense, although many people use the terms interchangeably.

Examples: played, took, went

There are four different past tenses.

1.	Simple past tense	I looked at the sea.
2.	Past progressive tense	I was looking at the sea.
3.	Past perfect tense	I had looked at the sea.
4.	Past perfect progressive	I had been looking at the sea.

The past form is the same as the simple past tense.

Past Participle of the Verb

This is also called the third form of the verb and is generally, used in all the perfect tenses and in passive voice in all sentences.

Example: played, taken, gone

The past and past participle verb form for regular verbs is the root word + ed. It is only used with the past tenses. Consider the following

examples. We shopped for hours on Saturday afternoon.

(shop – shopped)

The books were stacked on the shelf.

(stack – stacked)

He had played computer games for the whole weekend.

(play – played)

The past participle can be difficult to determine for some irregular verbs. It is best to look these up in a dictionary if you are at all unsure of the past participle.

Third Person Singular Form of a Verb

This form of verb is used in simple present affirmative sentences with third-person singular pronouns he/she/it and all singular nouns as subjects of the sentences. There is 's/es' suffix to the base form of the verb. When the base form of the verb ends in s, sh, ch, o, x or x, then 'es' is used, and in other cases, 's' is used as a suffix,

Examples: plays, takes, goes

He sees

She watches

It shrinks

One does

Present Participle Form of a Verb

The present participle verb form is created by adding – **ing** to the root word. It is used in the past, present and future progressive verb tenses.

Examples: playing, taking, going

Look at the examples below.

We are coming to the party tonight.

(come – coming)

They have been drawing for hours.

(draw – drawing)

We will be washing the car before vacation.

(wash – washing)

List of Verbs with Five Forms

Sr.no.	Base form v1	Past form v2	Past participle v3	Third person singular v4	Participle verb
1.	Go	Went	Gone	Goes	Going
2.	Come	Came	Come	Comes	Coming
3.	Take	Took	Taken	Takes	Taking
4.	Give	Gave	Given	Gives	Giving
5.	Bring	Brought	Brought	Brings	Bringing
6.	Beat	Beat	Beaten	Beats	Beating
7.	Bite	Bit	Bitten	Bites	Biting
8.	Become	Became	Become	Becomes	Becoming
9.	Cut	Cut	Cut	Cuts	Cutting
10.	Begin	Began	Begun	Begins	Beginning
11.	Push	Pushed	Pushed	Pushes	Pushing
12.	Pull	Pulled	Pulled	Pulls	Pulling
13.	Meet	Met	Met	Meets	Meeting
14.	Fall	Fell	Fallen	Falls	Falling
15.	Make	Made	Made	Makes	Making
16.	Play	Played	Played	Plays	Playing
17.	Get	Got	Got	Gets	Getting
18.	Win	Won	Won	Wins	Winning
19.	Smile	Smiled	Smiled	Smiles	Smiling
20.	Laugh	Laughed	Laughed	Laughs	Laughing
21.	See	Saw	Seen	Sees	Seeing
22.	Look	Looked	Looked	Looks	Looking
23.	Hear	Heard	Heard	Hears	Hearing
24.	Hang	Hung	Hung	Hangs	Hanging
25.	Kill	Killed	Killed	Kills	Killing
26.	Lift	Lifted	Lifted	Lifts	Lifting
27.	Know	Knew	Known	Knows	Knowing
28.	Eat	Ate	Eaten	Eats	Eating
29.	Drink	Drank	Drunk	Drinks	Drinking
30.	Buy	Bought	Bought	Buys	Buying
31.	Purchase	Purchased	Purchased	Purchases	Purchasing
32.	Break	Broke	Broken	Breaks	Breaking
33.	Build	Built	Built	Builds	Building
34.	Climb	Climbed	Climbed	Climbs	Climbing
35.	Rise	Rose	Risen	Rises	Rising
36.	Ride	Rode	Ridden	Rides	Riding
37.	Drive	Drove	Driven	Drives	Driving
38.	Dig	Dug	Dug	Digs	Digging

39	Catch	Caught	Caught	Catches	Catching
40	Teach	Taught	Taught	Teaches	Teaching
41	Fight	Fought	Fought	Fights	Fighting
42	Quarrel	Quarreled	Quarreled	Quarrels	Quarrelling
43	Wear	Wore	Worn	Wears	Wearing
44	Swear	Swore	Sworn	Swears	Swearing
45	Tear	Tore	Torn	Tears	Tearing
46	Speak	Spoke	Spoken	Speaks	Speaking
47	Do	Did	Done	Does	Doing
48	Forget	Forgot	Forgotten	Forgets	Forgetting

Six Tenses of Verbs

Verbs have multiple forms called **tenses** that tell us when an action occurs. In this lesson you will learn about the **simple, progressive and perfect tenses**.

The six tenses are as follows.

- Simple present
- Present perfect
- Simple past
- Past perfect
- Future
- Future perfect

Simple Verb Tense

The present, past and future tenses are called simple tenses. Simple verb tenses describe an action occurring in the chosen period.

- **Simple present:** describes an action happening now, in the present.
e.g.
 - I **brush** my teeth every morning and every night.
 - We **visit** my grandparents twice a year.
 - Mom never **lets** us eat chocolate cake for breakfast.

Discussing current facts, basic truths, examples:

The sky **is** blue.

The grass **is** green.

Cats **catch** mice.

Describing people or things

Many people **love** dogs, but many also **love** cats. This milk **smells** funny.

Your new rose bush **looks** beautiful!

Note: When we talk about an action that is occurring at this very moment, we use the present progressive tense.

- **Simple past:** describes an action that occurred and finished in the past, for example:

She **closed** the door behind her.

We **pushed** through the crowd to get a better view of the stage.

- **Simple future:** describes an action that will occur in the future. It is formed by combining the helping verb 'will' with the base form of the main verb, for example:

Tomorrow I **will walk** home from school.

8.3 PROGRESSIVE TENSE

Progressive tenses are used to discuss ongoing or continuing actions. They can also be used to talk about an action that is, was, or will be occurring at the same time as another action. The progressive tenses use a form of the verb 'to be' plus the present participle of the verb.

Present Progressive Tense

The present progressive tense is, typically, used to talk about something that is happening right now. It can also be used to talk about a future action or an action that is occurring at the same time as another one

I **am walking** to school right now. (current action)

He **is walking** to school tomorrow. (future action)

Past Progressive tense

The past progressive is used to describe an action that was occurring at the same time as another past action.

Yesterday, I **was walking** to school when you saw me.

Future Progressive Tense

The future progressive is usually used to describe an action that will occur at the same time as another future action. It is formed by using **will be** + present participle

Tomorrow I **will be walking** to school when you see me.

present Progressive	Past Progressive	Future Progressive
am walking	was walking	will be walking
am eating	was eating	will be eating

Perfect Verb Tense

Perfect tenses show when an action happened in relation to another action.

Present perfect: describes an action that started in the past and is still continuing or has ended by the present. It can also be used to talk about past actions that happened multiple times. To form the present perfect, use the present tense of the verb *to have* plus the past participle of the main verb, for example:

- They have spoken for two hours.
- I **have finished** my homework already.

Past perfect: describes an action that started in the past and was complete when another action started; includes ‘had’ and the past participle, for example:

- They **had** spoken before they made a decision.
- I **was watching** TV because I **had finished** my homework.

Future perfect: An action in the future perfect tense will be finished by a particular time in the future. To form this tense, use this formula: *will + have + past participle*, for example:

- They will have spoken by 5:00 p.m. on Tuesday.
- By 8 p.m., I **will have finished** my homework.

Perfect Progressive Tense

Perfect progressive tenses are a combination of perfect (completed before) and progressive (ongoing) tenses, which show that something began, continued and ended before another action. The perfect progressive tenses combine the perfect (have, has, had, will have), the progressive (been) and the present participle of the main verb.

Present Perfect Progressive

This tense is used for recent past actions that happened repeatedly.

I **have been walking** to school on sunny days.

It is also used for continuous past actions that are affecting the present in some way.

I **have been walking** to school a lot, so I am in much better shape than I was before.

Past Perfect Progressive

Use the past perfect tense to express actions that happened in the more distant past and that happened repeatedly. This tense is frequently used in relation to another past action that occurred at a later time.

I **had been walking** to school every day, but then the weather **turned** cold.

Future Perfect Progressive

This tense is used when you are anticipating a time in the future when a continuous action will be finished.

By tomorrow , I **will have been walking** to school for six weeks straight.

Exercise

- Fill in the blanks with the simple present tense forms of the verbs given within brackets.
 - You the old man to cross the road. (help)
 - Jande..... English fluently. (speak)
 - Kpana..... my problem. (understand)
 - Water in winter. (freeze)
 - His brothers down the trees. (cut)
 - The ship in the ocean. (sink)
 - Jande for more than ten hours. (sleep)
 - The moon round the Earth. (revolve)
 - Armah..... to see his photograph. (want)
 - You always lie. (tell)
- Fill in the blanks with the present continuous tense forms of verbs given within brackets.
 - Ade..... a picture. (draw)
 - The postmanthe letters. (deliver)
 - The Sun in the sky. (shine)
 - The peonthe school bell. (ring)
 - I my homework. (do)
- Fill in the blanks with the present perfect tense forms of the verbs given within brackets.
 - All the boys their fee. (pay)
 - The peon the letters on time. (post)
 - My uncleme in solving the sums. (help)

- (iv) Hinneh.....the key to her room. (lose)
 (v) Kim.....to bring the money. (forget)
4. Fill in the blanks with the present perfect continuous tense forms of the verbs given within brackets.
- (i) Itheavily since morning. (rain)
 (ii) Kim.....from malaria for one week. (suffer)
 (iii) India very fast since independence. (progress)
 (iv) Zoedua.....for half an hour. (sleep)
 (v) A fine breezesince last evening. (blow)
5. Fill in the blanks with the simple past tense forms of the verbs given within brackets.
- (i) I a drama yesterday. (see)
 (ii) Theya new motorbike. (buy)
 (iii) The guestslate. (arrive)
 (iv) Weall day. (travel)
 (v) Zinah.....me your message. (give)
 (vi) Jackson.....hot and sticky. (feel)
 (vii) Kim.....in the show. (play)
 (viii) Marconithe telephone. (invent)
 (ix) Youhim yesterday evening. (meet)
 (x) A child suddenlyacross the road. (run)
6. Fill in the blanks with the past perfect continuous tense forms of verbs given within brackets.
- (i) Ifor you since morning. (wait)
 (ii) The gardenermy lawn for two hours. (mow)
 (iii) My friendscricket for five hours. (play)
 (iv) The boys kites since 2 p.m. (fly)
 (v) The policea watch over his movements since 16 April. (keep)
7. Fill in the blanks with the simple future tense forms of the verbs given within brackets.
- (i) Iyou on Thursday. (see)
 (ii) Alphonso.....the examination this year. (pass)
 (iii) The headmasterhim in the evening. (free)
 (iv) Youthe school late. (reach)
 (v) Edward.....the doctor. (call)
 (vi) Maryam.....to save herself. (try)

- (vii) The blind manthe busy road. (cross)
- (viii) Ifor Sierra Leone all on Monday. (leave)
- (ix) Her sistershere late in the night. (reach)
- (x) The hunters the tiger. (shoot)
8. Fill in the blanks with the future continuous tense forms of verbs given within brackets.
- (i) Youa novel at this time tomorrow. (read)
- (ii) The servantthe floor tomorrow. (clean)
- (iii) The masona wall. (build)
- (iv) Jande..... a lie to us. (tell)
- (v) My friends from school tomorrow. (return)
9. Fill in the blanks with the future perfect tense forms of verbs given within brackets.
- (i) The peonall the letters by 6 p.m. (post)
- (ii) I hope itraining by evening. (stop)
- (iii) Iall the hill stations of India before I am fifteen. (visit)
- (iv) Konah.....everything when you reach there. (lose)
- (v) Jande..... Her work before I reach. (do)
10. Fill in the blanks with the future perfect continuous tense forms of the verbs given within brackets.
- (i) Ade.....continuously for two hours. (sing)
- (ii) Tomorrow at this time, Ito London for two hours. (fly)
- (iii) In 2002, hehis own shop for ten years. (run)
- (iv) When you arrive, theyfruits for half-an-hour. (pick)
- (v) By this time next year, Konah.....married. (get)
11. Change the tenses of the following sentences, as directed.
- (i) The boy speaks the truth. (Present Continuous Tense)
- (ii) Mr Cooper has spoken about dinosaurs. (Present Perfect Continuous Tense)
- (iii) The boat sailed yesterday. (Simple Present Tense)
- (iv) Amy went to school yesterday. (Future Continuous Tense)
- (v) The baby cried for hours. (Present Perfect Continuous Tense)

- (vi) Robert ate all the cookies. (Present Perfect Tense)
- (vii) I have finished my assignment. (Past Perfect Tense)
- (viii) Mr Bert had taught for five years. (Past Perfect Continuous Tense).
- (ix) Tweh saw the Prime Minister yesterday. (Future Continuous Tense)
- (x) Kpana shall finish her stitching by then. (Future Perfect Tense)

UNIT

III

GRAMMAR: PHRASAL VERBS, COMMON MISTAKES AND PAST WASSCE PAPERS

Learning Outcomes

At the end of this unit, learners will be able to:

- construct compositions using appropriate phrasal verbs;
- demonstrate correct use of words to avoid common mistakes;
- use phrasal verbs and improve their spelling ability;
- improve skills to write and deliver speeches;
- improve the analytical and digital skills;
- enhance skills in discussion, communication, writing and group work.

CHAPTER



E12CH09

9

REVIEW PHRASAL VERBS

Chapter Contents

- 9.1 Transitive and Intransitive Phrasal Verbs
- 9.2 Top 25 Phrasal Verbs

Review phrasal verb means to review something; to reread it or check it for accuracy, or simply to look at it to become familiar with it. For example: You should go over the report.

Phrasal verbs are used a lot when we speak. They are used instead of more formal English words, which have the same meaning. It is okay to use them when writing to friends; however, avoid using them in formal speaking or writing situations.

A phrasal verb is a combination of a verb and an adverb or preposition, for example 'shut up' or 'look after', which together have a particular meaning.

9.1 TRANSITIVE AND INTRANSITIVE PHRASAL VERBS

A phrasal verb is a verb that consists of two or three words. These words are usually a verb plus an adverb and/or a preposition. For example, *To find out* = to discover

The tricky thing about phrasal verbs is that their meanings are often quite different to the original meaning of the verb.

To take over = to gain control of something (e.g., a company)

Transitive and Intransitive

All verbs can either be transitive or intransitive. When a verb is transitive, it means it has an object. For example,

Throw a ball.

Phone someone.

Study English.

When a verb is intransitive, it does not need an object. For example,

Walk to school.

Arrive on time.

Go to the cinema.

Transitive Phrasal Verbs

The same meaning of transitive and intransitive applies to phrasal verbs in the same way as it does to normal verbs. A transitive phrasal verb takes an object, for example:

Hang up your jacket.

When a phrasal verb is transitive, it is possible to put the object between the verb and the adverb/preposition, or put it afterwards. There is no difference in meaning. For example,

Take off your jacket.

Or

Take your jacket off.

However, when we use a pronoun, it must go in the middle. For example,
Take it off. (Not *Take off it.*)

Here are some other examples of transitive phrasal verbs.

Before you use the computer, you need to turn it on.

She looked at the magazine, then put it down.

There are lots of dead leaves in the garden. We need to clear them up.

Make sure you fill in your landing card.

What a pretty dress! Why don't you try it on?

If we're going to have fish for dinner, you'd better take it out of the freezer.

That old building looks awful. They should knock it down.

If you've got a good idea, bring it up at the meeting.

Jill phoned. She wants you to call her back.

Intransitive Phrasal Verbs

Intransitive phrasal verbs are easier to use because there is no object to worry about. Here are some examples of intransitive phrasal verbs.

The plane took off and landed on time. (left the ground)

Where did you grow up? — In a small town just outside this city. (live your childhood)

This car is terrible. It breaks down all the time! (stops working)

You're doing really well, so carry on like this. (continue)

He started a university course but dropped out after one year. (left/stop participating)

My colleague and I get on really well. (have a good relationship)

Pete and Sue had an argument but they've made up now. (reconcile)

Did you get the tickets? No, they'd sold out. (sell all those available)

Now, you know more about transitive and intransitive verbs. Start paying attention to them when you study. When you meet a new phrasal

verb, make a note of whether it is transitive or intransitive so that you know if you can separate the verb or not. Make your own examples too to help you remember them more easily.

9.2 TOP 25 PHRASAL VERBS

1	Back down	To stop doing something or admit you were wrong because people oppose you <i>If we keep protesting the new city taxes, the mayor will back down</i>
2	Blow up	To explode <i>The truck crashed into the building and blew up</i>
3	Break down	To suddenly stop functioning (used for machinery) <i>We were on our way to the party when our car broke down.</i>
4	Call off	To cancel Because of the pandemic, we had to call off our wedding.
5	Check with	To ask someone if something is okay or permitted <i>I'm pretty sure I can come to your house. I just have to check with my dad.</i>
6	Come back	To return <i>We had a lovely visit. We'll come back soon!</i>
7	Come in	To enter <i>You don't need to knock — just come in!</i>
8	Drop by	To go somewhere (usually someone's home) for a casual visit <i>I'll be home all day. You can drop by for tea whenever you're free.</i>
9	Drop off	To take something or someone to a specific place <i>You forgot your jacket in my car. I'll drop it off at your house later.</i>
10	Fall down	To collapse and fall to the ground <i>That big storm last night caused the old tree in our garden to fall down.</i>
11	Find out	To discover <i>I did a DNA test and found out that I have a brother!</i>
12	Get by	To be able to live through a difficult situation <i>We don't have a lot of money for food, but we'll get by.</i>
13	Give in	To finally agree to someone's requests after refusing for a while. <i>Our children have been asking us for a puppy for six months. We finally gave in and got them one.</i>

14	Go ahead	To start or continue a planned activity <i>Despite the social distancing rules, the music festival will go ahead.</i>
15	Hang out	To spend time relaxing or socialising casually <i>My favorite thing to do during the weekend is to hang out with my dog.</i>
16	Kick out	To forcefully tell someone to leave a place <i>She was so angry at her teenage son that she kicked him out of the house!</i>
17	Look after	To take care of something or someone <i>Can you look after my plants while I'm on holiday next month?</i>
18	Look up	To try to find something <i>We'll leave in a minute. Help me look for my keys!</i>
19	Make up	To become friendly with someone again or forgive them after a disagreement or fight <i>You two haven't spoken to each other in three weeks! When are you going to make up?</i>
20	Put off	To delay doing something <i>I know I should clean my bathroom, but I've been putting it off for weeks.</i>
21	Run out	To have no more of something <i>Oh, no! Why didn't you tell me we ran out of coffee?</i>
22	Turn on	To cause something to start working; to activate <i>It's getting dark; let's turn on the lights.</i>
23	Turn up	To increase the volume, heat or lights <i>This is my favourite song! Turn it up!</i>
24	Wait up	To stay awake because you are waiting for something or someone <i>I'll be home late tonight. You don't have to wait up for me.</i>
25	Watch out	To be careful of danger (usually said as a warning) <i>Watch out! There's a car coming!</i>

Exercise

1. Match each phrasal verb below with the correct sentence. Make sure you use the correct tense.

Phrasal Verbs

- Break up** - to end a relationship
Bring up - to raise a child
Find out - to discover some information
Put off - stop/quit

- Turn up** - to increase the volume or speed
- Look forward** - to feel excited about something that is going to happen
- Take up** - to begin/start something new
- Come across** - to meet or find someone/something by chance
- Go over** - to review/check/examine
- (i) I'm going to _____ my children in the country-side.
- (ii) Don't _____ your homework until tomorrow, do it now!
- (iii) I'm really _____ to going home this weekend. I haven't seen my family in ages.
- (iv) I think I'm going to _____ a new hobby this year.
- (v) My friend _____ with her boyfriend last week, so I'm going to take her some ice cream. .
- (vi) Did you _____ what time our train leaves?
- (vii) I've been working in a shop for years and I've never _____ a customer that rude before!
- (viii) Please will you _____ my essay for me?
- (ix) I _____ smoking in 2008. I'm much healthier now.
- (x) Please will you _____ the volume? I can't hear a thing!

2. Choose the correct answer.

- (i) Did seeing her again after 10 years _____ happy memories?
- (a) put on
- (b) fill in
- (c) bring back
- (d) take off
- (e) have on
- (ii) It's getting hot in here. I'll _____ my jacket
- (a) fill in
- (b) have on
- (c) bring back
- (d) take off
- (e) put out
- (iii) Tell him to _____ his cigar before he stinks out the whole room.
- (a) bring back
- (b) fill out

- (c) put out
 - (d) have on
 - (e) take off
- (iv) My insurance was simple to arrange and I didn't have _____ lots of paper work.
- (a) put out
 - (b) fill in
 - (c) bring back
 - (d) take off
 - (e) have on
- (v) Meet me at the station, I'll _____ a bright green shirt, you won't miss me!
- (a) fill in
 - (b) bring back
 - (c) have on
 - (d) take off
 - (e) put out
3. Write a sentence with each of the following phrasal words: put in, figure out, pick up, turn off, turn on, chop up, leave out, look for, come over, take out
4. Compose a five-paragraph narrative about 'A Day in the Life of a Senior'. Ensure that each paragraph incorporates three or more phrasal verbs.

CHAPTER



E12CH10

10

REVIEW COMMON MISTAKES AND TROUBLESOME WORDS

Chapter Contents

- 10.1 22 Most Common Grammar Mistakes
- 10.2 Troublesome Words

Everyone makes grammar errors from time to time, but some mistakes are more tricky to identify than others. If you want to improve your overall writing skills, the best way to begin is to learn the rules of grammar. The rules can be difficult to remember, especially if English is not your first language. However, once you are aware of the most common grammar mistakes, it will be easier for you to spot them in your own writing and correct them.

10.1 22 MOST COMMON GRAMMAR MISTAKES

Some of the most common grammar mistakes are as follows.

1. Subject-verb Agreement Errors

A mistake a lot of people make when writing is that the subject and the verb do not match. The verb and subject need to match in number, meaning in singular or plural. If the subject is one person, the verb must agree and reflect that. Here is an example.

Incorrect: Our dogs is running in the park.

Correct: Our dogs are running in the park.

2. Sentence Fragments

An incomplete sentence is called a sentence fragment. If the sentence is missing an independent clause or a complete verb, it is considered as incomplete and is, therefore, incorrect. The most common way sentence fragments occur is when the meaning of the second sentence is based on the previous sentence. For example:

Incorrect: I don't like to eat Brussel sprouts. Because I dislike the taste.

Correct: I don't like to eat Brussel sprouts because I dislike the taste.

3. Misuse of Contractions and Apostrophes

A lot of people struggle with knowing when to use a contraction or apostrophe. Whether the contraction is 'its' versus 'it's', 'your' versus 'you're' or 'they're' versus 'their' versus 'there'.

As a rule, anything that uses an apostrophe indicates possession or a contraction. If you can say 'it is' or 'it has' instead of 'it's' in a sentence and it still makes sense, then you need an apostrophe. Similarly for contractions, if you say 'you are' in a sentence, then you know you should be using 'you're' instead of 'your'. Let us take a look at some examples.

Incorrect: Its cold outside today.

Correct: It's [it is] cold outside today.

Incorrect: I don't understand why your mad, their the ones who made a mistake.

Correct: I don't understand why you're [you are] mad, they're [they are] the ones who made a mistake.

4. Passive Voice

It is common to see a passive voice when the object is put at the beginning of a sentence as opposed to at the end. When the object is at the beginning, then the verb is happening to the object instead of the object causing the verb.

In order to correct this mistake, the sentence needs to be changed to become active.

Examples:

Passive: The baby was held by its mother.

Active: The mother was holding her baby.

Passive: The wall was painted by Jennifer.

Active: Jennifer painted the wall.

5. Dangling Modifiers

A dangling modifier is a phrase, clause, or even a word that is separate from the word it is meant to describe or modify. It makes the sentence sound awkward and can be confusing to read. If your sentence is not clear about exactly what is being modified, then chances are there is a mistake in there.

Incorrect: Checking in his bag, the book was not found.

Correct: Checking in his bag, he didn't find his book.

Incorrect: After breaking her leg, it was hard to walk.

Correct: After breaking her leg, Jane found it hard to walk.

6. Comma Splice

When you connect two independent sentences with a comma instead of using a period or a coordinating conjunction, it is called a comma splice. It is common for a lot of writers to make the mistake of inserting a comma when using transition words like however, furthermore,

alternatively, etc. Comma splices can sometimes be fixed by using a semicolon but unless you are a punctuation expert, it is best to correct it with a period or coordinating conjunction.

Here is an example.

Incorrect: Jesse was tired, he went to sleep.

Correct: Jesse was tired. He went to sleep.

Also correct: Jesse was tired, so he went to sleep.

7. Run-on Sentences

Another common grammar mistake is using run-on sentences. This happens when two complete sentences are made into one sentence. It can be corrected by using punctuation, such as a period, comma or semicolon and also by using coordinating conjunctions. It is important to note that just because a sentence is long, does not mean it is a run-on sentence.

Here is an example.

Incorrect: My favorite pizza topping is mushroom it is really tasty I also like pizza with olives.

Correct: My favorite pizza topping is mushroom because it is really tasty. I also like pizza with olives.

Also correct: My favorite pizza topping is mushroom; it is really tasty. I also like pizza with olives.

8. Ending a Sentence in a Preposition

A preposition indicates that another word will follow, so when you end a sentence with a preposition, it automatically sounds awkward or unnatural. For example:

Incorrect: Which dress did you decide to go to the party in?

Correct: In which dress did you decide to go to the party?

Some people argue that it is okay to end a sentence with a preposition in casual writing and in other situations. The rules of grammar can sometimes change, so it is best to stay on top of the most current accepted rules.

9. Wordiness

As a general rule, do not use a lot of words to say a little. If you can properly explain something in a few words, there is no need to inflate

your sentence with extra words. It can confuse the meaning of your sentence so the main message is not accurately conveyed. This is common in learner essays and assignments when a learner is trying to meet a certain word count — however, it is not a good strategy to use.

Wordy: A little bit of rain falling from the sky is necessary in order for plants and flowers to grow.

Better: A bit of rain is necessary for plants and flowers to grow.

10. Wrong Word Usage

There are tons of commonly misused words that people often get mixed up when writing. Many of these words are homophones, meaning they sound the same but have different meanings. Some of them have similar meanings but cannot be used interchangeably.

Here are just a few commonly misused words.

- **Accept versus Except:** Both words have different meanings but sound similar.

Incorrect: She expected the offer from the university.

Correct: She accepted the offer from the university.

- **Affect versus Effect:** Affect is used as a verb, while effect refers to the change itself and is a noun.

Incorrect: The book really effected me.

Correct: The book really affected me.

Also correct: The book had an effect on me.

- **Fewer versus Less:** If an item is quantifiable, meaning you are able to count them, use fewer. When it is not countable, use less.

Correct: There were fewer learners in class than yesterday.

Correct: I drink less water than you do.

- **Number versus Amount:** The concept here is the same. Number is used when you can count something, and amount is used when referring to something that cannot be counted.

Correct: The number of shark attacks is increasing.

Correct: There is a large amount of snow outside.

11. Incomplete Comparison or Expression of Degree

Incorrect: The test was *so easy*.

Correct: The test was *so easy that everyone passed*.

Incorrect: Prices of some train tickets are higher *than* planes.

[illogically compare prices with planes]

Correct: Prices of some train tickets are higher *than those* of planes.

[compare price with price]

12. Mixed Construction

When finishing a sentence, keep in mind how you began it. The subject and predicate should match both grammatically and logically. Remember that the subject must be a noun or a noun construction (such as a noun clause or a gerund).

Incorrect: Because *the hill tribe needed water* made them attack the river tribe.

[*because* (adverb) clause is illogical in the subject position]

Correct: The hill tribe's *need* [noun] for water made them attack the river tribe.

Incorrect: She asked *when did they leave*.

[direct question word order in indirect question form]

Correct: She asked, "*When did they leave?*" [direct question]

Incorrect: His favorite pastime was *at the movies*. [A pastime is not a place]

Correct: His favourite pastime was *going to the movies*.

13. Pronoun Disagreement

Some of the most common grammar mistakes are pronoun errors (shift in pronouns wrong).

They occur when pronouns do not agree in number with the nouns to which they refer. If the noun is singular, the pronoun must be singular. If the noun is plural, the pronoun must be plural as well.

Incorrect: Every girl must bring their own lunch.

Correct: Every girl must bring her own lunch.

14. No Clear Antecedent

An antecedent is a word that comes before a pronoun and helps the reader understand what the pronoun means. Generally, you can clear this confusion by rearranging the wording.

For example:

Incorrect: The dad found the boy, and he was happy.

Correct: The dad was happy when he found the boy.

15. Mixing Up Spellings

There are words that sound the same but have different spellings and meanings. If you mix these up, it can be an embarrassing mistake. These are a few of the most commonly confused words.

‘You’re’ versus ‘your’

‘To’ versus ‘two’ versus ‘too’

‘Weather’ versus ‘whether’

‘There’ versus ‘their’

For example:

Incorrect: There father went to school there.

Correct: Their father went to school there.

16. Mixing Up Possessive and Plurals

People often get confused when adding an ‘s’ to the end of a word. When do you need an apostrophe? In general, you use an apostrophe before an ‘s’ to show possession or as a contraction, like ‘that’s’ for ‘that is’. If you are just trying to say something is plural, you do not need the apostrophe. Like most rules in the English language, this has some variation. However, if you keep the general guidelines in mind, you will be correct most of the time.

For example:

Incorrect: The dogs dish was full of bone’s.

Correct: The dog’s dish was full of bones.

17. Mistakes with Well and Good

One of the most common grammatical errors is mixing up ‘well’ and ‘good’. In general, ‘well’ is an adverb, while ‘good’ is an adjective. When you are not sure which one to use, simply ask yourself whether an adjective or an adverb is appropriate for the situation.

For example:

Incorrect: I am doing good in math.

Correct: I am doing well in math.

18. Mixing Up Adverbs and Adjectives

If you mix up adverbs and adjectives, this can be an embarrassing grammar mistake. This is the kind of error that can annoy a teacher or make a difference between a great grade on an essay and getting marked down. This happens most often with words that end in ‘-ly’.

For example:

Incorrect: Susan gave me a real nice bouquet of flowers.

Correct: Susan gave me a really nice bouquet of flowers.

19. Confusion Between Fewer and Less

Many people mix up ‘fewer’ and ‘less’. If you are talking about the amount of something, you need to decide whether the item is all one thing or a group of many things. If it is a group of many smaller things, you should use ‘fewer.’ If it’s one thing, you should use ‘less.’

For example:

Incorrect: The store was almost out of dog food. There were less cans on the shelves than there were yesterday.

Correct: The store was almost out of dog food. There were fewer cans on the shelves than there were yesterday.

20. Title Capitalization Problem

Knowing when to capitalize the words in a title can be very confusing. In general, you should capitalize the first and last words, all nouns and pronouns, all verbs, and all adjectives and adverbs. However, there are specific title capitalization rules depending on the style you are using.

For example:

Incorrect: Around the world in 80 days

Correct: Around the World in 80 Days

21. Your/You’re

These words are also troublesome homophones that cause many problems.

Rules

‘Your’ indicates a possession – and defines that something belongs to you.

‘You’re’ is short for ‘You are’.

Here is how not to use these words

Your beautiful.

Do you know when your going?

Can I have you're coat?

How to get it right

You're beautiful.

Do you know when you're going?

Can I have your coat?

22. There/Their/They're

These words are also troublesome homophones that cause many problems.

Rules

Use 'there' to refer to a place that is not here, for example, 'over there'.

Use 'their' to refer to how one owns something — showing that something belongs to that person.

Use 'They're' is the shortened version of 'they are'.

Here is how not to use these words

Their going to be here soon.

We should contact they're friend.

Can we use there house?

They're is an argument that says.

Here is how you use these words correctly

They're going to be here soon.

We should contact their friend.

Can we use their house?

There is an argument that says.

Conclusion

Grammar and punctuation are essential in the English language and gaining confidence in how to avoid grammatical errors is a valuable part of your learning journey.

10.2 TROUBLESOME WORDS

Commonly misspelled English words are words that are often unintentionally misspelled in general writing.

Common Causes of Misspellings

- **Mispronunciation:** It is known to be one of the most common causes of misspelling. Hence, phonetic misspelling is common, once a word is mispronounced. For example, the word *realize* may be misspelled as ‘relize’.
- **Typing errors:** Some spelling errors are introduced because the typing of certain people is not perfect, such as:
 - letters are doubled, or more frequently double letters tripled, such as ‘betwween’ and ‘between’;
 - letters are singled, such as ‘betwen’;
 - keys are transposed, so ‘because’ becomes ‘becuase’.
 - Some of the errors listed may be due to mistyping rather than ignorance, for example ‘solider’ for ‘soldier’, although these forms of errors rarely ever happen in handwritten text.
- Homophones

Two (or more) differently spelled words with different meanings are homophones if they are nonetheless pronounced the same, e.g., ‘right’, ‘rite’, ‘wright’ and ‘write’; ‘read’ (most tenses of verb) and ‘reed’; ‘read’ (past, past participle) and ‘red’. This list includes only a few homophones although incorrect use of homophones is a common error. The following words from the list are all correct English words, though often incorrectly used in place of their homophones.

- Advice
- Affect
- Artic
- Aweful
- Breath
- Calender
- Capital
- Dose
- Its
- Lightening
- Loose
- Loosing

- Planing
- Principal
- Reign
- Rime
- Sight
- Stomping
- They're
- Wether
- You're

- **Personal names and surnames**

These may be pronounced like a standard English word, but with different spelling: 'balance' and 'John Ballance', 'war' and 'Evelyn Waugh', 'marshal' and 'George Marshall'. Personal names do, of course, generally start with a capital letter. Furthermore, personal names themselves have spelling variations, e.g., 'Catherine', 'Katharine' and 'Kathryn', or 'Stewart' and 'Stuart', and sometimes, a writer may be unaware of the correct spelling of a given individual's name.

- **Foreign language**

A misspelling in English might be made by someone used to a different spelling in another language, for example, 'address' is translated 'adresse' in French and German. Many Spanish words are similar or identical to English words, but with an 'n' inserted or replacing an 'm', leading to errors: 'inmigrant' from '*inmigrante*', 'cemetery' from 'cementerio', 'comfortable' instead of 'comfotable'.

- **Apostrophes**

There can be confusion over a plural possessive form. If the singular is 'book's title' and the plural 'books' titles', the latter can appear as 'book's' or even 'books's'. The plural can be written with an erroneous apostrophe 'apple's and pear's', 'doesn't', where the apostrophe represents the elided 'o', can be misspelled 'does'nt'.

Exercise

1. Subject-verb Agreement Errors: Write sentences with singular subjects and plural verbs, then correct them to have subject-verb agreement.
2. Sentence Fragments: Write sentence fragments and then revise them to be complete sentences.
3. Misuse of Contractions and Apostrophes: Write sentences with incorrect use of contractions and apostrophes, then correct them.

4. **Passive Voice:** Rewrite active sentences in passive voice and vice versa.
5. **Dangling Modifiers:** Write sentences with dangling modifiers and then revise them to have clear modifiers.
6. **Comma Splice:** Write sentences with comma splices and then revise them to have proper punctuation.
7. **Run-on Sentences:** Write run-on sentences and then revise them to be properly punctuated.
8. **Ending a Sentence in a Preposition:** Write sentences that end in prepositions and then revise them to avoid ending in prepositions.
9. **Wordiness:** Write wordy sentences and then revise them to be more concise.
10. **Wrong Word Usage:** Write sentences with commonly confused words (e.g., affect/effect) and then correct them.
11. **Incomplete Comparison or Expression of Degree:** Write sentences with incomplete comparisons or expressions of degree and then revise them to be complete.
12. **Mixed Construction:** Write sentences with mixed construction and then revise them to have clear construction.
13. **Pronoun Disagreement:** Write sentences with pronoun disagreement and then revise them to have pronoun agreement.
14. **No Clear Antecedent:** Write sentences with unclear antecedents for pronouns and then revise them to have clear antecedents.
15. **Mixing Up Spellings:** Write sentences with commonly misspelled words and then correct the spellings.
16. **Mixing Up Possessive and Plurals:** Write sentences with incorrect use of possessives and plurals, then correct them.
17. **Mistakes with Well and Good:** Write sentences using “well” and “good” incorrectly, then correct them.
18. **Mixing Up Adverbs and Adjectives:** Write sentences using adverbs and adjectives incorrectly, then correct them.
19. **Confusion Between Fewer and Less:** Write sentences using “fewer” and “less” incorrectly, then correct them.
20. **Title Capitalization Problem:** Write titles with incorrect capitalization, then correct the capitalization.
21. **Your/You’re:** Write sentences using “your” and “you’re” incorrectly, then correct them.
22. **There/Their/They’re:** Write sentences using “there”, “their”, and “they’re” incorrectly, then correct them.

CHAPTER



E12CH11

11

REVIEW PAST WASSCE PAPERS

Chapter Contents

- 11.1 English Language 1
- 11.2 English Language 2
- 11.3 English Language 3

11.1 ENGLISH LANGUAGE 1

SC3021 WASSCE 2020 ENGLISH LANGUAGE 1 Objective 1 hour	1
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Name

Index Number

THE WEST AFRICAN EXAMINATIONS COUNCIL
West African Senior School Certificate Examination
For School Candidates

SC 2020 ENGLISH LANGUAGE 1 1 hour
OBJECTIVE TEST
[80 MARKS]

The paper is an Objective Test and carries 80 marks. Answer the questions on your objective answer sheet. The paper will last 1 hour.

1. Use HB pencil throughout.
2. On the pre-printed answer sheet, check that the following details are correctly printed:
 - (a) In the space marked Name, check your **surname** followed by your **other names**.
 - (b) In the spaces marked *Examination, Year, Subject and Paper*, check 'WASSCE', 'SC 2020', 'ENGLISH LANGUAGE', and '1' in that order.
 - (c) In the box marked *Index Number*, your **index number** has been printed vertically in the spaces on the left-hand side, and each numbered space has been shaded in line with each digit. **Reshade** each of the shaded spaces
 - (d) In the box marked *Subject Code*, the digits 302113 are printed vertically in the spaces on the left-hand side. **Reshade** the corresponding numbered spaces as you did for your index number.

3. An example is given below. This is for a male candidate whose *name* is York Soni WERNER. His *index number* is 1011234568 and he is offering *English Language 1*.

The West African Examinations Council
Answer Sheet

PRINTED IN BLOCK LETTERS.		LIB
Name: WERNER YORK SONI		
Examination: WASSCE		Year: SC 2020
Subject: ENGLISH LANGUAGE		Paper: 1

INSTRUCTIONS TO CANDIDATES

1. Use grade HB pencil throughout.
2. Answer each question by choosing one letter and shading it like this: A B C D E
3. Erase completely any answer you wish to change.
4. Leave extra spaces blank if the answer spaces provided are more than you need.
5. Do not make any markings across the heavy black marks at the right hand edge of your answer sheet.

INDEX NUMBER	
1	0 1 2 3 4 5 6 7 8 9
0	0 1 2 3 4 5 6 7 8 9
1	0 1 2 3 4 5 6 7 8 9
1	0 1 2 3 4 5 6 7 8 9
2	0 1 2 3 4 5 6 7 8 9
3	0 1 2 3 4 5 6 7 8 9
4	0 1 2 3 4 5 6 7 8 9
5	0 1 2 3 4 5 6 7 8 9
6	0 1 2 3 4 5 6 7 8 9
8	0 1 2 3 4 5 6 7 8 9

SUBJECT CODE	
3	0 1 2 3 4 5 6 7 8 9
0	0 1 2 3 4 5 6 7 8 9
2	0 1 2 3 4 5 6 7 8 9
1	0 1 2 3 4 5 6 7 8 9
1	0 1 2 3 4 5 6 7 8 9
3	0 1 2 3 4 5 6 7 8 9

For Supervisors only

If candidate is absent
shade this space.

Answer **all** the questions

Each question is followed by **four** options lettered A to D. Find the correct option to **each** question and shade in **pencil** on your answer sheet, the answer space which bears the same letter as the option you have chosen. Give only **one** answer to each question. An example is given below.

Be sure you understand the instructions at the beginning of each section before you try to answer any of the questions that follow them.

Do not spend too much time on a question. If you find a question difficult, leave it and go on and try it again later.

Use HB pencil throughout. If you wish to change an answer, erase your first answer completely and shade the appropriate space for the new answer.

An example is given below.

*From the words lettered A to D, choose the word that **best completes** the sentence.*

He got into trouble in an attempt to conceal the truth _____ me.

- (a) to
- (b) against
- (c) from
- (d) for

The correct answer is 'from', which is lettered C, and therefore, answer space C would be shaded.

[A] [B] [C] [D]

Now, answer the following questions.

Section 1

*In **each** of the following sentences, there is a word underlined and one gap. From the list of words lettered A to D, choose the word that is **most nearly opposite** in meaning to the underlined word and that will, at the same time, **correctly fill** the gap in the sentence.*

1. A guest should not make derogatory remarks about what he is offered by his host but _____ statements.
 - (a) complimentary
 - (b) polite
 - (c) appealing
 - (d) candid
2. The audience applauded the last speaker, but the first was....
 - (a) scorned
 - (b) abused
 - (c) rejected
 - (d) booed
3. The commander said that raw recruits could not dislodge the enemies; he needed _____ men.
 - (a) seasoned
 - (b) learned
 - (c) practical
 - (d) skilled

4. John gave a fictitious account of the incident but his son's account was _____.
 - (a) necessary
 - (b) factual
 - (c) compelling
 - (d) probable
5. While the refuse dump smelled fetid, the orchard exuded a ... smell
 - (a) dry
 - (b) clean
 - (c) spicy
 - (d) fragrant
6. Only some of the accused were acquitted; the rest were _____.
 - (a) interdicted
 - (b) detained
 - (c) convicted
 - (d) remanded
7. The principal chastised Ben for his use of coarse language and advised him to emulate his sister's _____ behavior.
 - (a) organized
 - (b) refined
 - (c) neat
 - (d) pure
8. It would have been my pleasure to accept your invitation but I have to _____ It because of previous engagement.
 - (a) decline
 - (b) suspend
 - (c) defer
 - (d) jettison
9. Older people are expected to be _____ where youths are green.
 - (a) considerate
 - (b) equipped
 - (c) cautious
 - (d) experienced
10. I accidentally stepped on my brother but he told Mummy I did it ...
 - (a) annoyingly
 - (b) deliberately
 - (c) intuitively
 - (d) thoughtfully

Section II

*From the words lettered A to D, choose the one that **best completes each** of the following sentences.*

11. The runner was _____ at fifteen seconds at the end of the race.
 - (a) flagged
 - (b) belled
 - (c) timed
 - (d) taped
12. The appellate court has _____ the decision of the lower court.
 - (a) balanced
 - (b) neutralized
 - (c) nullified
 - (d) obstructed
13. The defeated boxer left the ring looking extremely _____.
 - (a) dejected
 - (b) deserted
 - (c) distorted
 - (d) dislocated
14. There is an election _____ pending against the senator.
 - (a) complaint
 - (b) petition
 - (c) appeal
 - (d) application
15. The manager was not in when Addo called, so he left his _____ card.
 - (a) identification
 - (b) complementary
 - (c) complimentary
 - (d) supplementary
16. Coming from the kitchen was the sweet _____ of Mummy's soup.
 - (a) scent
 - (b) fragrance
 - (c) odour
 - (d) aroma
17. There is a need to raise teacher's salary in order to boost their _____.
 - (a) morale
 - (b) soul
 - (c) moral
 - (d) spirit

18. The librarian has not entered the new books in the _____.
(a) directory
(b) list
(c) roster
(d) catalogue
19. The textbook is very costly. I can't _____ it to my students.
(a) recommend
(b) endorse
(c) afford
(d) commit
20. The weather is too hot. I need some water to _____ my thirst.
(a) soak
(b) cool
(c) quench
(d) wet

Section III

*After each of the following sentences, a list of possible interpretations is given. Choose the interpretation that is **most appropriate** for each sentence.*

21. My grandmother once told me that old habits die hard. This means that old habits are _____.
(a) forever changing
(b) short-lived
(c) difficult to change
(d) easily corrected
22. If you ask him to sing, he will do it at the drop of a hat. This means that he will sing _____.
(a) sluggishly
(b) immediately
(c) melodiously
(d) joyfully
23. The man has lost a lot and he only keeps up appearances by driving a big car. This means that the man _____.
(a) wants to please his people
(b) wants everybody to see him
(c) pretends that all is well
(d) intends to work harder

24. The game was tough but our team lost by a whisker. This means that our team lost by _____.
- (a) a narrow margin
 - (b) not preparing well
 - (c) a wide margin
 - (d) default
25. When the result was announced, it was discovered that Bimbo and Pam were neck and neck. This means that Bimbo and Pam _____.
- (a) passed well
 - (b) had equal result
 - (c) failed badly
 - (d) had almost same result
26. The old woman's birthday was marked by her children with pomp. This means that the birthday was _____.
- (a) filmed and played back
 - (b) widely advertised
 - (c) remembered fondly
 - (d) greatly celebrated
27. When the man was accused of stealing the money, nobody raised an eyebrow. This means that nobody was _____.
- (a) surprised
 - (b) interested
 - (c) pleased
 - (d) sad
28. People do not often rely on men who allow their exalted position go to their head. This means that people shun those who _____.
- (a) do not do their work
 - (b) are rude because of their position
 - (c) are conceited because of their position
 - (d) are highly placed
29. The manager hit the roof when he was presented with the estimate for the new project. This means that the manager _____.
- (a) cancelled the project
 - (b) became very suspicious
 - (c) became very angry
 - (d) mobilized the workers

30. When he received the news that he had lost the election, he did not bat an eyelid. This means that he _____.
- (a) showed no feelings
 - (b) was shocked to have lost the election
 - (c) stood perfectly still
 - (d) expected to lose the election

Section IV

*From the words lettered A to D below **each** of the following sentences, choose the word or group of words that is **nearest in meaning** to the underlined word as it is used in the sentence.*

31. The boy was reluctant to carry out the order of his senior.
- (a) Unwilling
 - (b) Sluggish
 - (c) Slow
 - (d) Adamant
32. Dr Azeez declined the offer to chair the meeting.
- (a) Avoided
 - (b) Refused
 - (c) shunned
 - (d) rescinded
33. The match came to an abrupt end when the rain started.
- (a) Sudden
 - (b) Quick
 - (c) Brisk
 - (d) Sharp
34. The boy came through the window as stealthily as he could.
- (a) Slowly
 - (b) Quickly
 - (c) Carefully
 - (d) Quietly
35. Bimbo was satisfied with the result she got.
- (a) Appeased
 - (b) Contented
 - (c) Surprised
 - (d) Positive
36. It is absurd that people find it difficult to be honest.
- (a) Interesting
 - (b) Alarming

- (c) Abnormal
 - (d) Strange
37. Even a mediocre student can pass that test.
- (a) Lazy
 - (b) Average
 - (c) Fresh
 - (d) Dull
38. We called the carpenter to repair the broken door.
- (a) Mend
 - (b) Replace
 - (c) Renovate
 - (d) Restore
39. Mrs Okpala gave the drunk a contemptuous look.
- (a) Scornful
 - (b) Knowing
 - (c) Sorrowful
 - (d) Happy
40. The Vice-Chancellor's speech at the occasion was misconstrued.
- (a) Misreported
 - (b) Misunderstood
 - (c) Misquoted
 - (d) Misrepresented

SECTION V

*From the words or group of words lettered A to D. choose the word or group of words that **best completes each** of the following sentences.*

41. The soldiers lay _____ the town to arrest the terrorists.
- (a) siege by
 - (b) siege with
 - (c) siege to
 - (d) siege on
42. Power has not been restored _____ many parts of the town.
- (a) with
 - (b) for
 - (c) in
 - (d) to
43. We got to the hall after the play _____ started.
- (a) was
 - (b) had

- (c) have
(d) is
44. The woman said the maid should _____ all the plates before going to bed.
(a) wash away
(b) wash off
(c) wash up
(d) wash out
45. John, would you mind lifting the box? _____.
(a) No, I don't
(b) Yes, I wouldn't
(c) No, I wouldn't
(d) Yes, I do
46. It was a long poem, but Rasheed learnt it _____.
(a) to heart
(b) by heart
(c) by memory
(d) from memory
47. Let's begin all over again, _____ ?
(a) must we
(b) can we
(c) shall we
(d) may we
48. Something must be wrong with the school driver, he is _____ today
(a) rather carelessly driving
(b) driving rather carelessly
(c) carelessly driving rather
(d) rather driving carelessly
49. What I admire about our football team is that they love _____.
(a) ourselves
(b) the other
(c) one another
(d) themselves
50. This is the teacher _____ told me the answer.
(a) I said that he
(b) who I said he
(c) who I said
(d) whom I said

51. Mary shouldn't have disobeyed the teacher _____ ?
(a) could she
(b) did she
(c) didn't she
(d) should she
52. She wondered if the water was not _____ hot for drinking.
(a) too
(b) much
(c) so
(d) very
53. I told him not to play _____ fire.
(a) upon
(b) beneath
(c) with
(d) on
54. We enjoyed ourselves _____ much at the party.
(a) very
(b) as
(c) that
(d) too
55. You will need to commit the formula _____ memory.
(a) by
(b) for
(c) in
(d) to
56. The ushers told the people to _____ their shoes before they enter the hall.
(a) take out
(b) take off
(c) put out
(d) put off
57. That book is neither _____.
(a) his own nor yours
(b) his nor yours
(c) his not yours
(d) his or yours

58. The boy vomited a lot on the journey, the doctor told us he suffered from _____.
- (a) traveler sickness
 - (b) travel sickness
 - (c) travelling sickness
 - (d) travel sickness
59. The man gave the girl a _____ fountain pen.
- (a) new small blue
 - (b) blue new small
 - (c) blue small new
 - (d) small new blue
60. I realized that I _____ you before.
- (a) meet
 - (b) have met
 - (c) met
 - (d) had met
61. The boy had been warned not to _____ the money given to him.
- (a) lose
 - (b) lost
 - (c) loose
 - (d) loosen
62. The police officer was sacked because he gave....the command's secret.
- (a) up
 - (b) away
 - (c) in
 - (d) off
63. He bought a new set of _____ television.
- (a) colouring
 - (b) colours
 - (c) colour
 - (d) coloured
64. The newspaper reported that _____ everybody died in the accident.
- (a) barely
 - (b) scarcely
 - (c) almost
 - (d) hardly

65. He isn't coming here, _____?
(a) does he
(b) doesn't he
(c) isn't he
(d) is he
66. _____ are often quite caring
(a) Mothers-in-law
(b) Mothers-in-laws
(c) Mother-in laws
(d) Mother-in-law
67. A spoilt child is usually prone _____ laziness.
(a) at
(b) with
(c) for
(d) to
68. We do not accept the punishment _____ the boy.
(a) meted in to
(b) meted out to
(c) meted on
(d) meted to
69. The team practiced intensely for weeks before the match _____ it lost.
(a) despite
(b) yet
(c) for
(d) still yet
70. You cannot come between my sister and _____.
(a) mine
(b) I
(c) me
(d) myself

Section VI

*In the following passage the numbered gaps indicate missing words. Against each number in the list below the passage, **four** options are given in columns lettered A to D. Choose the word that is the **most suitable** to fill the numbered gaps in the passage.*

Hardly a day passes without news of terrible accidents on our roads. Most of the time, these are caused by the ignorance and -71 of drivers.

Besides the ignorance of the drivers, most of the vehicles that ply our roads are not -72. Vehicles are supposed to be tested annually before certificates are issued. However, vehicle owners are issued with these certificates even when their vehicles have not been properly 73.

Most of the drivers do not have valid driver's -74. There are driving schools with qualified -75 to prepare prospective drivers. After a period of training, the prospective drivers are made to go through a road test. It is only when they pass this test that they are -76 to drive. Some drivers never even had a learner's -77 when they were learning to drive. Consequently, they have no knowledge of -78 rules. They are ignorant of what speed - 79 means. To them, 100 kilometers per hour may mean minimum speed allowed. Little wonder the -80 on our roads.

	A	B	C	D
71	Doubtfulness	Wickedness	Carelessness	Forgetfulness
72	Road-tested	Streetwise	Roadworthy	Road-friendly
73	Inspected	Considered	Appraised	Scrutinized
74	Particulars	Licence	Papers	Document
75	Teachers	Experts	Instructors	Trainers
76	Accredited	Graded	Confirmed	Certified
77	Order	Authority	Clearance	Permit
78	Road	Highway	Traffic	Expressway
79	Limit	Mileage	Control	Distance
80	Carnage	Incidence	Scenes	Murder

11.2 ENGLISH LANGUAGE 2

SC302
WASSCE 2020

ENGLISH
LANGUAGE
(CORE) Essay
2 hour

CANDIDATE'S NAME

INDEX NUMBER	SIGNATURE

DATE:

The West African Examinations Council
West African Senior School Certificate Examination
For School Candidates

SC 2020

ENGLISH LANGUAGE (CORE) 2

2 hour

OBJECTIVE TEST

Instructions to Candidate

1. *In the spaces provided above, insert your **full Name, Index Number, Signature and date** of examination.*
2. *This booklet consists of **three** sections; A, B and C. Answer **three** questions in **all**: **one** question from section **A** and **all** the questions in sections **B** and **C**.*
3. *Write the **number** of each question at the top of each page.*
4. *Write on **both sides** of the paper unless otherwise instructed on the question paper.*
5. *Begin **each** answer to a question on a fresh page. Leave two lines between answers where these are sub-sections to the same question.*
6. *On **no account** should you tear off any part of the booklet.*

It is an examination malpractice to do so. The booklet will be collected at the end of the test.

3. Your school is noted for its academic excellence across the country but rarely participates in sports. As the Senior Prefect of the school, write a letter to the Principal giving him at least three reasons why your school should take part in sports.
4. The Old Students, Association is visiting your school. Write a speech you will deliver on the occasion telling them some areas in the school where their assistance is needed.
5. Write a story to illustrate the saying: *I wish I had never met him*

SECTION B
COMPREHENSION

[20 marks]

You are advised to spend about 30 minutes on this section.

Read the following passage carefully and answer the questions based on it.

6. Uncle Ben had three nicknames: 'Travel and See', 'Land Seaman' and 'Old Salt'. Apparently, he enjoyed being called by those names because he invariably responded with either a wave or a big smile. He loved his village. Although people of his age had left in search of greener pastures, Uncle Ben had resolved to live and die in his village. He had a morbid feeling about crossing the river near his village in the small canoes that were available. Almost every child of school-age could swim like a fish and paddle canoe like a seasoned sailor, but not Uncle Ben.

He had an inordinate fear of traveling by water. The root cause of his problem was the numerous adventure stories his grandfather had told him. The most scary one was about how he had escaped by a hair's breadth when their boat had capsized. His grandfather, the only survivor, had to cling to a fragment of the boat until a rescue party arrived.

However, all that changed when one of his cousins, a sailor, returned home from one of his trips abroad. There was a remarkable change in his appearance. He looked groomed and quite rich. He gave expensive gifts to every member of his family. He paid all the school fees arrears of his siblings and rehabilitated his parents' ramshackle house. Uncle Ben was so impressed that he made up his mind to follow in his cousin's footsteps.

Uncle Ben, therefore, appealed to his cousin to take him along. He turned protests and pleadings from his parents and siblings.

His cousin managed to secure a job for him as a cabin boy on the ship he worked in. Narrating his experiences in a letter to his younger brother, Uncle Ben wrote, "For more than two weeks after we had set sail, I could do nothing. Whenever I tried to walk, I had some queasy feelings and the whole world danced before my eyes. On several occasions, I threw up. The salty biting winds drew tears from my eyes..." His cousin was very supportive. He took care of him and explained to him that every seafarer felt seasick on his maiden voyage.

Gradually, he adjusted to the environment and began to enjoy his trips. They sailed to different parts of the world. Whenever he went home on leave, he recounted the exciting stories about his experiences. He always ended such narrations with, 'travel and see'. When Uncle Ben retired, he invested in farming and bought two big motor boats to ferry the people across the river. Although he had been home for more than two decades, Uncle Ben still swaggered as if he was in a ship on the sea; hence, the nicknames, 'Land Seaman' or 'Old Salt'.

- (i) Where did Uncle Ben live?
- (ii) State the differences between *Uncle Ben* and the *children* in the passage.
- (iii) How did Uncle Ben's grandfather influence his life?
- (iv) What particularly influenced Uncle Ben to go to the sea?
- (v) What lasting effect did sea travel have on Uncle Ben?
- (vi) What was Uncle Ben's attitude towards his village?
- (vii) Share the exciting stories about his experiences.
 - (a) What grammatical name is given to this expression as it is used in the passage?
 - (b) What is its function?
- (viii) ... escaped by a hair's breadth...
 What is the meaning of the expression as it is used in the passage?
 - (a) *The whole world danced before my eyes.*
 What figure of speech is used in this expression?

- (ix) For **each** of the following words, find another word or phrase which **means the same** and which can replace it as it is used in the passage.
- (a) Invariably:
 - (b) A seasoned:
 - (c) Inordinate:
 - (d) Fragment:
 - (e) Swaggered:

4

SECTION C

SUMMARY

[30 marks]

You are advised to spend about 40 minutes on this section.

Read the following passage carefully and answer the questions based on it.

7. Nowadays, technology has taken over virtually every area of our lives. One remarkable manifestation of this 'colonization' is the social media, such as Twitter, Facebook and Instagram. Social media platforms can only be accessed via computers and handheld devices, such as phones and tablets that are connected to the Internet. These devices can be purchased at affordable prices. With the advent of modern- day communication outlets, conventional media, such as the radio, television and newspaper are increasingly trailing behind social media in terms of information dissemination. Indeed, not only have social media platforms expanded the communication space, they have also made it difficult for regulators to censor the news. Most people obviously welcome and indeed celebrate this apparent freedom.

In expressing their satisfaction in this regard, social media enthusiasts often argue that the tools have revolutionized the socialization process. For instance, people have been known to make new friends and reunite with old ones just after opening social media accounts. Certainly, there is a lot to be said about this capacity of social media tools to connect and reconnect people. It has also been suggested that social media tools have radically transformed the way we conduct business. For instance, the tools can be easily

used to advertise products and services at little or no cost. The tools have, therefore, made it unnecessary for business people to set up office spaces where customers and clients can meet them. Another dimension to this is that products tend to be much cheaper as the cost of office space would have been eliminated.

Social media tools have also been used to provide humanitarian and emotional support to people in need, whether as individuals or as a group. For example, appeals for support have been successfully made for ailing public figures and some ordinary members of the public. In fact, in some of the cases the money realized ran into millions. Similarly, people contemplating suicide who dared to voice their frustration and intention online have been known to have received calls and messages, which helped to change their minds. Nothing could be more soothing than when they know that thousands of people out there, some of them totally strangers, actually care about them and want them to stay alive support and realize their potentials. It is even more soothing when those who lend them confess that they have walked that path before. No doubt, they are more persuaded by words of advice from such people.

However, it is also clear that social media tools have done considerable harm to social relations. It is not uncommon to hear or read of cases where unflattering pictures of people have been maliciously released to the public via social media platforms. Social media tools have also been used to scam unsuspecting contacts on a person's social media account. In addition, they have been used to peddle sheer falsehood about others, among other negative practices.

Whichever purpose for which anybody may use social media tools, it is clear that they have become an indispensable part of contemporary life.

- (i) In **three** sentences, **one** for **each**, state the arguments in favour of social media tools
- (ii) In **three** sentences, **one** for **each**, state the effects of social media on business activities.

End of Paper

11.3 ENGLISH LANGUAGE 3

SC3023/B WASSCE 2021 ENGLISH LANGUAGE 3 (CORE) Objective Test Listening Comprehension Test 45 minutes	3
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Name
Index Number

THE WEST AFRICAN EXAMINATIONS COUNCIL
West African Senior School Certificate Examination
For School Candidates

SC 2021 ENGLISH LANGUAGE 3 45 minutes
ORAL
Listening Comprehension Test
OBJECTIVE TEST

Do not open this booklet until you are told to do so. While you are waiting, read and observe the following instructions. Write your name and index number in ink in the spaces provided above.

Answer all the questions on your Objective Test answer sheet.

1. Use **2B** pencil throughout.
2. On the pre-printed answer sheet, check that the following details are **correctly** printed.
 - (a) In the space marked Name, check your **surname** followed by your **other names**.
 - (b) In the spaces marked *Examination, Year, Subject and Paper*, check 'WASSCE', 'SC 2021', 'ENGLISH LANGUAGE' and '3' in that order.
 - (c) In the box marked *Index Number*, your **index number** has been printed vertically in the spaces on the left-hand side, and each numbered space has been shaded in line with each digit. **Reshade** each of the shaded spaces.

(d) In the box marked *Subject Code*, the digits 302343 are printed vertically in the spaces on the left-hand side. **Reshade** the corresponding numbered spaces as you did for your index number.

3. An example is given below. This is for a male candidate whose *name* is Ali Weah SOPER. His *index number* is 7102143958 and he is offering *English Language 3*.

The West African Examinations Council

Answer Sheet

PRINTED IN BLOCK LETTERS.		LIB
Name:	SOPER ALI WEAH	
Examination:	WASSCE	Year: SC 2021
Subject:	ENGLISH LANGUAGE	Paper: 3

INSTRUCTIONS TO CANDIDATES	
1. Use grade BB pencil throughout.	
2. Answer each question by choosing one letter and shading it like this: <input type="checkbox"/> A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E	
3. Erase completely any answer you wish to change.	
4. Leave extra spaces blank if the answer spaces provided are more than you need.	
5. Do not make any markings across the heavy black marks at the right hand edge of your answer sheet.	

INDEX NUMBER		SUBJECT CODE	
7	<input type="checkbox"/> 0 <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9	3	<input type="checkbox"/> 0 <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9
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9	<input type="checkbox"/> 0 <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9		
5	<input type="checkbox"/> 0 <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9		
8	<input type="checkbox"/> 0 <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9		

For Supervisors only	
If candidate is absent shade this space	<input type="checkbox"/>

Answer **all** the questions.

Each question is followed by **four** options lettered *a* to *d*. Find the correct option for each question and shade in pencil on your answer sheet, the answer space which bears the same letter as the option you have chosen. Give only **one** answer to each question.

Be sure you understand the instructions at the beginning of each section before you try to answer any of the questions that follow them.

Do **not** spend too much time on a question. If you find a question difficult, leave it and go on and try it again later.

Use **HB pencil** throughout. If you wish to change an answer, erase your first answer completely and shade the appropriate space for the new answer

SECTION 1

*From the words lettered a to d, choose the word that has the **same vowel sound** as the one represented by the letter(s) underlined. An example is given below.*

Example: Seat

- (a) sit
- (b) cite
- (c) set
- (d) key

*The correct answer is **d** because only key contains the same vowel sound as the one underlined in seat. Therefore, answer space **d** would be shaded.*

[a] [b] [c] [d]

1. Dark
 - (a) ward
 - (b) sharp
 - (c) firm
 - (d) stern
2. Tough
 - (a) done
 - (b) born
 - (c) boat
 - (d) cough
3. Chief
 - (a) chin
 - (b) fine
 - (c) feast
 - (d) dead
4. Put
 - (a) pan
 - (b) fun
 - (c) could
 - (d) worn
5. King
 - (a) bean
 - (b) key
 - (c) rind
 - (d) kit

6. Tan
 - (a) gas
 - (b) wan
 - (c) tin
 - (d) ten
7. Debt
 - (a) eke
 - (b) gain
 - (c) doubt
 - (d) said
8. Soar
 - (a) caught
 - (b) catch
 - (c) foal
 - (d) pot
9. Dye
 - (a) day
 - (b) tide
 - (c) dent
 - (d) deal
10. Date
 - (a) heinous
 - (b) says
 - (c) height
 - (d) west
11. Berth
 - (a) berry
 - (b) breath
 - (c) hunt
 - (d) hurt
12. Sure
 - (a) floor
 - (b) grew
 - (c) fewer
 - (d) sower
13. Clothes
 - (a) both
 - (b) claw
 - (c) bother
 - (d) clue

14. Rear
 - (a) mare
 - (b) read
 - (c) mere
 - (d) realm
15. Shoe
 - (a) shone
 - (b) bush
 - (c) great
 - (d) prune
16. Frame
 - (a) phrase
 - (b) pram
 - (c) flame
 - (d) praise
17. Love
 - (a) cough
 - (b) plough
 - (c) view
 - (d) few
18. Through
 - (a) tram
 - (b) drew
 - (c) both
 - (d) breathe
19. Scene
 - (a) prize
 - (b) psyche
 - (c) keen
 - (d) theme
20. Change
 - (a) chameleon
 - (b) champagne
 - (c) nation
 - (d) nature

SECTION 2

*From the words lettered a to d, choose the word that has the **same consonant sound(s)** as the one represented by the letter(s) underlined
An example is given below.*

Example : Ten

- (a) depot
- (b) attack
- (c) listen
- (d) cloth

The correct answer is B because only attack has the same consonant sounds as the underlined in ten. Therefore answer space would be shaded.

[a] [b] [c] [d]

21. Pleasure

- (a) occasion
- (b) natural
- (c) pleasing
- (d) Pressure

22. Gender

- (a) joyful
- (b) glitter
- (c) good
- (d) guilty

23. Ton

- (a) sing
- (b) pink
- (c) hymn
- (d) knock

24. Weather

- (a) breath
- (b) think
- (c) brother
- (d) length

25. Facts

- (a) loathes
- (b) fast
- (c) lots
- (d) face

26. Sheep
(a) sin
(b) wash
(c) same
(d) sign
27. Young
(a) junior
(b) yen
(c) jog
(d) jump
28. Laughed
(a) right
(b) sachet
(c) bed
(d) rend
29. Tusk
(a) talks
(b) task
(c) boats
(d) box
30. Fill
(a) could
(b) blank
(c) calf
(d) alms

SECTION 3

From the words lettered A to D, choose the words that rhymes with the given word. An example is given below.

Example: Sweet

- (a) suite
(b) quit
(c) sword
(d) white

The correct answer is A because only suite rhymes with sweet. Therefore, answer space A would be shaded.

[a] [b] [c] [d]

Now, answer the questions that follow.

31. Niece
(a) piece
(b) peels
(c) knees
(d) keen
32. Blue
(a) show
(b) grew
(c) blur
(d) flow
33. Court
(a) fort
(b) flew
(c) plot
(d) cart
34. Peel
(a) plea
(b) peal
(c) pearl
(d) Pile
35. Style
(a) fine
(b) stale
(c) bell
(d) bile

SECTION 4

In case of the following questions, the main/primary stress is indicated by writing the syllable on which it occurs in capital letters. From the words lettered A to D, choose the one that has the correct stress. An example is given below.

Example: exhibition

- (a) EX-hi-bi-tion
(b) Ex-HI-bi-tion
(c) Ex-hi-BI-tion
(d) Ex-hi-bi-TION

The correct answer is c because the main/ primary Stress of the word exhibition is on the third syllable. Therefore, answer space c would be shaded.

[a] [b] [c] [d]

Now, answer the questions that follow.

36. Accuracy
 - (a) AC-cu-ra-cy
 - (b) Ac-CU-ra-cy
 - (c) AC-cu-RA-cy
 - (d) Ac-cu-ra-CY
37. Consequential
 - (a) CON-se-quen-tial
 - (b) Con-SE-quen-tial
 - (c) Con-se-QUEN-tial
 - (d) Con-se-quen-TIAL
38. Insensitive
 - (a) IN-sen-si-tive
 - (b) in-SEN-si-tive
 - (c) in-sen-SI-tive
 - (d) in-sen-si-TIVE
39. Burtality
 - (a) BRU-tal-i-ty
 - (b) bru-TAL-i-ty
 - (c) bru-tal-I-ty
 - (d) bru-tal-i-TY
40. Declaration
 - (a) DEC-la-ra-tion
 - (b) dec-LA-ra-tion
 - (c) dec-la-RA-tion
 - (d) dec-la-ra-TION

SECTION 5

In the following options lettered A to D, all the words expect one have the same stress pattern. Identify the one with the different stress patterns and shade your answer in the usual way. An example is given below.

Example

- (a) dessert
- (b) color
- (c) instinct
- (d) risky

Options b,c,d are all stressed on the first syllable while option A is the only one stressed on the second syllable. So, a is the correct answer. Therefore, answer space A would be shaded.

[a] [b] [c] [d]

Now, answer the questions that follow.

41.

- (a) purpose
- (b) remove
- (c) prolong
- (d) reduce

42.

- (a) credit
- (b) respond
- (c) direct
- (d) neglect

43.

- (a) yoga
- (b) tailor
- (c) sailor
- (d) deter

44.

- (a) remind
- (b) injure
- (c) insane
- (d) innate

45.

- (a) apprentice
- (b) Were the third year boys commended by the principal?
- (c) Were the third year girls commended by the doctor?
- (d) Were the third year girls the principal?

SECTION 6

*In each of the following sentences, the Word that receives the **emphatic stress** is written in capital letters. From the questions lettered A to D, choose the one to which the given sentence is appropriate answer. An example is given below.*

Example: Ngozi loves POUNDED yam.

- (a) Does Ngozi love boiled yam?
- (b) Does Jane love pounded yam?
- (c) Does Ngozi hate pounded yam?
- (d) Does Ngozi love pounded plantain?

The correct answer is A because Ngozi loves POUNDED yam answers the question, Does Ngozi love boiled yam? Therefore space A Would be shaded

[A] [B] [C] [D]

Now, answer the questions that follows.

46. Many students ATTEND lectures everyday.

- (a) Do many students attend concerts Everyday?
- (b) Do many drivers attend lectures Everyday?
- (c) Do many students attend lectures only path Every week?
- (d) Do many students skip lectures C would be everyday?

47. John's PARENTS have received the letters.

- (a) Have William's parents received the letters?
- (b) Have John's parents received the scripts?
- (c) Have John's friends received the letter?
- (d) Have John's parents sent the letters?

48. The THIRD – YEAR girls were commended by the principal.

- (a) Were the first year girls commended by the principal?
- (b) Were the third year boys commended by the principal?
- (c) Were the third year girls commended by the doctor?
- (d) Were the third year girls reprimanded by the principal?

49. Stephen SELDOM goes to the house.
(a) Does Stephen seldom leave the house?
(b) Does Stephen seldom go to the House?
(c) Does Stephen seldom go to the school?
(d) Does James seldom go to the house?
50. All the EMPLOYEES rejected him?
(a) Did all the employees reject him?
(b) Did all the employees accept him?
(c) Did some of the employees reject him?
(d) Did all the employees reject her?

SECTION 7

From the words lettered A to D, choose the word that contains the sound represented by the given phonetic symbol. An example is below.

Example: /θ/

- (a) bother
(b) without
(c) path
(d) bathe

The correct answer is C because it contains the sound represented by the given symbol. Therefore, the answer space shaded.

[A] [B] [C] [D]

51. /l/
(a) drawn
(b) plough
(c) drool
(d) none of the above
52. /r/
(a) dear
(b) tour
(c) count
(d) none of the above
53. /t/
(a) pity
(b) listen
(c) soften
(d) none of the above

54. /d/
(a) card
(b) bread
(c) dragon
(d) none of the above
55. /b/
(a) thumb
(b) public
(c) doubt
(d) none of the above
56. /s/
(a) refer
(b) cat
(c) abuse
(d) none of the above
57. /l/
(a) salmon
(b) could
(c) lamb
(d) none of the above
58. /k/
(a) knife
(b) knight
(c) chain
(d) none of the above
59. /n/
(a) teeth
(b) healthy
(c) bath
(d) none of the above
60. /æ/
(a) wind
(b) fan
(c) gone
(d) none of the above

CHAPTER



E12CH12

12

SPEECH DEVELOPMENT AND ORAL PRACTICE

Chapter Contents

- 12.1 What are Voice, Speech, and Language?
- 12.2 Importance of Speech Development.
- 12.3 Strategies for Oral Practice Speaking English by Yourself.
- 12.4 Ways to Practice English Speaking Alone.

12.1 WHAT ARE VOICE, SPEECH, AND LANGUAGE?

Voice, speech and language are the tools we use to communicate with each other.

Voice is the sound we make as air from our lungs is pushed between vocal folds in our larynx, causing them to vibrate.

Speech is talking, which is one way to express language. It involves the precisely coordinated muscle actions of the tongue, lips, jaw and vocal tract to produce the recognizable sounds that make up language.

Language is a set of shared rules that allow people to express their ideas in a meaningful way. Language may be expressed verbally or by writing, signing or making other gestures, such as eye blinking or mouth movements. Speech and language are the skills we use to communicate with others.

12.2 IMPORTANCE OF SPEECH DEVELOPMENT

Proper speech and language skills **give** children the ability to understand others. When we learn that others have feelings and needs, just as we do, it helps us to develop empathy and compassion. Generally, this understanding brings about significant emotional and behavioral developments.

Speech and Language development are important for many reasons.

Communication Skills

A child should be able to express their needs, wants, and ideas. There is a plethora of problems that result from a child not feeling heard or understood, from anxiety to withdrawal.

Communication skills and the ability to interact with others is essential to the human experience, making speech and language incredibly important in a child's development. Assisting your child with these skills, whether at home or with a speech pathologist creates the building blocks of healthy communication skills.

Social Skills

Socializing is a huge aspect of children's development. The ability to interact with others is key to forming friendships and creating bonds with parents, siblings, teachers and others.

Children need to be able to understand language, put ideas together, and respond accordingly. These skills are essential to a healthy social life. Since humans are social animals, it is speech and language skills that are key to a child's development.



Foundations for Learning

Speech and language skills are the basis of many other types of learning. Think about it — anything we learn as children (and as adults) is through the foundations of language.

We listen to lectures. We read books. We tell stories and share experiences. All in an effort to learn something new and find our way in the world. Without a baseline of speech and language skills, children will have far more difficulty learning in the future.

Emotional and Behavioral Development

Proper speech and language skills give children the ability to understand others. When we learn that others have feelings and needs, just as we do, it helps us to develop empathy and compassion. Generally, this understanding brings about significant emotional and behavioral developments.

Not only does speech and language help children to develop compassion, but it also helps them to gain confidence and self-esteem. It is a good feeling to be understood. Therefore, speech and language skills also give children a baseline of emotional security and confidence.

Enables Children to Understand the World Around Them

As you put together all these benefits, it is clear that speech and language skills give children an ability to make sense of the world around them.

Communication skills, the ability to socialize in a healthy way, setting the foundations for learning, and encouraging emotional and behavioral skills are all cornerstones of human development.

Imagine not being able to understand what is going on around you. Imagine the inability to differentiate between what others are feeling and what they expect. Imagine not being able to express your feelings or get others to understand you. Unfortunately, this is the experience of many young children with learning and cognitive disabilities. We need speech and language skills to make sense of our world. It is vitally important. That is why speech pathology is such an important sector. With speech pathology, we can help change the lives of children with speech and language impairments.

12.3 STRATEGIES FOR ORAL PRACTICE SPEAKING ENGLISH BY YOURSELF

You have no problem practicing your English reading, writing or listening skills when you are alone, but when it comes to practicing speaking, what are you supposed to do?

Everyone says that you have to practice speaking in order to improve, and that reading, writing, and listening are not enough. But it is not always possible to find an English teacher or friend to speak with, right? Are you supposed to talk to yourself?

Yes! And it is not as weird as you think! It might feel strange at first, but the more you do it, the more natural and fun it will become.

Besides, it is not just about talking to yourself. It's about finding creative ways to speak when you are alone.

Following strategies should be followed for improving spoken English.

1. Teach yourself a famous speech or monologue.
2. Memorize your favorite quotes to repeat out loud.
3. Memorize your favorite song, and sing it!
4. Memorize a poem that speaks to you.

5. Have a discussion with yourself.
6. Dictate your ideas instead of writing them down.
7. Talk with yourself in the mirror.
8. Use a voice recording app.
9. Record videos of yourself.
10. Expand your vocabulary.
11. Participate in public speaking events.
12. Check-in with your progress once a month.

12.4 WAYS TO PRACTICE ENGLISH SPEAKING ALONE

Teach Yourself a Speech or Monologue

If you know that you need to practice speaking, but you do not know what to talk about, memorizing something is a great place to start. It allows you to get more comfortable with hearing yourself speak in English and strengthen your pronunciation muscles.

Choose a short passage to memorize, maybe not more than five hundred words. Read the passage and underline or highlight any phrases or expressions you do not know. Look them up and practice using them in sentences so you can get comfortable using them.

Then, take the monologue or speech and break it down into small sections. Start with memorizing just a few sentences at a time.

Memorize Your Favorite Quotes to Repeat Out Loud

If you have spent any time on social media, you know that quotes are an incredible way to connect with and inspire people instantly. And, if you do not feel ready to memorize a speech yet, you should start with memorizing quotes.

Memorize Your Favorite Song, and Sing It!

Listen to the song first as you read the lyrics, and look up any words or phrases you do not know. Then, play the song again, and try singing along as you read the lyrics. Do this a couple of times until you feel ready to start singing the chorus, or the part of the song repeated after each verse — without reading the lyrics.

Once you have memorized the chorus, work on the first verse. Take the song one verse at a time until you know it by heart (without reading the lyrics).

Then, sing it all the time: in the shower, in the car, in the supermarket when no one is around. Sing it until you are sick of it and ready for a new song.

If you need inspiration, choose song from The Beatles, Bob Dylan, David Bowie, or Prince.

Memorize a Poem That Speaks to You

Poetry is often powerful and emotional, and anything that can help you connect emotion to learning English will help you retain more vocabulary

Have a Discussion with Yourself

Have you ever tried asking yourself what you think about things? About life? About what you would do in a certain situation? Give yourself the initial goal of answering three questions a day out loud. You can record yourself or write your answers down, too, but make sure that you actually answer the questions out loud.

Dictate Your Ideas Instead of Writing Them Down

Instead of writing, try dictating your spoken words. Dictating is just speaking your words to a person or computer program so they can be written down. Dictating used to be a job for humans, but now we have apps and computer programs that can dictate for you.

Using a dictation app or program is great for your speaking skills because it forces you to speak clearly and slowly. And, because you usually have to say ‘comma’ and ‘period’ if you want to insert a comma or a period, it can help you improve your punctuation as well.

Talk with Yourself in the Mirror

One of the best ways to practice your speaking skills is to talk yourself in the mirror. I know it might sound a little bit strange but think about it — you are the only person alive that will never judge you, make fun of you, or make you feel ashamed.

Therefore, speaking aloud with yourself in the mirror about anything you want or anything you have on your mind is the best way to practice without feeling stressed that you pronounced something wrong.

Use a Voice Recording App

If you are someone who likes to review yourself to check your progress and listen for mistakes, you should definitely try using a voice recording app.

You can use this to record yourself reciting a speech, singing a song, or reciting a poem, but you can also use it to record your thoughts.

Similar to the dictation method discussed before, you can give yourself the goal of recording yourself every day for five minutes, and then listen to your recording to check for mistakes and write them down.

Record Yourself Speaking on Video

This idea might not be for everyone, but if you like watching or making videos on YouTube or Instagram, you should try making videos in English.

If you have access to a camera, or just a camera on your phone or computer, that is really all you need to start recording yourself.

And if you are not ready to show them to anyone, that is okay. You can upload your videos to YouTube or Vimeo as unlisted, so they will not be available to the public, but they will also not take up space on your computer or phone.

Expand Your Vocabulary

Usually, the greater the speaker is, the broader their vocabulary is. You see, to be a good speaker means to know how to pronounce correctly the words, but you must also know what they mean in order to use them in the right context.

Actually, expanding your vocabulary will come naturally if you are dedicated to improving your speaking skills.

Whenever you will read a book aloud, you will pass by a word that you do not know, and the same goes with listening to music and watching movies. Of course, you need to be curious to search that word in the dictionary.

Participate in Public Speaking Events

If you are looking to improve your speaking skills, one of the best things you can do is to participate in public speaking events. This will allow you to practice your skills in front of an audience, and to receive feedback from both the audience and the event organizers. Additionally, by participating in public speaking events, you will be able to network with other professionals and gain exposure for your business or organization.

Check-in with Your Progress Once a Month

Practicing a skill like speaking on your own can be tough. But you'll make more progress if you check-in with your goals every month.

So, if you use a calendar app on your phone or computer, or if you prefer to track goals in a paper planner or bullet journal, set aside one day a month for you to measure your progress.

Ask yourself: Are you making fewer mistakes? How many new English phrases or expressions have you learned? Have you memorized a speech, a song, or a poem? Do you feel more comfortable when you are speaking?

Exercise

1. Identify the tools humans use to communicate with one another.
2. Define each tool.
3. How is language expressed?
4. What is social skill?
5. Describe the benefits of proper speech and language skills.
6. List three strategies that you can use to practice speaking by yourself.

Activity: Dramatization – choose a slip from the teacher and be prepared to dramatize the strategy listed.

CHAPTER



E12CH13

13

TIPS FOR TAKING PUBLIC TESTS

Studying and preparing are vital to success in exams.

It is, however, difficult to know how best to manage your preparation period until you have some experience.

While some learners do seem to thrive on last-minute cramming, it is widely accepted that (for most of us) this is not the best way to approach an exam. To help sort out your time management, set up a timetable for your study. Write down how many exams you have and the days on which you have to sit them. Then organize your study accordingly. You may want to give some exams more study time than others, so find a balance that you feel comfortable with.

Below are some of the tips which are considered important for taking public tests.

Some of these tips sound like 'common sense', Others are more about how you do your studying. Both types are important, and will help you to both study better, and perform better in the exam.

1. Start Your Revision Early

There is no substitute for starting early with revision.

You need to give yourself enough time to review everything that you have studied and make sure that you understand it (or to read round the subject or ask for help if you are struggling). Last minute cramming is much less productive.

Ideally, review each subject as you go, and make sure that you understand it fully as this will make revision much easier. Ultimately, the best tip is to study hard and know your subject, and starting early is the best way to achieve this.

2. Organize Your Study Time

You will almost certainly find some subjects easier than others. You will also find that you have more to revise for some subjects than others.

Plan your revision to ensure that you use your time to the best advantage. When is the best time of day for you—morning, afternoon or evening? Can you do more reading at particular times? This will help you to plan broadly what you intend to do, although you should always make sure that you leave it flexible enough to adapt later if circumstances change.

3. Look After Yourself during Study and Exam Time

You will be able to work better if you eat a healthy diet and get plenty of sleep.

This applies both during your exam period and when you are revising. Surviving on junk food is not a good idea. For more about the importance of diet and sleep, see our pages on Food, Diet, and Nutrition and The Importance of Sleep.

It is also a good idea to take regular exercise when studying. A brisk walk, or more vigorous exercise will get your blood circulate through the body and ensure that you are able to concentrate better.

4. Vary Your Revision Techniques

They say that variety is the spice of life, and it certainly helps to improve your studying.

Always doing the same thing, for example, reading over your notes on a subject, is likely to be quite dull. Spice up your revision period by trying different exercises and techniques. Alternatives to reading your notes over include:

- (a) doing practice papers and questions to test your understanding (your teachers or tutors will probably be very happy to mark these for you if you ask them nicely);
- (b) drawing mind maps or other summary diagrams to test what you can remember, and then checking them against your

notes. Notice where you have left out detail or there are gaps, and go back and review those areas;

- (c) organizing a discussion group with some friends, to consider a particular issue or area.

5. Change Your Location

Changing the location in which you study—for example, your room, the library at school or college, a quiet café or someone else's house—is also good.

Research has found that this can help to improve memory retention. It is not clear why, but the suggestion is that the brain makes connections between the background and what you are studying: more different connections makes things easier to remember

6. Take Regular Breaks

You cannot work solidly for eight hours. In fact, it is very hard to work in a concentrated way for more than about an hour.

You may find that some days you can do more, but mostly, one-and-a-half hours is likely to be your limit before you need a break.

7. Use Flow Charts and Diagrams

Visual aids can be really helpful while revising. At the start of a topic, challenge yourself to write down everything you already know about a topic and then highlight where the gaps lie. Closer to the exam, condense your revision notes into one-page diagrams. Getting your ideas down in this brief format can then help you to quickly recall everything you need to know during the exam.

8. Make Sure You have Looked at Past Papers

This will ensure that you are prepared for the type of exam you will be sitting, whether multiple choice, short answer or essay.

Know what you are expected to do: for example, how many questions from each section will you have to answer. Of course, you still have to read the instructions on the paper itself and make sure that they are the same, but this will help you to feel comfortable with what will be expected.

Even more important, make sure that you have practiced the right type of questions, and know what will be expected of a ‘good’ and ‘bad’ answer.

9. Make Sure You Know the Practical Details about Your Exam

For example:

- Where will it be held?
- What time does it start, and when do you need to get there?
- If you have to travel some distance, what time will you need to leave?
- What do you need to take with you?

Also make sure that you know what to do if something goes wrong. You might, for example, be ill on the day, or get held up on the journey, and you need to know who to contact.

Exercise

1. Identify the two things that are essential for anyone to be successful in taking examinations.
2. Why do learners devote more time to some subjects?
3. Is cramming for examination a good strategy?
4. Why is there no substitute for early revision?
5. Relate “variety is the spice of life” to studying.

UNIT

IV

GRAMMAR: REVIEW VOCABULARY

Learning Outcomes

At the end of this unit, the learner will be able to:

- write and deliver different kinds of speeches;
- review spelling rules;
- demonstrate the improved use of context clues in learning vocabulary;
- use phrases and clause effectively to construct stories, speeches and other documents;
- improve skills to write and deliver speeches;
- improve the analytical and digital skills;
- enhance skills in discussion, communication, writing & group work.

CHAPTER



E12CH14

14

REVIEW VOCABULARY DEVELOPMENT AND SPELLING RULES

Chapter Contents

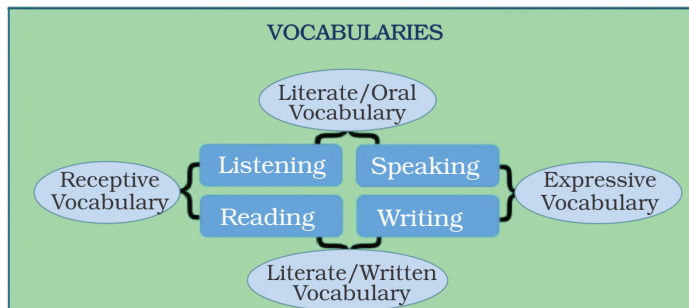
- 14.1 Vocabulary
- 14.2 Techniques to Improve Vocabulary
- 14.3 Spelling Rules

14.1 VOCABULARY

The word 'vocabulary' is primarily associated with the number of words that a person knows; one either has a large or a small vocabulary.

It may be defined as a list of collection of words or phrases of a language, technical field, etc., usually arranged in alphabetical order and defined.

A vocabulary, usually developed with age, serves as a useful and fundamental tool for communication and acquiring knowledge.



Types of Vocabulary

Vocabulary can be categorized as follows.

Reading vocabulary

A person's reading vocabulary is all the words recognized when reading. This class of vocabulary is generally the most ample, as new words are more commonly encountered when reading than when listening.

Listening vocabulary

A person's listening vocabulary comprises the words recognized when listening to speech. Cues, such as the speaker's tone and gestures, the topic of discussion and the conversation's social context may convey the meaning of an unfamiliar word.

Speaking vocabulary

A person's speaking vocabulary comprises the words used in speech and is generally a subset of the listening vocabulary. Due to the spontaneous nature of speech, words are often misused slightly and unintentionally, but facial expressions and tone of voice can compensate for this misuse.

Writing vocabulary

The written word appears in registers as different as formal essays and social media feeds. While many written words rarely appear in speech, a person's written vocabulary is generally limited by preference and context: a writer may prefer one synonym over another, and they will be unlikely to use technical vocabulary relating to a subject in which they have no interest or knowledge.

How to Improve Vocabulary

During infancy, a child instinctively builds a vocabulary. Infants imitate words that they hear, and then, associate those words with objects and actions. This is the listening vocabulary. The speaking vocabulary follows, as a child's thoughts become more reliant on their ability to self-express without relying on gestures or babbling. Once the reading and writing vocabularies start to develop, through questions and education, the child starts to discover the anomalies and irregularities of language.

14.2 TECHNIQUES TO IMPROVE VOCABULARY

Memorization

Although memorization can be seen as tedious or boring, associating one word in the native language with the corresponding word in the second language until memorized is considered as one of the best methods of vocabulary acquisition. By the time learners reach adulthood, they generally have gathered a number of personalized memorization methods.

The Keyword Method

One way of learning vocabulary is to use mnemonic devices or to create associations between words. This is known as the 'keyword method'. It also takes a long time to implement—and takes a long time to recollect. But because it makes a few new strange ideas connect, it may help in learning

Word Lists

Several word lists have been developed to provide people with a limited vocabulary either for the purpose of rapid language proficiency or for effective communication.

Spelling

The way in which letters are arranged in sequence to produce the pronunciation of a word is referred to as spelling or orthography.

Spelling is important for the purpose of using the word in writing. English spellings are difficult, with many words spelt differently from how they sound. This is obvious when examining homonyms (words which sound the same but are spelt differently). For example, the words *tuff* and *tough* are both pronounced /tʌf/. The spelling of the first word in each case more closely resembles how it is pronounced.

14.3 SPELLING RULES

In the English language, if you simply wrote words the way they sound, you would come up with some very peculiar spellings.

- **Learning rules:** The easy way to spell a word is to know the spelling rules. Start with basic rules and build your spelling skills gradually. As you learn new words, you can proceed with more rules. If you find it difficult to spell certain words, you can try finding out if the spelling follows any rule.
- **Identify commonly misspelled words:** There are certain words that have a high chance of getting misspelled. Some of the examples are across, believe, weird, foreign, etc. Sometimes, these words create a lot of confusion while spelling them.
- **List out the words you find difficult to spell:** If you come across a word whose spelling is difficult to remember, you can list out such words and practice again and again. Use different methodology to teach such words so that children will remember the spellings.
- **Divide the words into smaller parts:** Sometimes, words are difficult to spell simply because they are long. In such a case, dividing the words into chunks would be a great idea to remember the spelling. For example, 'happiness' can be divided into 'hap', 'pi' and 'ness'.
- **Practice the pronunciation of the word:** Sounding a word out is a trick to understand its spelling. If you are not sure of the spelling of a word, say it out loud and slowly. Remember, this will not work every time. There are many words that are read and spelled out differently.

- **Practice dictation:** Dictation is one of the best ways to learn to spell. Parents and teachers must take dictation tests for children to assess their spelling skills. Also, one can play word games. This way, they will enjoy learning new spellings every day.

Note: Vocabulary instruction should be focused on words that learners do not know, while spelling instruction needs to focus on words learners know and use.

Commonly Misspelled

Spelling seems like such a minor thing. But it is actually one of the most problematic issues we deal with in the business world

Most Common Misspellings

Following is a list of some misspelled English words, with the misspelling first and then the correct spelling in parentheses.

- | | |
|--|--|
| <ul style="list-style-type: none"> • Absense (absence) • Adress (address) • Advise, the verb, is often switched with advice, the noun • Alot (a lot) • Aquit (acquit) • Arguement (argument) • Artic (arctic) • Begining (beginning) • Beleive (believe) • Broccolli (broccoli) • Borough and bureau are confused • Calender (calendar) • Comraderie (camaraderie) • Cieling (ceiling) • Cemetary (cemetery) • Changable (changeable) • Collegue (colleague) • Consciencious (conscientious) • Concious (conscious) • Daquiri (daiquiri) • Decieve (deceive) • Definatly (definitely) • Desparate (desperate) • Disasterous (disastrous) • Dumbell (dumbbell) | <ul style="list-style-type: none"> • Kernal (kernel) • Liesure (leisure) • Liason (liaison) • Libary (library) • Lisense (license) • Maintainance (maintenance) • Medevil or mideval (medieval) • Millenium (millennium) • Miniture (miniature) • Miniscule (minuscule) • Mischieviuous (mischievous) • Mispell (misspell) • Memento (memento—memento is Spanish for “moment”) • Misterious (mysterious) • Neccessary (necessary) • Nieghbor (neighbor) • Noticable (noticeable) • Occassion (occasion) • Occurence (occurrence) • Oddysey (odyssey) • Peice (piece) • Playwrite (playwright) • Preceed (precede) • Presance (presence) • Privelege (privilege) |
|--|--|

<ul style="list-style-type: none"> • Embarass (embarrass) • Enviroment (environment) • Existance (existence) • Experiance (experience) • Facinating (fascinating) • Febuary (February) • Firey (fiery) • Flourescent (fluorescent) • Foriegn (foreign) • Goverment (government) • Gratefull or grateful (grateful) • Guarantee • Harrass (harass) • Hieght (height) • Hipocrite (hypocrite) • Humerous (humorous) • Inoculate (inoculate) • Independant (independent) • Jewelery (jewelry) • Judgement is less proper than 'judgment' 	<ul style="list-style-type: none"> • Prophecy is a noun, while prophesy is a verb. • Pumkin (pumpkin) • Rasberry (raspberry) • Recieve (receive) • Rtyhm (rhythm) • Sacriligious (sacrilegious) • Sience (science) • Sissors (scissors) • Seperate (separate) • Sinsereley (sincerely) • Supercede (supersede) • Thorough and through are often mixed up • Truely (truly) • Untill (until or till) • Wensday (Wednesday) • Wether (whether) • Wich (which or witch) • Wierd (weird)
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Exercise

Review Vocabulary Development and Spelling Rules

1. Choose the correct answer.

- (i) The prince abdicated the crown and returned to his castle. *Abdicated* means _____.
- (a) gave up
 - (b) sold
 - (c) reinvested into
 - (d) auctioned
- (ii) The convicted criminal absconded prior to the sentencing phase of the trial. *Absconded* means _____.
- (a) touched the jury
 - (b) reported immediately
 - (c) left after discussion
 - (d) departed secretly

- (iii) The aural component of balance is critical for postural control during ambulation. *Aural* means related to the _____.
- (a) eye
 - (b) ear
 - (c) nose
 - (d) mouth
- (iv) The old man was benevolent with his fortune. Benevolent means _____.
- (a) secretive
 - (b) stingy
 - (c) kind
 - (d) careful
- (v) The extra dirt was a key buttress to the foundation. Buttress means _____.
- (a) limiting factor
 - (b) support
 - (c) overwhelming condition
 - (d) obstacle
- (vi) The cathode of a battery was removed. Cathode means _____.
- (a) positive pole
 - (b) negative pole
 - (c) neutral pole
 - (d) opposite pole
- (vii) The doctor was known as a charlatan over the years of his practice. *Charlatan* means _____.
- (a) quack
 - (b) knowledgeable physician
 - (c) procedural physician
 - (d) medical examiner
- (viii) The wound exhibited signs of copious drainage requiring medical intervention. *Copious* means _____.
- (a) minimal
 - (b) clear

- (c) maximal
(d) foul
- (ix) The attorney accused the witness of defaming the defendant. *Defaming* means _____.
- (a) killing
(b) badgering
(c) suffocating
(d) slandering
- (x) The detective was able to derive the facts of the case. *Derive* means _____.
- (a) desist
(b) deter
(c) devise
(d) deduce
- (xi) The scientist was able to evoke powerful emotions from her audience. *Evoke* means _____.
- (a) sell
(b) calm
(c) call forth
(d) exaggerate
- (xii) The judge was fallible during deliberation. Fallible means _____.
- (a) careful not to err
(b) falsely accused
(c) loyal to his supporters
(d) capable of mistakes
- (xiii) The chemist collected the germane data during the experiment. *Germane* means _____.
- (a) relevant
(b) obscure
(c) limited
(d) usual

- (xiv) The desperados held up in a grotto in New Mexico during the escape _____.
- (a) large cave
 - (b) small cavern
 - (c) hotel
 - (d) motel
- (xv) The official exhibited a heedless attitude when dealing with the dignitaries. *Heedless* means _____.
- (a) thoughtless
 - (b) pleasant
 - (c) friendly
 - (d) bitter
- (xvi) The Sherman tank commander noted innumerable troops moving forward against his position. *Innumerable* means _____.
- (a) limited
 - (b) weary
 - (c) countless
 - (d) harmless
- (xvii) The general tried to instill in his troops the hope of victory. *Instill* means _____.
- (a) infuse
 - (b) delay
 - (c) inscribe
 - (d) indict
- (xviii) The winning team of the World Series often has a jovial attitude. *Jovial* means _____.
- (a) merry
 - (b) sad
 - (c) somber
 - (d) laborious
- (xix) The plant entered the latent phase of development in the fall. *Latent* means _____.
- (a) first
 - (b) growth

- (c) last
- (d) dormant
- (xx) The yacht club members were excited about conditions on the loch. *Loch* means _____.
- (a) water
- (b) lake
- (c) gulf
- (d) ocean

2. Choose the correct answer.

Choose the **correct spelling** of the missing word in each sentence.

- (i) Who's your best _____?
- (a) friend
- (b) freind
- (ii) How much do you _____?
- (a) wiegh
- (b) weigh
- (iii) The police are still searching for the _____.
- (a) theif
- (b) thief
- (iv) Have you _____ your invitation yet?
- (a) received
- (b) recieved
- (v) I love talking to _____.
- (a) foriegners
- (b) foreigners
- (vi) I had this really _____ dream last night.
- (a) weird
- (b) wierd
- (vii) The quote includes cost, insurance and _____.
- (a) freight
- (b) frieght
- (viii) She _____ most of her goals in life.
- (a) acheived
- (b) achieved

- (ix) For most people, a nuclear war was _____.
- (a) inconcievable
 - (b) inconceivable
- (x) Don't they teach their children about personal _____?
- (a) hygiene
 - (b) hygeine



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CHAPTER

15

REVIEW PHRASE AND CLAUSES

Chapter Contents

15.1 Phrases

- Noun Phrase
- Adjective Phrase
- Adverb Phrase
- Verb Phrase
- Prepositional Phrase
- Gerund Phrase
- Appositive Phrase
- Participle Phrase
- Infinitive Phrase

15.1 PHRASES

In syntax and grammar, a phrase is a group of words which act together as a grammatical unit. It is a part of a sentence and cannot stand on its own.

We can also define 'Phrase' as one or more words that form a meaningful grammatical unit within a clause.

For example: 'the very happy dog' is a noun phrase, which contains the adjective phrase 'very happy'.

A phrase is a part of a sentence without a Subject, Verb, Object or Complement.

Example:

Subject	Verb	Object	Phrase
She	speaks	English	in a foolish manner
He	helps	him	in the time of need
They	sing	a song	for their next project

Phrases provide more information about whatever the sentence is speaking about.

Definition

According to the *Oxford Learner's Dictionary*, a 'phrase' is defined as "a group of words without a finite verb, especially one that forms part of a sentence".

According to the *Cambridge Dictionary*, a 'phrase' is defined as "a group of words that is part of, rather than the whole of a sentence".

There are five main types of phrases.

- Noun phrase
- Adjective phrase
- Adverb phrase
- Verb phrase
- Prepositional phrase

Other type of phrases include the following.

- Gerund phrase
- Appositive phrase
- Participle phrase
- Infinitive phrase

Noun Phrase

A noun phrase can be a single noun or a group of words built around a single noun. It is used to modify a noun.

Examples:

- **Animals** need water.
- **My brother's friend** had come to meet him.
- Saturday became a **cool, wet afternoon**.
- The learners were asked to find **the buried treasure**.

Adjective Phrase

An adjective phrase is a group of words that consists of an adjective. It provides more information about the noun or pronoun in a sentence.

Example:

- She has **smooth and silky** hair.
- He has **clever** ideas.
- The learners were **really bored with the film**
- People, **living in big cities**, find it difficult to reach in time.

Adverb Phrase

An adverb phrase can be a single adverb or a group of words built around a single adverb. It can be placed in any part of the sentence, with respect to the part of speech they modify.

Example:

- He spoke **very softly**.
- They did it **as fast as possible**
- **Later this evening**, we have planned to watch movie.
- We are planning to finish our project **by the end of September**.

Verb Phrase

A verb phrase consists of the main verb and all its modifiers.

Examples:

- We **have been working** since 8 a.m.
- I **will be going** to Grand Gedeh County next week.
- He **was eager to eat dinner**.
- He **was waiting for the rain to stop**.

Prepositional Phrase

A prepositional phrase begins with a preposition and can act as a noun, an adjective or an adverb. It is used to modify the nouns and verbs in a particular sentence.

Examples:

- The book was kept **on the table**.
- The window was **behind a large brown sofa**.
- He was lost **in the dark of the night**.
- I waited **for a while**.

Gerund Phrase

A gerund phrase is simply a noun phrase that starts with a gerund.

Examples:

- **Walking in the rain** is fun.
- **Getting a promotion** is exciting.
- **Gong for an ice cream** treat is fun.
- **Singing for the college** was his dream.

Infinite Phrase

An infinite phrase is a noun phrase that begins with an infinite verb.

Examples:

- **To see Kpatawee Falls** is mind-boggling.
- The company decided **to reduce manpower**.
- **To donate time or money** is an honorable thing.
- I went to Mali **to study the language and culture**.

Appositive Phrase

An appositive phrase restates and defines a noun. It consists of one or more words.

Examples:

- My wife, **the love of my life**, is also my best friend.
- His horse, **an Arabian**, was his pride and joy.
- A cheetah, **the fastest land animal**, can run 70 miles an hour.
- My idea, **a cost reduction for the company**, was accepted by the board.

Participial Phrase

A participial phrase begins with a past or present participle.

Examples:

- **Washed with my clothes**, my cell phone has stopped working.
- I am really excited, **considering all the people that will be there**.
- **Having seen the trailer last week**, we are looking forward to see the movie.
- **Knowing what I know now**, I wish I had never come here.

Absolute Phrase

An absolute phrase has a subject, but not an action verb, so it cannot stand alone as a complete sentence. It modifies the whole sentence, not just a noun.

Examples:

- **Their heads hanging down**, the whole group apologized.
- **Picnic basket in hand**, she set off for her date.
- **His tail between his legs**, the dog walked out of the door.
- The entire team, **their uniform muddy and stained**, shouted for joy.

Points to remember while using phrase:

- Phrases are a part of the sentence and cannot stand alone.
- They do not give complete meaning if taken out of a context.
- There can be more than one phrase in a sentence.

Exercise

1. Identify the phrase in the following sentences and state the type of phrase.
 - (i) The jewelry boxes were kept inside the cupboard.
 - (ii) Learners are practicing hard for the state tournament.
 - (iii) Scented candles are my favorite.
 - (iv) The dogs have been barking continuously.
 - (v) On the way to Robertsport, we saw the famous Lake Piso.
 - (vi) The girl, in black dress, is my colleague.
 - (vii) The food served today was extremely delicious.
 - (viii) That little boy is my friend's son.
 - (ix) Clarence was playing video games on his phone.
 - (x) We found an unowned vehicle parked in front of our house.

2. What is a phrase?
3. What are the types of phrases?
4. Phrase quiz
 - (i) Phrases are grammatical units that consist of:
 - (a) one or more words
 - (b) more than one word
 - (ii) A noun phrase with more than one word can consist of a noun and words that:
 - (a) replace the noun
 - (b) qualify the noun
 - (iii) 'The tour includes three Asian countries.' Which is a noun phrase?
 - (a) the tour includes
 - (b) three Asian countries
 - (iv) A verb phrase consists of a main verb and its:
 - (a) auxiliary verbs
 - (b) phrasal verbs
 - (v) 'She has been studying all day.' Which is a verb phrase?
 - (a) studying all day
 - (b) has been studying
 - (vi) An adjective phrase can be a single adjective or a group of words built around:
 - (a) an adjective
 - (b) a single noun
 - (vii) 'Cats are playful pets, but dogs are very loyal as well.' This sentence has:
 - (a) one adjective phrase
 - (b) two adjective phrases
 - (viii) Which sentence has an adverb phrase?
 - (a) She sings very nicely.
 - (b) She sings very nice songs.
 - (ix) A prepositional phrase consists of a preposition and its:
 - (a) object
 - (b) subject
 - (x) 'We always play football after work.' Which is a prepositional phrase?
 - (a) always play football
 - (b) after work

5. Fill in the blanks with the correct answer.

- (i) A phrase never includes a _____. It may include a headword.
- (a) noun
 - (b) pronoun
 - (c) finite verb
 - (d) adjective
- (ii) There are ____ types of phrases.
- (a) 6
 - (b) 7
 - (c) 8
 - (d) 9
- (iii) Noun phrase is of ____ types.
- (a) 3
 - (b) 4
 - (c) 5
 - (d) 6
- (iv) To wake up early in the morning is a healthy habit. Here, 'To wake up early in the morning' is an example of ____.
- (a) gerund phrase
 - (b) infinite phrase
 - (c) prepositional phrase
 - (d) adjective phrase
- (v) Please try to think out of the box. Here, 'out of the box' is an example of ____.
- (a) verb phrase
 - (b) conjunctive phrase
 - (c) prepositional phrase
 - (d) adjective phrase
- (vi) Eric is so short-tempered that he cannot keep pace with any situation. Here, 'so short-tempered' is an example of ____.
- (a) verb phrase
 - (b) conjunctive phrase
 - (c) adverb phrase
 - (d) adjective phrase

- (vii) Alice spoke in a low voice. Here, 'in a low voice' is an example of ____.
- verb phrase
 - conjunctive phrase
 - adverb phrase
 - adjective phrase
- (viii) Lisa is waiting for the flight for a long time. Here, 'is waiting' is an example of ____.
- verb Phrase
 - conjunctive Phrase
 - adverb Phrase
 - adjective Phrase
- (ix) Do the work as quickly as possible. Here, 'as quickly as' is an example of ____.
- verb phrase
 - conjunctive phrase
 - prepositional phrase
 - adjective phrase
- (x) I was drinking coffee in a mug made of ceramic. Here, 'made of ceramic' is an example of ____.
- verb phrase
 - conjunctive phrase
 - prepositional phrase
 - participial phrase
6. In each sentence identify the phrase.
- In those days, my mother used to keep long hair.
 - He smiled in a warm manner.
 - We looked for you at every possible place.
 - Mannah, a boy with courage, fought the thief.
 - Our team took the defeat in a gracious manner.
 - Monica is the best learner in the class, without any doubt.
 - I support the Liberia team with all my heart.
 - Children like to play every evening.
 - The lion is an animal of great strength.
 - A homeless child has to spend his days in great misery.
 - He listened to me with great attention.
 - Do not play with naughty boys.
 - Monrovia is a city of thick population.

- (xiv) He is full of courage.
- (xv) She was wearing a bangle made of gold.
- (xvi) An old man lived beside the lake.
- (xvii) The boy stood on the burning deck.
- (xviii) He wants to go home.
- (xix) Do you enjoy reading this book?
- (xx) The wicked chief loves to see people in trouble.
- (xxi) He speaks like a born leader.
- (xxii) I have forgotten how to play this game.
- (xxiii) He succeeded in the long run.

CHAPTER



E12CH16

16

CLAUSES

Chapter Contents

16.1 Clause

- Independent Clauses
- Dependent Clauses
- Noun Clauses
- Adjective Clauses
- Adverb Clauses

16.1 CLAUSE

What is a Clause?

A clause is a group of words with a subject and a verb that are normally used to add more detail to the noun in a sentence.

A subject is a noun or a pronoun in the sentence, while the verb is the action. A clause conveys information about what that subject is or is doing.

Example:

The shiny, blue car raced around the track.

As a clause expresses an action or a state of being, a clause can often, but not always, function as an independent sentence.

Definitions

According to the *Oxford Learner's Dictionary*: a 'clause' is defined as "a group of words that includes a subject and a verb, and forms a sentence or part of a sentence".

According to the *Cambridge Dictionary*: a clause is "a group of words, consisting of a subject and a finite form of a verb".

Types of Clauses

There are two type of clauses.

- Independent clause
- Dependent clause
 - Noun clause
 - Adverbial clause
 - Adjective clause

Independent Clauses

An independent clause is a clause that can stand on its own as a distinct sentence or it can be combined with other clauses

Independent clauses are not long or complex sentences and are referred to as simple sentences.

Examples:

- My dog barks a lot.
- His car is red.
- The children ate lunch.
- He is a wise man.

Independent clauses can join with a dependent clause or other independent clauses to make a complex sentence.

Examples:

- She walked to the supermarket store to buy a bouquet of flowers.
- She bought a new computer because she needed one.

Dependent Clause

A dependent clause is not a complete sentence by itself and depends on independent clauses. Dependent clauses are also known as ‘subordinate clauses’.

Examples:

- When I grow up
- Although he sings well
- While the Sun is still shining
- Who stole the watch

To complete the above dependent clauses into full sentences, we need to combine them with independent clauses.

Examples:

- **When I grow up**, I want to be a doctor.
- **Although he sings well**, he has never given a stage performance.
- **Let us go for a walk** while the Sun is still shining.
- I know the man **who stole the watch**.
- **After we reached home**, we watched a movie.

Note: whenever the dependent clause comes first in a complex sentence, it is followed by a comma.

Dependent clauses are divided into three types of clauses.

- Noun clause
- Adverb clause
- Adjective clause

Noun Clause

A clause that does the work of a Noun is called a ‘Noun Clause’. Noun clauses are used when a single word is not enough. They are dependent clauses and often begin with words like who, which, what, why, where, how and that.

Examples:

- **How he behaved** was not acceptable.
- She did not know **where she was**.

- I like **what I hear**.
- He knows **how things work here**.

Adverbial Clause

Adverbial clauses are dependent clauses that function like an adverb. They modify verbs, other adverbs or adjectives.

These clauses are used to elaborate when, where, why, how under what conditions the action of the sentence took place.

Examples:

- She fixed the sink **easily**.
- She did the dishes **till her legs gave up**.
- I shall give you money, **if you need**.

Adjective Clause

An adjective clause acts as an adjective in its sentence. They are dependent clauses that modify nouns and pronouns. They begin with pronouns like who, whose, that or which.

Examples:

- Money **that is well spent** will last forever.
- Exercise, **which many people dislike**, is good for you
- I am looking for the red book **that went missing last week**.
- Those, **who work hard**, will get success.

Exercise

1. What is a clause?
2. What are the types of clauses?
3. Choose the correct type of clause used in the following sentences.
 - (i) The jury believed that the man was guilty.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
 - (ii) Come when you like.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause

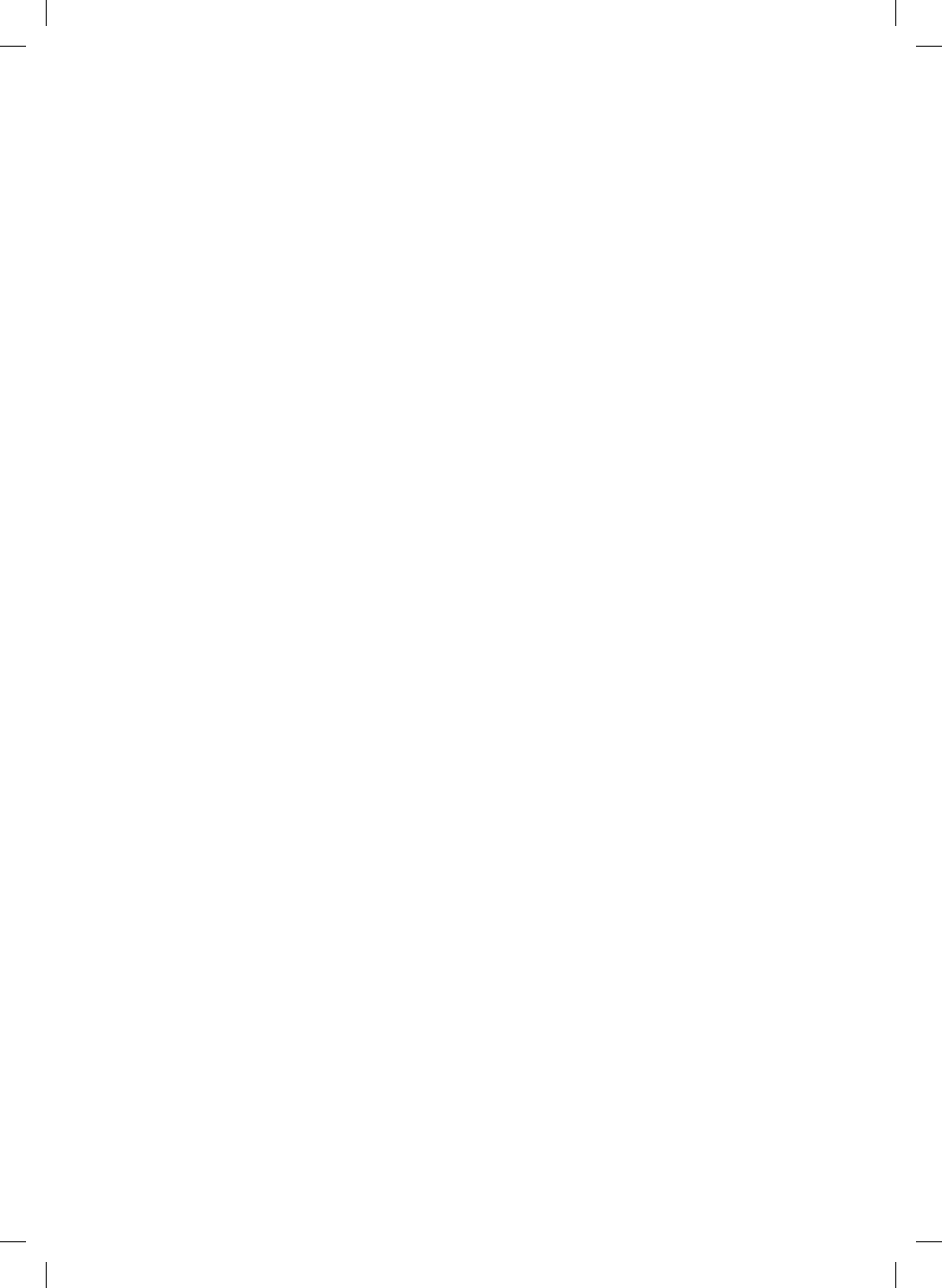
- (iii) I know the girl who won the prize.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (iv) He confessed that he was guilty.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (v) I know you have great regard for him.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (vi) Do you think I am a fool?
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (vii) Before I die, I want to see Lake Piso.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (viii) The hand that rocks the cradle rules the world.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (ix) I know a boy whose father serves in the army.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (x) I will not go until he arrives.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause
- (xi) The coffee maker I bought for my wife is expensive.
 - (a) Adjective clause
 - (b) Noun clause
 - (c) Adverb clause

- (xii) If you give respect, you get respect.
 (a) Adjective clause
 (b) Noun clause
 (c) Adverb clause
4. Complete the following blanks, using suitable clause.
- (i) _____, there's fire.
 - (ii) God helps those, _____.
 - (iii) A fool, _____, is still a fool.
 - (iv) _____, there is a way.
 - (v) _____, do as Romans do.
 - (vi) We are not afraid to die, _____.
 - (vii) _____, Nelson's life would have been different.
 - (viii) The baby, _____, was the only child of Morgan's.
 - (ix) The only way to get rid of temptation, _____.
 - (x) _____, the sparrows came to express their sorrow.
 - (xi) Clarence liked Janet, _____, at first sight.
 - (xii) Although Virginia didn't approve of Mr. Lloyd's behavior, _____.
5. Rewrite the following sentences using clauses.
- (i) I am reading a book at the moment. It is very interesting.
 The book _____.
 - (ii) The sweets are delicious. I bought them yesterday.
 The sweets _____.
 - (iii) The football match was very exciting. My friend played in it.
 The football match _____.
 - (iv) The letter hasn't arrived yet. I posted it three years ago.
 The letter _____.
6. Complete the following sentences using clauses.
- (i) You have met Andrew. He is my friend's brother.
 - (ii) A laser is a new device. It makes light shine in a red beam.
 - (iii) He found the book interesting. It had been given to him by his friend.
 - (iv) She blushed deeply. This was at my mentioning the matter.
 - (v) John locked up Delilah in a coal-cellar. He knew it would be impossible for her to escape from there.





Literature



UNIT

V

REVIEW OF AFRICAN POEMS AND FIGURATIVE EXPRESSIONS

Chapter 17 Black Woman

Chapter 18 A Government Driver on His Retirement

Chapter 19 Figurative Expressions

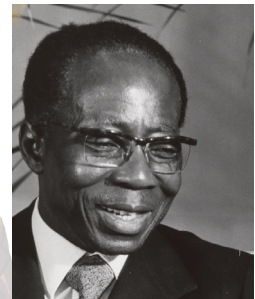


E12CH17

CHAPTER

17

BLACK WOMAN



*Leopold Sedar
Senghor*
1906–2001

Naked woman, black woman

Clothed with your colour which is life,
with your form which is beauty!

In your shadow I have grown up; the
gentleness of your hands was laid over my eyes.

And now, high up on the sun-baked
pass, at the heart of summer, at the heart of noon,
I come upon you, my Promised Land,

And your beauty strikes me to the heart
like the flash of an eagle.

Naked woman, dark woman

Firm-fleshed ripe fruit, sombre raptures
of black wine, mouth making lyrical my mouth
Savannah stretching to clear horizons,
savannah shuddering beneath the East Wind's
eager caresses

Carved tom-tom, taut tom-tom, muttering
under the Conqueror's fingers

Your solemn contralto voice is the
spiritual song of the Beloved.

Naked woman, dark woman

Oil that no breath ruffles, calm oil on the
athlete's flanks, on the flanks of the Princes of Mali
Gazelle limbed in Paradise, pearls are stars on the
night of your skin

Delights of the mind, the glinting of red
gold against your watered skin

Under the shadow of your hair, my care
is lightened by the neighbouring suns of your eyes.

Naked woman, black woman,
I sing your beauty that passes, the form
that I fix in the Eternal,

Before jealous fate turn you to ashes to
feed the roots of life.

17.1 SYMBOLISM AND ANALYSIS OF *THE BLACK WOMAN*

Senghor, in his poetry, projected the uniqueness of African beauty. *The Black Woman* is one of the poems he used to depict the strength, beauty and erotic nature of Africa and African women. The poem presents two sides of the African Black women: the physical erotic nature of the woman and the emotional caring mother. The poem also presents two ideologies: the African land as a mother and the uniqueness of the African woman. The poet manages to play between these two images to elucidate the power and beauty of blackness in Africa. Through the use of repetition, he reinstated his subject matter, that is, the 'black woman'.

17.2 USE OF POETIC DEVICES IN *THE BLACK WOMAN*

The poem starts by presenting the woman as naked, whereby her black skin is the clothing. The color of her skin is life. Life here implies birth. Her offsprings inherit this trait, which marks them out of all other races of the world. Her dark, beautiful skin protects her children and tenders them. The person remembers how his mother cared and brought him up. 'In your shadow I have grown up/ the gentleness of your hands was laid over my eyes' Lines 4–5.

From the tone of the poet we can see, he is writing in retrospect. We should bear in mind that Leopold Sedar Senghor wrote this poem while he was away in France for studies. So, we can see why he speaks from

the point he remembers and wishes to return to his mother, who can be his birth mother or the land of Africa personified.

In the next stanza, he wallows in an imaginary life outside Africa and away from his mother. He recollects what home feels like. He imagines his home (Africa) and his mother's warmth to be the paradise through the use of Biblical allusion 'Promise Land' Line 8. His tone shows that he detests the Western Summer but wishes for the sun-baked African weather. He concludes the stanza by referencing the beauty and the joy it brings to his heart. This stanza shows the empathy of black African women. Yes, some critics can say he idolizes it, but who does not idolize one's mother? He puts it in lines 9–10 as 'And your beauty strikes me to the heart/like the flash of an eagle'.

Furthermore, the poet's persona draws our attention to the subject matter — 'Naked woman, black woman. This time around to the physical attributes of the black woman. It seems that the poet wanted to reveal the sexual anatomy of the black woman. This is seen in the line where he states 'firm-fleshed ripe fruit, somber raptures'. With this, he refers to the attractive strong torso of the African women, which was devoured by the White Colonialist and, in some cases, subjected to rape. From these beautiful dark bodies come the wine (blood) that runs in every black man's veins and gives them the strength to travail upon the face of slavery and colonization.

As a Negritude poem, the poem elevates black beauty over all other races. Also, this section can be interpreted as revealing the beauty and untapped nature of Africa's grassland and topography before the imperialists, slave masters and colonialists came to Africa. Africa's Savannah shone and flourished until Westernization defiled her innocence. That old Africa is what the poet still imagined.

In the next stanza, he metaphorically refers to the black woman's sound when in an amorous state. '... muttering under the conqueror's fingers / Your solemn contralto voice is the spiritual song of the beloved...' Also, this line can mean the fate of Africans as the powerful imperialist and colonialists subdued them. They surrendered to the conquerors' strength. Also, the stanza reminds us of the towering drumming sounds common to ancient Africa, which is used to waken and prepare the warriors for the war. Underneath these drumming war beats is the soothing voice of the African women that calms the nerves of their beloved ones. The rest of the stanzas discuss how calm and reassuring the black

woman is. He compares her to ‘a calm oil’ that cannot be ruffled but possessed a soothing power on her children. Line 21 ‘Oil that no breath ruffles, calm oil on the athlete’s flank’. In addition, he states the shiny nature of her skin and how she protects her children on and off the continent.

In conclusion, the poet reveals his fear of losing the beauty of the black woman, which will soon be taken away by jealous fate. The beauty of the black woman will fade and die, but the poem will live eternally because the poet has immortalized her in his poem. He also stated that her beauty would rejuvenate because she had fed the roots of life with her beauty. We can also say the poet calls for the resurrection of Africa’s culture and heritage, which have died with Westernization.

We have read the analysis of *The Black Woman*. Now, let us look at the use of symbolism. *The Black Woman* by Leopold Sedar Senghor, is symbolic. *The Black Woman* represents Africa, who was raped and dehumanized by the Westerners, leaving Africa bare. The poet uses the ‘black woman’ to sensitize Africans to regain their pride. The ‘black woman’ also represents the motherly nature of African women who survived slavery.

17.3 THEMES IN *THE BLACK WOMAN*

There are several themes in the poem, *The Black Woman*. These themes are closely related to the overall focus of the poem. It is a celebration of the beauty and uniqueness of Africa and black people.

Theme of Beauty

Physical beauty is the most prominent of the human qualities the poet celebrates in black woman. Aspects of this beauty of the woman that the persona admires greatly include her bright eyes, the dark skin color, her naked form and her graceful movements.

The poet uses the beauty of the beloved as a metaphor for the positive qualities of Africa and her people. This reminds us of *I Will Pronounce Your Name, Naet*, another Leopold Senghor poem with similar elements.

In highly exaggerated terms, the poet paints a picture of a continent that is whole and perfect in all its ways. Indeed, the ‘nudity’ of the black woman can be seen as the innocence and natural beauty of Africa as compared to the sun-baked passes of Europe. It, therefore, represents

the unblemished natural state of Africa before the advent of foreign colonial domination.

Poetry, once again, has been used as an instrument of instruction. The poet is apparently calling on Africans, who have failed to appreciate the beauty in their blackness to wake up and behold the huge potential in the continent. The images of the Savannah grasslands and precious stones carry a simple but direct message to those Africans who still have doubts about their identity and abilities. The natural resources, cultural practices and spiritual life of the people are worthy of praise and must be treasured for posterity.

Theme of Reaffirmation or Idealization of Blackness

The poem is titled *The Black Woman* for a reason. It is supposed to extol the awesomeness of being black. It is a poem that rejects, in very strong terms, the prevailing idea at the time that white is superior to black.

To reaffirm the virtues of black Africa, the poet makes use of such literary devices as metaphor and repetition.

For instance, he compares the beloved black woman to such objects of great value as gold and pearls. The frequent use of the words 'black' and 'dark' emphasize the great value the poet wants Africans to attach to their color and culture.

Theme of Praise or Glorification of Africa

More than anything else, *The Black Woman* is a praise song. The object of all this praise is the black woman. And, by extension, *The Black Woman* represents the African continent or the black race. Here are some features which show that *The Black Woman* is truly meant to be a praise song.

Oral Traditions

Leopold Senghor's poem, *Black Woman* is a poem rooted in his native Senegalese oral traditions. As we travel through the lines of this poem (in praise of the singer's object of admiration), we cannot fail to cast our minds back to the oral traditions of the traveler praise—singer is known as griot in this part of West Africa.

Theme of Womanhood

The poet in *The Black Woman* evokes all the known aspects of what it means to be a woman in Africa. She is:

- a mother and she cares;
- lover;
- epitome of beauty; and
- a sexual object.

Thus, while most of these aspects of womanhood are very positive, there are others that make the woman subservient to the domineering male persona (a ‘conqueror’ of women) in the African culture.

Theme of Nostalgia

Like most negritude poetry, *The Black Woman* does not only glorify the present. The poet recalls the past and shows a deep longing for those days gone by. His yearning for the past is most felt when he refers to the love and care showered on him by his gentle African mother.

“In your shadow I have grown up the
gentleness of your hands was laid over my eyes.”

However, as we have seen so far, this nostalgic feeling for his childhood goes beyond the personal. It is a longing for the unblemished innocence of the pre-colonial Africa. The poet wishes to bring back the pure glory and beauty of the African landscape and culture before they were decimated by the conquering colonizer.

Now living in Europe, he gets to appreciate more the beautiful climate of his own continent.

“And now high on the sun-baked
pass, at the heart of summer, at the heart of noon,
I come upon you, my Promised Land.
And your beauty strikes me to the heart
like the flash of an eagle.”

17.4 POETIC DEVICES IN *THE BLACK WOMAN*

We shall begin with diction and imagery as we analyze the various poetic devices or literary techniques present in *The Black Woman*. Beyond diction and imagery, there is a lot to say about other literary devices and figures of speech. We are going to do justice to all that. Let us keep moving.

Diction and Imagery

Overall, it is relatively difficult to grasp the full meaning of Leopold Senghor's poem, *The Black Woman*. This is particularly so if you happen to be a first time reader. The difficulty is traceable to the occasional difficult syntax and choice of vocabulary, e.g., *contralto*, *sombre ruptures*.

Imagery of African Womanhood

The African woman is portrayed as the very embodiment of beauty and grace. She is a spectacle of stunning beauty, a mother and a lover. Her black skin is the primary reason for her attractive physical looks.

Black, therefore, is beautiful and must be revered rather than shied away from. So amazing is her beauty that it needs to be preserved. The poet is conscious of this sad fact. This beauty is still going to be destroyed by death sooner or later. To the poet, this is the time to stop, behold and celebrate Africa. Because life is too short. This is the main thrust of the Negritude literature message.

17.5 OTHER LITERARY DEVICES

Below are some equally important literary devices and figures of speech we must never ignore if we are interested in doing a thorough analysis of *The Black Woman*. These poetic techniques help to evoke the images in the poem. Consequently, they contribute to the development of the themes we have been discussing so far.

Apostrophe

Repetitive use of 'you', 'your'. Example:

"I came upon you, my Promised Land
And your beauty strikes me to the heart"

- Your eyes
- Your hair

Metaphor

Next in this analysis of *The Black Woman* is the use of metaphor. The poet compares the physical beauty of the beloved and other qualities to the following.

- Savannah
- Oil
- Music
- Spiritual song
- Sun
- Stars
- Night
- Gold
- Pearls
- Gazelle

The Black Woman

- Like the flash of an eagle

Hyperbole

“Your color which is life

“I came upon you, my Promised Land

And your beauty strikes me to the heart

Like the flash of an eagle”

- Sun of your eyes
- Gazelle
- Gold
- Eternal
- Heart of summer
- Heart of noon
- Sun-baked pass

Under the shadow of your hair, my care

- Is lightened by the neighbouring suns of your eyes”

Parallelism

- At the heart of summer, at the heart of noon
- With your color which is life
- With your form which is beauty

Alliteration

- Firm-fleshed ripe fruit
- Mouth making lyrical my mouth
- Carved tom-tom, taut tom-tom

Repetition

- Dark
- Naked
- Heart
- Flanks
- Your beauty
- Woman
- Naked woman, black woman

We are leaving behind the above sound devices in our analysis of *The Black Woman*. Let us consider other figures of speech in the poem, *The Black Woman*.

Personification

Africa itself is portrayed as a beautiful African woman with terrific human qualities such as calmness, sensuality, caring, great musical voice and mortality.

Euphemism

- 'Fate' refers to death.
- 'Ashes' refers to the decomposed remains of the human body after death.

Exercise

1. Explain the cultural context of the poem.
2. Comment on the poet's mood and provide line examples.
3. What is the purpose of repetition as used by the poet?
4. Discuss the relevance of 'negritude' with reference to the poem.
5. Comment on the themes of beauty and nostalgia in *The Black Woman*.



E12CH18

CHAPTER

18

A GOVERNMENT DRIVER ON HIS RETIREMENT



*Onu Kingsley
Chibuikwe
1984–*

Many years on wheels
In faithful service to his fatherland
Today retires he home
And a celebration he holds
Many years has he pummeled his boozy throat
In obedience to duty rules and regulations
Today, he'll go home a freeman
Eligible for his country's services
"Come friends, rejoice with me
I shall booze and zoom myself home
Away from duty rules

Come celebrate my freedom”
“Early to duty tomorrow holds not,
Thirty-five years of faithful services
I’ll booze to sleep away my sufferings
More joy to send him home
A brand new car in his name
An appreciative symbol
For undented thirty years of service to fatherland
“Come friends, and rejoice more,
Joy till no more joy to joy
Today frees and makes me a king
My patience rewarded.”
And so, he boozed and boozed
Celebrating the celebration of his retirement
From faithful service to fatherland
He battled with his bottle booze
On his way home on wheels,
Booze boozed his vision and clear judgment
He boomed his brand-new car
And it sent him home
Home to rest in peace.

18.1 SUMMARY

Synopsis

The narrative poem opens to reveal a joyful government driver, who after thirty-five years of faithful services retires today. So glad he is about his retirement that he calls on friends to rejoice with him and he declares that “I shall booze and zoom myself home” because he has for “many years” stopped his “boozy throat” from tasting any alcoholic drink “in obedience to duty rules and regulations”. He wants to drink many drinks today with friends since he has not tasted something much

for the ample years he used in service as a way of abiding by the rules set for him by the civil service under which he worked.

So serious he is to “celebrate” his “freedom” because he is certain that “early duty tomorrow holds not” and so he has to booze to “sleep away” his “sufferings”. He believes in jubilating this freedom that makes him “a king” because he is sure that he has no early work or task to attend to earlier as usual tomorrow in the civil service again.

He continues to call on his friends and he is awarded “a brand new car” as “an appreciative symbol” for the diligent duties he performed while in service. He boozes furthermore but he meets an untimely death as he eventually loses the “wheels”, “vision” and “clear judgment” and dies in an auto crash as he “rest in peace” after “he boomed his brand new car and it sent him home”. His death was as a result of his excessive drinking.

Setting of the Poem

The setting of the poem is said to be Nigeria because firstly it is where the poet comes from, and secondly, it is a country in which the government occurred to be the major provider of employment for its citizens.

The fact that alcohol is used not only in Africa but also many parts of the world to celebrate any good thing exhibits that the poem can actually take place incident depicted in the anywhere in the world.

The time setting is the post-colonial period. The reason for this is that this era is marked by importation and use of many cars and alcohol, which cannot be found in the preceding era. Even the poet is of this new generation.

Themes

1. Laxity

Especially in Nigeria, it is so common that drivers take countless bottles of alcohol before and even after driving and this results in high rate of road accidents every day.

Through the poetic object, in this poem (the government driver), who has shunned this bad habit for “many years” now goes back to it because he is by now a “freeman” — free from the rules of the civil service.

His sudden return to alcoholic drinks caused his premature death as he “boozed and boozed”. Had he not boozed to celebrate his retirement, he might have arrived safely at “home” with his “brand new car”.

The poem, therefore, is a warning call to road users to stop the careless attitude.

2. Reward

Being a didactics poem, it teaches that any good work or deed will not go unappreciated. The driver in his name has “a brand new car” as “an appreciative symbol” given to him because he spent “faithful services” in the civil service. Despite the fact that he has a great liking for booze, “he pummeled his boozy throat in obedience to rules”. This means that he stops drinking because of his appointment.

The description of the government driver by the poet in this poem is that of a faithful, loyal, obedient and diligent worker, and that is why, he is rewarded a new car in his name to appreciate his indefatigable efforts performed while in service. His “patience rewarded” at last.

3. The Joy of Freedom

The poem tries to show the joy that comes with one’s freedom after years of servitude. Through the use of the word “suffering”, the reader is furnished with the information that the driver has gone through hell in the thirty-five years of services, therefore, he deemed it fit to call a big celebration to rejoice his freedom because he is now a “freeman” and also a “king”.

It is even this joy of his freedom that later kills him. The poem depicts that excess of anything (even happiness) is dangerous.

Devices

Situational Irony

From the glad atmosphere of the first stanza to stanza six, the reader will think or expect the poem to have a happy ending but reverse is the case in stanza seven as there is a sudden shock when the driver lost control of the wheels, crashed his car and dies instantly.

Metonym

'Wheels' is used in the poem as a metonym for a car. Wheels is very closely associated with car, so instead of saying car directly, the poet calls it wheels.

Personification

"Today frees and makes me a king"

The line above is a vivid example of personification as 'today' is presented as if it were human who can free or make someone a king.

Inversion

This is the reversal of the normal grammatical order of sentences. We have it in the poem in the following lines.

"Today retires he home"

"Celebration he holds"

Anadiplosis

"And it sent him home

Home to rest in peace"

Anadiplosis being a literary device, in which the word that ends the line of poem is what is used to start another line of the same poem. It is used in this poem, to refer to the quoted line above. 'Home', which ends the first line is used to start the second line above.

Euphemism

"And it sent him home

Home to rest in peace"

'Home' in the lines above is euphemism for the government driver's death as he lost control of his 'vision'.

Repetition

Some words in this poem are repeated. Check 'booze', 'fatherland', 'duty rules' and others. The repeated words in the poem is used to emphasize the message in them and also enhances the rhythm of the poem.

There are some poetic devices in the poem, such as imagery, alliteration, assonance and onomatopoeia.

Tone

The tone is celebrating at the beginning of the poem and it shifts to shocking in the last stanza.

Mood

Like the tone, the mood of the poem starts from a gleeful mood and ends with a pity mood when the driver dies.

Poetic Devices

The poetic devices in the poem *A Government Driver on his Retirement* are synecdoche, alliteration, inversion, pun and onomatopoeia.

Poetry uses figures of speech to express deep thoughts, evoke imagination, bring beauty, paint picture and give shades of meaning to literary work.

1. **Synecdoche:** is a figure of speech, in which a part of something represents the whole, or it may use a whole to represent a part. This can be found in this poem in the following lines.

Line 1: *Many years on wheels*

Line 29: *On his way home on wheels*

'Wheels' is used to refer to car(s) used by the persona for years to serve his fatherland.

2. **Alliteration:** is a literary device, in which words having the same first consonant appear together in a line of poetry. This appears in the following lines.

Line 2: *In faithful service to his fatherland*

Line 22: *Joy till no more joy to joy*

Line 25: *And so, he boozed and boozed*

Line 27: *From faithful service to fatherland*

Line 28: *He battled with his bottle booze*

Line 31: *He boomed his brand new car*

Alliteration in the poem is used to create rhythmic effects and pictures in the mind of the readers.

3. **Inversion (Anastrophe):** is a poetic device, in which there is a syntactic reversal of the normal word order or sentence structure. It can be in the form of placing verb before its subject or placing an

adjective after the noun it modifies. Poets use inversion to achieve rhyme, maintain rhyme scheme or achieve emphasis. Examples in this poem are as follows.

Line 3: *Today retires he home*

Line 4: *And a celebration he holds*

Line 5: *Many years has he pummeled his boozy throat*

4. **Pun:** is a play on words to produce a humorous effect. It is common with homonyms. In this poem, the poet played on the words 'home' and 'booze'. 'Home' in this poem has different shades of meaning. It was used in lines 2, 10, 17, 29 and 32. At the beginning of the poem, home refers to the physical home of the persona. Although we can say, it was the real home in the mind of the persona but the poet meant more than that considering retirement could also mean death in the real sense of life. In line 33, home refers to grave or heaven. This is where absolute rest resides. The freedom the persona desires from call to duty rests in the grave. People are solely at peace when they are laid to rest. Hence, the line "Home to rest in peace".

In line 30, 'booze' is used as noun to mean an intoxicating drink taken by the persona, whereas the meaning of the verb 'boozed' is altered to mean that the persona's vision was blurred and he made a wrong decision.

5. **Onomatopoeia:** is a poetic device, in which a word imitates the natural sounds of a thing. It is usually used to create sound effects in poetry. This is another poetic device in the poem *A Government Driver on His Retirement*. The following examples are used in this poem. The use of the words 'zoom' and 'boom' in lines 10 and 31, respectively depict the speed and state with which the persona used to send himself home. In line 10, "shall booze and zoom myself home", the poet describes the persona's impatience to enjoy his life and taste what it feels like to speed in car in contrast to his conservative manner of driving his bosses under strict rules and regulations for thirty-five years.

In line 31, "He boomed his brand new car", the poet depicts the sound made by the car crash when the persona got involved in the accident. His 'zooming off' in the brand new car leads him to the long awaited homecoming filtered the air.

Exercise

1. Explain the theme of laxity depicted in the poem.
2. Discuss the mood and tone of the poem and provide supporting evidence.
3. Comment on the poet's use of the following literary devices
 - (a) Inversion
 - (b) Euphemism
 - (c) Anadiplosis
 - (d) Pun
4. Discuss the effectiveness of imagery as used by the poet.
5. Compose a retirement poem about any professional.



E12CH19

CHAPTER

19

FIGURATIVE EXPRESSIONS

Figurative language is used in literature like poetry, drama, prose and even speeches. Figures of speech are literary devices that are also used throughout our society and help relay important ideas in a meaningful way. Here are some common figures of speech and some examples of the same figurative language in use.

1. Simile
2. Metaphor
3. Personification
4. Onomatopoeia
5. Oxymoron
6. Hyperbole
7. Litotes
8. Idiom
9. Alliteration
10. Allusion
11. Synecdoche

19.1 SIMILE

A simile is a comparison between two unlike things using the words 'like', 'as' or 'than'. Often used to highlight a characteristic of one of the items, similes rely on the comparison and the audience's ability to create connections and make inferences about the two objects being discussed and understand the one similarity they share.

Examples

- My mother is as busy as a bee.
- They fought like cats and dogs.
- My dog has a bark as loud as thunder.
- Her love for her children is as constant as the passing of time.

19.2 METAPHOR

A metaphor is a direct comparison without using the comparative words 'like' or 'as'. Metaphors equate the two things being compared to elicit a stronger connection and deepen the meaning of the comparison. Some metaphors, which continue for several lines or an entire piece, are called 'extended metaphors'.

Examples

- Her smile is the sunrise.
- Your son was a shining star in my classroom.
- The tall trees were curtains that surrounded us during our picnic.
- The ants soldiered on to steal our dessert.

19.3 PERSONIFICATION

Personification is attributing human characteristics to nonhuman things. This personifies objects and makes them more relatable.

Examples

- The chair squealed in pain when the hammer smashed it.
- The tree's limb cracked and groaned when lightning hit it.
- My heart jumped when my daughter entered the room in her wedding dress.
- The computer argued with me and refused to work.

19.4 ONOMATOPOEIA

Onomatopoeia is the use of descriptive words that sound or mimic the noise they are describing.

Examples

- The water splashed all over the top of the car.
- Owls screech through the night and keep us awake when we are camping.
- My stomach grumbled in hunger as we entered the restaurant.
- Thumping and booming in excitement, my heart pounded to hear the results of the lottery.

19.5 OXYMORON

An oxymoron is a description using two opposite ideas to create an effective description. The format is often an adjective preceded by a noun.

Examples

- My father's thoughtless idea landed him in the middle of the lake without a life jacket.
- The jumbo shrimp is a favorite of customers.
- The loud silence of night keeps him awake.
- An ever-flowing stillness of water, the river cuts through the woods.

19.6 HYPERBOLE

A hyperbole is an over-exaggeration used to emphasize an emotion or description. Sometimes, hyperbole also implements the use of simile and comparative words.

Examples

- I am so hungry I would eat dirt right now.
- My brother is taller than a skyscraper.
- The concert was so loud the drums echoed in space.
- Racing through the day was a marathon run for me.

19.7 LITOTES

Litotes are figures of speech that use understatement to make a point. It is often sarcastic in tone. The statement is affirmed by negating the opposite.

Examples

- I can't say I disagree with what you're saying.
- My dog is not the friendliest.
- He's not even a little tired after staying up all night watching television.
- She's not unkind.

19.8 IDIOM

An idiom is a commonly used expression that has acquired a meaning different from its literal meaning. Idiomatic phrases vary by culture and language. They are often difficult to grasp for language learners because the expression's true meaning is so different than what is being expressed.

Examples

- My grandmother's garden is flourishing because of her green thumb.
- The children could not play baseball because it was raining cats and dogs outside.
- You must play your cards right to win at the game of life.
- Some people throw in the towel before they should and never learn the value of working hard for success.

19.9 ALLITERATION

Alliteration is the repetition of the same consonant sound at the start of one or more words near one another. It is often used to emphasize an emotion or reveal a stronger description.

Examples

- The pitter-patter of paws echoed down the hallway and woke me from my slumber.
- The clamoring clash of dishes cracking on the concrete burned my ears.

- Old creaking crates carry ages of dust within them and are about to burst open.
- The babble of babies brings joy to my ears.

19.10 ALLUSION

An allusion is a reference to a well-known person, place, thing or event of historical, cultural or literary merit. It requires the audience to use their background knowledge to understand the meaning.

Examples

- You stole the forbidden fruit when you took his candy.
- He didn't do anything as bad as chopping down a cherry tree.
- She was the Helen of Troy of the class and made all the boys fight.
- My little girl ran faster than a speeding bullet when she grabbed my lipstick.

19.11 SYNECDOCHE

Synecdoche is a figure of speech that uses a part of something to refer to its whole. Less commonly, synecdoche can be used when a whole is used to refer to a part. The most common type of wholes and parts include a physical structure and its parts, an object and the material it is made out of, a container and what it holds, and a category and the items in those categories.

Examples

- She's got an awesome set of wheels.
- The company needs more hands on deck to complete this project in time.
- The White House issued a statement today.
- The captain commands 70 sails.

Exercise

1. Identify the type of figurative expression used in the following sentence: "The sun smiled down on us."
2. Rewrite the following sentence using a metaphor: "She was very happy."
3. Rewrite the following sentence using a simile: "He ran very fast."

4. Identify the type of figurative expression used in the following sentence: "Her words were like daggers in my heart."
5. Rewrite the following sentence using personification: "The flowers were dancing in the breeze."
6. Identify the type of figurative expression used in the following sentence: "The wind whispered secrets in my ear."
7. Rewrite the following sentence using hyperbole: "I have to wait forever for the bus to come."
8. Rewrite the following sentence using onomatopoeia: "The thunder was loud."
9. Identify the type of figurative expression used in the following sentence: "He was as sly as a fox."
10. Rewrite the following sentence using a hyperbole: "I am so hungry; I could eat a horse."
11. Match the figurative expression with its meaning:
 - (a) Break a leg
 - (b) A piece of cake
 - (c) Cry over spilled milk
 - (d) Bite off more than you can chew
 - (i) To regret something that cannot be changed
 - (ii) To take on more than one can handle
 - (iii) Good luck
 - (iv) Easy
12. Fill in the blanks with the appropriate figurative expression:
 - (i) I thought the test would be difficult, but it was actually _____.
 - (ii) Don't _____ about losing the game. We'll do better next time.
 - (iii) I hope you _____ at your audition!
 - (iv) I think I _____ when I agreed to plan the party and finish my project at the same time.
13. Rewrite the following sentences using a figurative expression:
 - (i) The task was very easy.
 - (ii) He is very angry.
 - (iii) She is very happy.
 - (iv) The situation is very difficult.



UNIT

VI

AFRICAN PROSE, POETRY AND LITERARY DEVICES

Chapter 20 Second Class Citizen

Chapter 21 Unexpected Joy at Dawn

Chapter 22 The Leader and the Led

Chapter 23 The Grieved Lands

Chapter 24 The Song of The Women of My Land

Chapter 25 Raider of the Treasure Trove

Chapter 26 Literary Devices

CHAPTER



E12CH20

20

SECOND CLASS CITIZEN



Buchi Emecheta
1944–2017



Second Class Citizen is a 1974 novel by Nigerian writer, Buchi Emecheta, first published in London by Allison and Busby. It was subsequently published in the US by George Braziller in 1975. A poignant story of a resourceful Nigerian woman, who overcomes strict tribal domination of women and countless setbacks to achieve an independent life for herself and her children, the novel is often described as semi-autobiographical.

20.1 PLOT SUMMARY

At the beginning of the novel, Adah is a child of an Ibo from Ibuza, Nigeria, living in Lagos. She dreams as a young girl of moving to the United Kingdom. After her father dies, Adah is sent to live with her uncle's family.

She is able to stay in school in Nigeria and attains employment working for the American consulate as a library clerk. The compensation from this job is enough to make her a desirable bride to Francis (her now husband) and in-laws.

Francis travels to the United Kingdom for several years to pursue the study of law. Adah convinces her husband's family that she and the children also belong in the UK. Francis believes they are second-class citizens in the United Kingdom as they are not the citizens of the country. Adah finds employment working for another library and pays for their expenses, while also providing primary care for their children. Later, we see Francis become increasingly abusive and dismissive of Adah as she pursues becoming a writer.



20.2 CRITICAL RECEPTION

Second Class Citizen is well regarded as a story of overcoming struggle and of contemporary African life. On the novel's publication in 1974, Hermione Harris wrote in *Race & Class*: "Of the scores of books about race and black communities in Britain that had appeared during the 1960s and early 1970s, the great majority are written by white academic ultimately concerned with the relationship between white society and black 'immigrants'. Few accounts have emerged from those

on the receiving end of British racism or liberalism of their own black experience. On the specific situation of black women there is almost nothing. *Second Class Citizen* is, therefore, something of a revelation.”

20.3 SUMMARY

Second Class Citizen by Buchi Emecheta is about the character, Adah Ofilu, and her life struggles. The narrative’s storyline is split into three sections. The first section recounts Adah’s childhood and, subsequently, her desire to be educated. The second section depicts her marriage and her tribulations as a married woman. Finally, the final half depicts her in London, where she faces racial prejudice and ongoing slavery at the hands of her husband, Francis.

The story begins with Adah as a small child in Nigeria in the 1950s. Adah Ofilu, the main character, is the daughter of an Ibo from Ibuza, Nigeria, who lives in Lagos. She was born around World War II. Because she is a girl, her family believes she does not require western education, although her younger brother is sent to school.

Adah was brilliant, yet she knew at an early age that she wished to be educated. She also wishes to move to the United Kingdom someday. Ignoring the fact that education for girls is less common in her household, Adah attends school in secrecy. Her parents thrashed her yet still allowed her to go. Adah was taken to live with her uncle’s household when her father passed away. She discreetly enrolls in high school and, even after being thrashed for it again, earns a scholarship owing to her excellent entrance exam score.

Adah’s family pressures her to marry when she reaches marriageable age, but she only agrees when she realises, she needs a spouse and a home to continue her education. She married Francis, a calm and nice man, and works as a librarian. Because of Adah’s employment, the couple has a stable income at the time, and Francis comes to believe that she must work and support him.

Adah’s suggestion that they go to England is accepted by Francis. He first studies accounting, and Adah persuades her in-laws to just let her accompany him following the birth of her second child. Adah realises in London that things are not quite as she imagined. Francis rented a home to reside in a disadvantaged area with other Nigerian immigrants, and warns her that they cannot possibly expect anything better as they

are second-class people in the UK. The welfare situation is flawed, and the English Adah meets is frequently sloppy and crude.

Nevertheless, Adah's status plummeted as low and as flat as the ground in Liverpool, London, but nothing resembled her typical existence in Nigeria. Adah had to contend with racial prejudice, bad living conditions, and a slacker and abusive partner. She also had the obligation of feeding her five children while earning alone to support the family.

Adah lives as a second-class citizen in the UK, hiring a babysitter for her children. She faces yet another problem when the babysitter mismanages and neglects her children, forcing her to enrol them in a nursery. Adah and Francis are faced with eviction from their tiny house as the narrative progresses. They experience racial prejudice and are unable to stop it. Adah gets a job at as a librarian to support her family. Her spouse lounges about, refusing to study or work while verbally and physically assaulting her. She becomes pregnant again and gives birth alone. She chooses to use the contraceptive covertly. However, Francis catches her and beats her for it. Adah becomes expectant once more, and her husband becomes increasingly aggressive. She attempts to stand and fight, encouraging him to look for a job, and ultimately decides that she will not continue to support him as her children come first. Adah seeks court intervention and requests protection. Francis is ordered to stay away from Adah and the children and to pay child support.

While all of this was going on, Francis became extremely assertive to his wife, Adah, and the children. Francis detests Mr Okpara, a colleague Igbo in England, and tells him that a guy who just does not bother about his children's upbringing would soon realise that he has lost his masculinity. He is also disdainful of Adah's ambitions to become a writer. Francis's depravity reaches the pinnacle when he sets afire Adah's manuscripts for her book, which she identifies as her brainchild — which turned out to be the beginning of the end. Adah left her marriage with nothing other than her children and the fifth pregnancy.

20.4 SECOND CLASS CITIZEN CHARACTER LIST

Adah

The protagonist of the story is a smart and ambitious young woman from Nigeria, who nevertheless falls for the propaganda that London

offers opportunities for self-expression and independence that will forever be denied, her at home. When she finally makes it to England, however, she discovers its ugly racist and xenophobic character and quickly comes to see herself a second-class citizen. Yet she is not willing to embrace this reality, and continues to work hard to support herself and her children, as well as, instill the children with pride and give them future opportunities. She pursues librarianship and writes a book, wrests the children away from their monstrous father, and continues her education and language studies, all the while navigating complicated welfare, health and political systems.



Francis

Francis is Adah's husband, whom she marries in Nigeria, as she is initially impressed by his quiet ambition. Once in England, though, Francis reveals his true venal character: he is lazy, selfish, cruel, dissolute, spoiled and privy to the worst patriarchal ideas. He becomes a Jehovah's Witness and thinks this means he does not have to do much to contribute to this life; he fails at being an accountant; and he destroys Adah's manuscript and essentially tries to ruin her life at every turn.

Mr. Babalola

Mr. Babalola is like Francis and Adah in that he emigrated to England from Nigeria in order to study, but enjoyed a different experience as a result of not being married at the time, as well as having a scholarship. Once the scholarship ran dry, however, Babalola lost all his friends as well as his financial independence. He is a neighbor of Adah and Francis and recommends Trudy as a child-minder.

Boy

Boy is Adah's younger brother. Following the death of their father, the family decides that the family's money would be best spent on sending Boy to school. Boy and Adah stay in contact when she moves to England (it is not clear to what degree) and he says he will give her his savings if

she will leave Francis and return to Nigeria. Adah considers his opinion very important, as they are all that is left of their family.

Ma

Ma is Adah's mother, with whom Adah has a troubled relationship.

Pa

Pa is Adah's beloved father who dies when she is young.

Mr. Cole

He is a "huge African, very young, very handsome", whom Adah considers a "real black man" because "His blackness shone like polished black leather" (11). He is a teacher at the school Adah sneaks off to, and encourages her to attend.

Lawyer Nweze

He is the accomplished Ibo lawyer whom all Ibo people in Lagos tout as a prime example of their people's success.

Titi, Vicky, Bubu, Dada

They are Adah and Francis's children.

Mrs. Konrad

Adah's boss at Finchley Central, she is a Czech woman "explosive in her welcome and very, very friendly" with "wide hips, a wide waist, and a face like a flattened O" (43). She is very kind to Adah and buys her children Christmas presents.

Janet

She is Mr. Babalola's wife, a Cockney girl whom Babalola met when she was pregnant with another man's baby but fell in love with and took her as his companion. She is a friend of Adah at their first lodging in London.

Trudy

The child-minder for Adah's children, Trudy is a fat, slovenly, lying British woman. She wears too much makeup and has dyed hair, and Adah considers her far beneath her. She knows Trudy sleeps with Francis but she does not care as long as the children are cared for—

which they are not. She reports the rude and ignorant woman to the children's officer and Trudy has her license revoked.

Miss Stirling

She is the children's officer whom Adah implores to find her children a place in the nursery; this only happens once Vicky gets very ill.

Mr. Noble

He is an old Nigerian man, who came over in the first wave of immigration, hoping to become successful and then return to Nigeria and rule in the vacuum of colonialism. He failed, however, and remained in England. He attained notoriety by acting the fool and the "other" for the whites, who gave him the nickname of 'Mr. Noble'. After a workplace accident, he took his compensation and bought an old house, where he lived with a white woman, Sue, and their children. He rents it to tenants, which he has trouble finding, but Adah and Francis start to live with him as a last resort. He looks like a witch doctor, Adah thinks, a wizened face, keen eyes, a bald head, and a strange voice.

Sue Noble

She is Mr. Noble's English wife. A pretty and kind low-class woman, she welcomes Adah and Francis as tenants (but sleeps with Francis).

Dr. Hudson

She is Adah's obstetrician, who recommends she goes to the hospital.

The Sleek Woman

She is a pretty, young 'sleek' woman in the maternity ward next to Adah. Adah is envious of her, for she has a handsome husband who loves her very much. She is of a higher class than Adah, and Adah knows they would not talk outside of the ward. Adah learns this woman died a few days after leaving the hospital.

20.5 SECOND CLASS CITIZEN THEMES

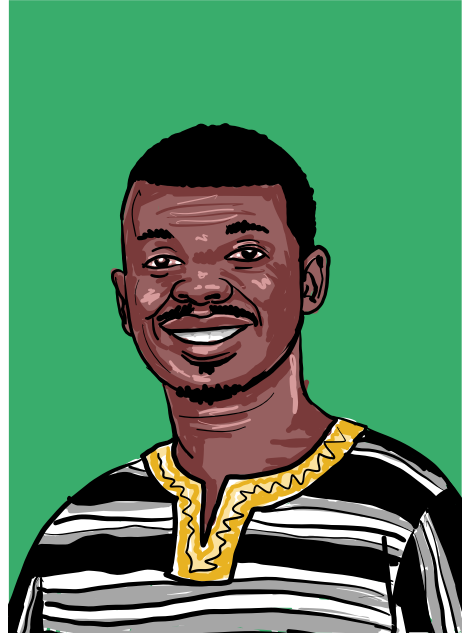
The Plight of the Oppressed

The title of the book itself indicates its overarching theme. As with much of the author's body of work, this novel is concerned with exposing the difficulties of being part of an oppressed societal group—in this

case, an African immigrant to the UK. The groups comprising the oppressed are hardly limited to just one single identifier, as the forces of oppression are realized in the form of racism, misogyny, class and xenophobia. Emecheta's tone is one of empathy and understanding toward those whose lives are constant struggles against entrenched powers.

Marriage as Tyranny

The portrait of marriage presented in the novel is anything but the fairy-tale, happily-ever-after illusion of romance. Marital bliss is secondary to marital disturbance as the course of true love is permanently obstructed by patriarchal domination and the desire to subjugate the wife which only ever serves to engender feelings of regret and resentment in the wife, toward the husband. The inevitable paradox is that both unsuccessful and successful rebellion of the oppressed party engineers a tearing apart of the social fabric that marriage as a contractual endeavor is intended to reinforce.



Anti-Immigrant Prejudice

Focusing on British policies in particular, the novel is an unblinking presentation of how deep and widespread anti-immigrant feelings run among the natives. The story reveals the country—but especially London—to be a festering boil of racial hostility that may be revealed explicitly and without shame or may be expressed in more repressed ways that fail in the effort to hide the true feelings of those who may feel compelled to present a more accepting and empathetic façade. The message is that Britons are inherently undesiring of any foreigners interrupting their way of life, but are far more likely to be vehemently so when the foreigners arrive from cultures dominated by darker pigments in their skin.

Motherhood

Adah is a fierce mother, protective of her children and always advocating for their safety and selfhood, and trying to instill pride in their Blackness. She wants a career, yes, but she is unequivocally devoted to her children. She has an instinctual understanding of what they need and want, though she often struggles to be the sort of mother she wants to be in this foreign land of London. Adah also sees motherhood through a feminist lens—as a choice women should be able to make, evinced in how she seeks contraceptives and abortion pills in order to control her reproductive abilities.

Feminism

The feminist lens with which we may want to regard the novel is anachronistic, but that does not mean Adah does not evince qualities, characteristics and behaviors that point to a feminist ethos. She wants to balance motherhood and a career; she wants to make choices about her own body; she wants to develop her own identity. She is an imperfect feminist model in terms of her marriage to Francis, who is unequivocally an abuser, as well as her lack of interest in supporting other women, but overall we can analyze many aspects of her character in terms of proto-feminism.

The Welfare State

Britain's welfare state comes under Emecheta's keen gaze in this novel. Sometimes, it seems to function well enough, and Adah benefits from its offering. However, it is also depicted as problematic, especially for women and immigrants (of which Adah is both). As a woman, Adah is subject to rules that privilege male control over women, and as an immigrant, Adah has to deal with the immensity of the system without much help at all.

Race and Class

Britain is typically viewed as a place that struggles more with class than race, but for immigrants, those two categories are inextricable. Adah and Francis's blackness precludes their getting affordable housing, as well as dictates how they are generally treated. It initially pushes them into a lower class, though Adah's tenacity and intelligence help propel the family forward a bit. Adah struggles with the conflation of race and

class, for she cannot fathom how she has to inhabit the same spaces as people who would have been servants of hers back in Nigeria.

20.6 SECOND CLASS CITIZEN METAPHORS AND SIMILES

The British (Simile)

Like any society, British people probably do not have a really good idea of how they come across to foreigners. No matter how much the stereotype of a stiff upper lip pervades media representation, it is difficult to imagine that they fully grasp just how accurate this stereotype seems to outsiders: “England is a silent country; people are taught to bottle up their feelings and screw them up tight, like the illicit gin her parents drank at home. If you made a mistake and uncorked the bottle, the gin would bubble out” (97).

Adah’s Guide to Life (Simile)

Adah’s philosophical outlook and guide to life comes early in the text. She does not say it out loud and instead merely thinks it to herself, but it guides her conduct thenceforth: “She remembered what she had told her mother-in-law the very night before. We shall only stay a year and six months. The poor woman had believed her. That was life, she said to herself. Be as cunning as a serpent and as harmless as a dove” (34). These two animals are effective ways to convey the dual sides of Adah’s behavior, both of them being classic symbols of wiliness and peace, respectively.

Romance (Simile)

Almost the entire novel features Adah trying to come to terms with her marriage, and here she uses a simile to express her feelings: “Adah, from the day of her registry marriage, had seen the romantic side of her life being shattered, like broken glass, about her” (28). The simile depicts her marriage as fragile and then destroyed, incapable of being put back together again.

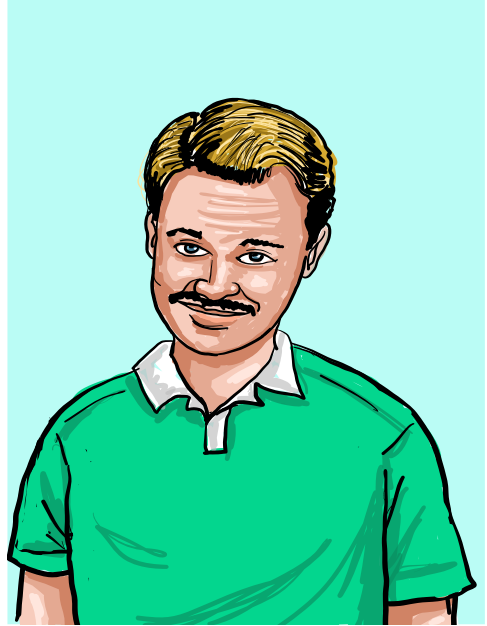
New Lodgings (Simile)

Adah is thrilled to be in England, but she is not quite ready to be a second-class citizen and to have to live in rundown lodgings with people she considers inferior to her. Yet, Adah will do what is best to survive,

and Emecheta writes, “She swallowed it all, just like a nasty pill” (38).

Francis’s Mind (Metaphor)

Adah is disappointed to see that she is a second-class citizen, but she is also disappointed to learn Francis has adopted that idea as well: “Francis’s mind was a fertile ground in which such attitudes could grow and thrive” (58). He has decided his blackness makes him inferior, and acts accordingly. Adah uses this metaphor to suggest that Francis has an impressionable mind and is incapable of thinking better of himself.



20.7 SECOND CLASS CITIZEN IRONY

British People (Situational and Verbal Irony)

Adah finds it ironic that a woman, such as Trudy is of a society that putatively values “law and order” when she so flagrantly breaks the laws of caregiving: “Now, she was not even given the joy of knocking senseless this fat, loose-fleshed woman with dyed hair and pussy-cat eyes. She belonged to the nation of people who had introduced ‘law and order’” (66). Trudy is careless, negligent, and essentially bilks Adah of her money and does not take care of her children. The second-class citizens are the ones the British would see as lawless, but it is actually Trudy.

Francis (Verbal Irony)

Adah is unimpressed with many aspects of Francis’s personality, and has a keen way of pinpointing his flaws. Here, she observes: “He was always disappointed in human nature when it refused to bend to his wishes” (68). Her tone here is ironic and sarcastic, as of course human nature is not going to care what Francis thinks or does, so there is no point getting disappointed.

Discrimination (Situational Irony)

In the quote “Adah could not help wondering whether the real discrimination, if one could call it that, that she experienced was not more the work of her fellow countrymen than of the whites” (70), Emecheta posits that Blacks in England are more susceptible to discriminating against their countrymen than the whites are, which would seem counterintuitive since the former are all second-class citizens.

Mr. Noble (Situational Irony)

The character of Mr. Noble is a fascinating one, and his name is of particular interest to Adah: “He was given that name when he came to England, when he became a second-rate person, when he became second-class” (81). He gets that name because he acts in an infantilized, exoticized way, pandering to stereotype and engaging in debasing behavior to amuse the whites. They call him “Mr. Noble” when he is anything but.

20.8 LITERARY ELEMENTS

Setting and Context

Nigeria post-independence; United Kingdom in the 1960s

Narrator and Point of View

Third-person narrative

Tone and Mood

Tone: earnest, straightforward, passionate, anxious, tense

Mood: hopeful, stressed, determined, dreary

Protagonist and Antagonist

Protagonist: Adah; Antagonist: Francis, Trudy

Major Conflict

Will Adah make it in London? Will she become a librarian? Will she come to terms with her marriage or end it? Will she be a ‘second-class citizen’ or elevate herself?

Climax

Francis publicly shames Adah for getting the cap, leading her to decide the marriage is over.

Foreshadowing

Adah and Francis’s wedding being a ‘hilarious’ affair and having issues with the rings foreshadows the later turmoil in their union (24).

Understatement

“The child is sitting there pretty. It did not come out as you made me believe it was going to” (154) is an understatement for Adah’s abortion pills not working.

Allusions

1. Rip van Winkle (16).
2. Numerous allusions to the Bible, including Adah’s reference to Jesus saying not to steal (21), the sower of seeds (80), the eye of a needle (47), and Lot’s wife at Sodom and Gomorrah (104).
3. Calling their children Kennedy and Jacqueline is a reference to JFK and his wife, the American President and First Lady (25).
4. “Alice, in Lewis Carroll’s fantasy, weeping away like mad” (31) is a reference to the novel *‘Alice in Wonderland’*.
5. Christian in *Pilgrim’s Progress* is a reference to the main character in the allegorical novel by John Bunyan (55).
6. “just like Caesar dismissed his wife’s dream about the Ides of March” (55) is a reference to the betrayal and murder of Caesar that took place in ancient Rome on March 15th.
7. The Shakespearean quote of “Cowards die many times before their deaths” is from *Julius Caesar* (128).

Imagery

The imagery of the text primarily centers on weather and lodging, done in order to reflect Adah’s mindset and condition of life (i.e., the gloominess of London is mirrored in her anxiety and sadness) or connote the social/racial divide that exists (i.e., Pa Noble’s small, derelict house amidst nicer homes owned by whites).

Personification

1. The wildness in her eyes had a way of betraying her” (21).
2. “Pa, I’m in the United Kingdom, her heart sung to her dead father” (35).

3. “The hunger that held the two sides of one’s stomach and squeezed them so tightly that the owner of the stomach would whine and rumble in its agony” (57).
4. “These thoughts chased each other through her mind” (61).
5. “The world would not see her now, the world would not know whether she had a hospital dress or her own dress” (119).
6. “Her mind was crying for someone to listen to her” (157).
7. “Adah waited for the Law to come for her, but the Law did not” (161).

Exercise

1. Write a book report summarizing *Second Class Citizen*.
2. Assess irony as presented in *Second Class Citizen*.
3. Discuss instances of gender discrimination in the novel.
4. Examine the use of allusions and personification in *Second Class Citizen*.
5. Complete a character web on Adah.

CHAPTER



E12CH21

21

UNEXPECTED JOY AT DAWN



Alex Agyei-Agyiri



Learning Objectives

At the end of this chapter, learners should be able to:

- examine the impact of governmental policies on people's lives;
- outline the impacts using cause-and-effects charts.

Content Vocabulary

- Alien
- Compliance
- Revolution

21.1 LESSON INTRODUCTION

Unexpected Joy at Dawn written by Alex Agyei-Agyiri is an African prose selection for the Literature in English WASSCE 2021–2025 examinations.

The story is linked to the 'Aliens Compliance Order' of 18 November, 1969 under Abrefa Busia, and 'Ghana must go' in Nigeria in 1983 and 4 June Revolution uprising in 1973–81.

In the early twentieth century, Nigerians and Ghanaians were well-established in one another countries and were major contributors to the socio-economic development of each.

Unexpected Joy at Dawn is a tale of two countries, their slightly different administrations, policies and the stringent hold they had on the citizens of both countries. It narrates the stories of two siblings, Mama Orojo and Nii Tackie, both separated by their surrounding circumstances and the unrelenting struggle to reunite, which births the entire story.

The novel is set concurrently in two West African countries: Mama Orojo's exploits and actions in Nigeria and Ghana; and Moses Nii Tackie Bi Akrong Na Bii's actions and inactions in Ghana and later, Nigeria.

The lesson will focus on the impact of the 'Aliens Compliance Order' and the 'Ghana must go' orders, which captures the unstable political and economic situations of the late 1960s through the late 1970s and early 1980s. It is a period of economic gloom and extreme hardship. How did it impact the lives of citizens and aliens alike in Ghana and Nigeria principally, although other West African countries were involved as well like Togo, Burkina Faso and Ivory Coast.

Ghana — Economic Gloom

- There was withdrawal from circulation of the fifty cedis notes, the national currency highest denomination. A lot of people were left penniless.
- All savings in banks above fifty thousand cedis were frozen.
- Withdrawals needed clearance from the Attorney General's Department.
- Shortage of fuel turned people into human caravans.
- There was a daily struggle to buy basic necessities like milk and sugar.
- Corrupt practices flourished by civil servants and business people.
- People fled to Nigeria including the highly qualified.
- Severe drought in 1984 led to food shortage, exports of cocoa and timber, and gold hit a record low due to economic downturn.
- There was closure by Cote d'ivoire, Togo and Burkina Faso.
- Economic mismanagement by military leaders was also witnessed.
- The youths unexpectedly placed in high positions of responsibilities were inadequately equipped.
- The environment was engulfed with filth and also political, social and moral rot.
- There was a period of panic due to the economic crisis.
- The Central Bank issued several directives trying to control inflation.
- Naked hardship and economic mismanagement — everything was at a standstill, citizens were frustrated, hope was lost and there was nobody to turn to.

During the period of exodus in Ghana, Nigeria had discovered oil in commercial quantities and their economy was faring well. Therefore, a lot of Ghanaians went there for a better financial and economic freedom.

Nigeria — Oil Boom

- 1983 deportation order 'Ghana must Go'.
- Other Africans were being treated as slaves due to the post-colonial slavery mentality all in the name of nationality.
- Nigeria was obviously under a military *junta*, presumably General Muhammadu Buhari's regime when illegal immigrants, chiefly Ghanaians, were thrown out of the country in large numbers. From Nii Tackie's viewpoint, this is a payback for a similar thing Ghana did some fourteen plus years before when he became separated from his family.

- Foreigners were treated as nothing and always on the run.
- The deportation of illegal immigrants called 'aliens' led to high loss of life and property.
- To make matters even worse, over 1 million Ghanaians were sent home from Nigeria.

Characters

Massa Awo Sika (the wife of Nii Tackie)

- Terminally ill, she represents the living physical model of the political, social and moral rot. She symbolizes a dying nation, a nation which at the moment has neither the capacity nor the decency to contain its own people.
- She bears her deadly sickness with grace, bravery and calmness.
- Massa is the only reason why Nii wants to stay in Ghana.
- She succumbs to her illness and Nii deposits and leaves her body at the mortuary.

Moses Nii Tackie – (Massa's husband who is desperate to find a cure for his ailing wife)

- Assistant Bank Manager of Expense Bank, Secretary of the Susu Credit Union and works part-time jobs to supplement his salary but was still indebted to the bank and was constantly late for work
- Suffers emotional breakdown due to his wife's illness
- Born and educated in Ghana, but is considered to be neither a Ghanaian in Ghana because of his tribal marks nor a Nigerian in Nigeria
- Unfortunately, he is not accepted as a Nigerian because of his inability to speak the language and computes himself as a Ghanaian
- Identity crisis at a cross road because he is Ghanaian by birth and Nigerian by ancestry, but not accepted in either country
- Massa's death opens the way for Nii to leave Ghana for Nigeria in search of his family
- Deposits Massa's body at the mortuary and leaves due to the lack of money
- Travels to Nigeria after Massa's death, but must pass through Togo and Benin borders and have to pay bribes to the guards before being allowed into Lomé
- Self-assured that his Yoruba tribal mark and family name will be resourceful in tracing his root to his family at Ijasse

- He and his friends are victims of crooked agents, thieves, guides, policemen and immigration officers
- Arrival in Nigeria is coincided with the Nigerian deportation order asking all foreigners to leave within two weeks
- His belief in democracy as the only way to nation building and not military regimes; a system of government where the citizens exercise power by voting, direct democracy, the citizens as a whole form a governing body and vote directly on issues and in representative democracy, the citizens elect representatives from among themselves
- Nii and Aaron worked on a farm under an uncompassionate caretaker and this made them run away
- Idem reports Nii and Aaron as robbers and they are met with cruelty wherever they go
- Nii realizes it takes more than a family name to claim citizenship even in his ancestral home of Ijase
- Nii and Aron finally meet Joe and Mama
- Aaron dies

Mama Olu Orojo (a successful business woman and a devout Christian)

- She is the treasurer of the Amen Kristi Church and is committed to the work of God.
- Her business prowess enabled her prefinance contracts.
- She takes advantage of the oil boom in Nigeria and was awarded six contracts under Mama Sansi Group of Companies.
- She traveled to Ghana to find relatives, including Nii who is her brother.
- Mama visited Awisa and gathered information from the queen mother because no one knows her in the village and their village history is almost lost.
- She gets duped by unscrupulous Joe, who is a shady (crooked) businessman.
- She locates Massa's body and gives her a befitting burial.
- She is determined to marry Joe, who is not a member of her church, Amen Kristi, and not a Nigerian.
- She rescues a baby from a blazing fire and the Chairman from a burning bus.
- Her selfless acts proves that tribal prejudice, racism and gender have nothing to do with life.

The Amen Kristi Church (a Christian church where Mam is a staunch member)

- Church leaders resorted to tribal biases as an excuse to stop Mama from marrying Joe a Ghanaian rather than Tom Monday a Nigerian
- Its vote against Mama's marriage to Joe is not based on Biblical facts but prejudices – the church has now become a place of exclusion
- Ibuk and some members were killed in a fire showing that accidents know no color and nationality
- Due to Mama's act of bravery, the church realized its mistake

Joe Owura Ku (an unscrupulous businessman)

- He had a cartel of crooks that was aided by operatives of the state security apparatus.
- Joe and his friend Tally O are wanted criminals.
- Their cartel business is under security scrutiny and are afraid to visit the minefield.
- He helps mama, promises to aid her in her search for Nii, bury Massa and proposes marriage.
- Joe believes love is natural and can convert a person.

Tally O (a wanted criminal and Joe's friend)

- He is a crooked gold dealer and illegal miner.
- He was killed by the guards in the minefield.

Linda (a typist working at the Bank)

- She wants an affair with Nii only because she needs a visa to join her husband in London.
- She can use Nii to get to Nigeria to apply for a British visa.

Marshark (an escapee prostitute in Nigeria)

- She wants to free herself from prostitution, which was forced on her by hardship
- She wants to get married as a form of settlement in life.
- She has sexual affairs with young boys and old men alike, much to the dislike of Nii.
- She is dying and cannot be taken to the hospital because all of her friends, including Nii, do not have the appropriate alien papers.
- She dies from her illness

Old Man (the Susu Boss)

- He is the leader of the Susu Club.
- He vanishes with market women, leaving his wife and children behind.

- Life in the deportation camp in Nigeria was extremely harsh and he committed suicide.

21.2 SUMMARY

The *Unexpected Joy at Dawn* is set within two West African countries, Nigeria and Ghana. A part of the plot in the book takes place in the suburbs in Lagos in Nigeria and the other one in Accra, Ghana. This refers to the physical location of the novel. No literary text is completely independent of context and society. Each work of fiction is in one way or other affected by the diverse circumstances in society. The *Unexpected Joy at Dawn* is not an exception. It could easily be categorized as a historical novel due to the fact that it is based on two major historical instances.

Chapter 1

It is 4 a.m. on a Monday in Accra, Ghana. A young man walks into his room to meet the seemingly lifeless body of his lover. The young man, Nii Tackie, is overwhelmed by panic and fear at the thought that Massa has stopped breathing. His screams attract the attention of his neighbors. Amidst the tension, he remembers the doctor's words on Massa's ailment. The doctor had told him Massa has only a few months to live more. Weeks before, a friend had suggested he consult an herbalist; having in mind, Odeefo Nkansah's 'God is beyond Science' at Gomoa Dago. Massa's ailment is a very serious one.

Nii Tackie is relieved when he realises that Massa still breathes. The ailing lady tries to smile in spite of her pain. She is concerned about the expenses incurred on her, treatment. Nii Tackie tries to conceal his indebtedness from her despite owing outstanding debts to the bank where he works. He informs her of his friend's suggestion on going to an herbalist.

Nii Tackie goes out to empty Massa's chamber pot into an open drain. On the street, there are sounds of gunshot, a sign of insecurity in the streets of Accra. Worried of being hit by stray bullets, he hurries back into the room after disposing Massa's excrement. He sits by the table beside Massa's bed and sleeps off.

Chapter 2

It is 8 a.m. that same day in Illera, Nigeria. Mama Orojo and Ibuk are on an evangelical mission in the town. The two women are both members of the Amen Kristi Church. Mama Orojo becomes nostalgic at the sight of an immigration officer. When asked by Ibuk on why she keeps staring at the immigration officer, she says she is reminded of fifteen years before. Mama Orojo came to Lagos from Ghana when the Ghanaian government passed a law that all aliens without resident permits should leave. This was sometimes during the Nigerian Civil War. Her grandparents had migrated to Ghana many years before. Mama Orojo left Ghana with her parents leaving behind her grandmother and brother. On the way to Nigeria, her parents died. She was left with no family. In Nigeria, she struggled with the little money on her to make a name for herself; a thriving construction industry and a confectionary store being what she has to show for it.

Their evangelical mission in the town is not as fruitful as they want. Many people show little interest for fear of the Sahn brotherhood.

Mama and Ibuk move to Tom Monday's house, an elderly man to whom they have preached the gospel. Tom Monday is a widower with two children. His daughter, a twenty-eight years old lady and holds contrary views to him. He claims she has been influenced by her husband, a man of the Sahn (a politico-religious brotherhood). Mama flips through the pages of her *Bible* as she prepares for a session with Tom.

Chapter 3

This chapter shuffles between Lagos and Accra. In Lagos, the authorities are deliberate on their expulsion of aliens from Nigeria. The government of the day has also embarked on a 'total war against waywardness'. It is five days to the twenty-fifth deadline given to every alien to leave the country. Movements on the street are evident of the compliance to this deadline. The aliens are leaving with their belongings.

The setting changes to Ghana where Massa and Nii Tackie are in the middle of a chit-chat. Massa is obviously lively and better than her sickly version portrayed in the first chapter. Massa asks Nii Tackie how many cocktail parties he had attended. The reader learns of how the two lovers had first met in a cocktail party. Massa calls him by the sobriquet she had given him, "my young banker".

Nii Tackie tells Massa of another cocktail they are having at the moment; one he describes as “special” and has just the two of them in attendance, away from the world.

It is evident that the duo loves each other passionately. Nii Tackie feeds her with porridge made from the corn dough given to him by Linda, a junior colleague at work. Nii Tackie wishes Massa could keep up with her new mood and strength.

Chapter 4

It is 10 a.m. on Tuesday in Accra, Ghana. The reader learns of Nii Tackie’s everyday working schedule and the dearth of experienced and competent hands in Ghanaian various sectors (education, banking, etc.) owing to the exodus of many citizens to other countries.

This chapter chronicles the experiences of the early days of Jerry Rawlings’s revolutionary government and its various reforms. It also bores into Nii Tackie’s everyday activities: his work at the bank, his part-time teaching job and his job as a credit collector for Susu Credit Union. He does these part-time jobs to supplement his salary and offset Massa’s hospital bills.

Despite his young age and little experience, Nii Tackie has risen to the post of the Assistant Manager at Expense Bank.

At Expense Bank, he and the Bank Manager examine some applications submitted for loan grants. Among these applications is Aaron Tsuru’s Ant Hill Project. Nii Tackie roots out for Aaron’s Ant Hill Project because of its creativity and capacity to solve the high building cost in the country. But his profit-oriented boss dismisses the project with the claim that the bank policy does not support such projects. Nii Tackie tries to make his boss see the benefits in the project but the Manager refuses to yield. Linda, a typist in the bank, brings in the newspapers. Right in the news is the expulsion of aliens happening in Nigeria; about three million of them, out of which two million were Ghanaians. The bank manager swears (in a way that suggests he has Nii Tackie in mind) that if he has his way, he would sack all aliens in the bank in reprisal.

Nii Tackie fears the repetition of what happened in Ghana fifteen years back. Nii Tackie fears he would one day be expelled from Ghana. Though he was born in Ghana, given a Ga name and bred in Ghana, he is still considered an alien by virtue of his tribal marks and Nigerian parentage.

Due to the harsh economic realities, Nii Tackie has always longed to go to Lagos but Massa disapproves of such decision. Nii Tackie hopes Massa gets better so they can reach a consensus.

Linda pesters Nii Tackie to come to her place. But Nii Tackie tells her he is not ready at the moment.

Nii Tackie hurriedly leaves the bank before closure for a three-storeyed remedial school where he teaches students Economics in preparation for their GCE. examination. He walks some five kilometers to the place. He gets there late. The headmaster complains about his lateness and his breach of contract that he signed to teach the students. Nii Tackie requests for rescheduling his classes to late afternoons for convenience.

Nii Tackie proceeds to the market to collect ten cedis per trader as susu for Susu Credit Union. The market is near empty and a drought is setting in. There is scarcity of petrol and the roads are bad. The government's withdrawal of fifty cedi denomination from circulation is taking its toll on the market women. A particular woman whines, at the sight of Nii Tackie, of loosing ten thousand cedis as a result. Another trader, Auntie Joe, died of heart attack from loosing forty thousand cedis.

Nii Tackie goes to the house of Susu Credit Union leader. He learns that the boss has absconded to Nigeria in search of greener pasture; after he has embezzled the Union's money. The escapee leaves no money for his family to survive on. Nii Tackie is also informed the Secretary of the Union is gone too which automatically puts Nii Tackie as the only one of the union left. Out of pity for the forsaken family, Nii Tackie gives the only ten cedis he had in his pocket to the wife of the chairman.

Nii Tackie returns home to find Massa moaning. She has vomited on her cloth. He starts to clean the mess.

Chapter 5

Back in Lagos, Mama Orojo and Ibuk are still in a session with Tom Monday. The elderly man seems to have interest in Mama Orojo. The conversation has become interesting. It has shifted from gospel to business talk. Both Mama Orojo and Tom Monday talk about their business empires. Had Mama Orojo not come to him as an evangelist, Tom Monday would have proposed to her immediately.

Ibuk wades into the conversation and brings them back to the reason

for their gathering. They discuss death and its causes, and eternity. At the tail end of their conversation, Tom Monday tells Mama Orojo he would be in Lagos that week while the latter says she would do the best she can to meet him on his visit.

21.3 CHARACTERS

Major Characters

Moses Nii Tackie

He is a young university graduate, studied accounting and works as an assistant manager at the Expense Bank. He is born Ghanaian as per all records and bear his Ghanaian name but the three tribal marks on his cheek give him away as a Nigerian. He is married to Massa and incidents in the novel portray him as a caring, loving and faithful husband. For instance, he refused to have sexual intercourse with Linda even when she throws herself at him.

Nii was separated from his family, who returned to Nigeria fifteen years ago after the Ghanaian government asked all aliens to leave the country. His both parents died on their journey to Nigeria, while Mama Orojo and his sister are his only surviving relative.

However, his double identity makes him live in fear in Ghana, and when his ailing wife, Massa died on their way to get spiritual healing, he decides to return to Nigeria to reunite with his sister.

Nii is also a hardworking young man that confronts harsh economic reality by engaging in part-term jobs to upset its effect on his salary as an assistant manager. Even when he crosses to Nigeria he picks up numerous menial jobs to sustain himself and since the time he arrived in Nigeria was when the Nigerian government asked the aliens to vacate the country. He constantly faced the difficulty of his double identity and his inability to speak any of the Nigerian languages makes him always be seen as a Ghanaian.

Nii is one of the protagonists that joins the two parallel stories in Agyei-Agyiri's '*Unexpected Joy at Dawn*'. Being a crucial character, his accidental appearance before his sister, while he was being pursued as a suspected criminal, brings about the resolution of the central conflict in the novel.

Mama Orojo

Mama Orojo is the only surviving relative of Nii Moses Tackie. She relocated to Nigeria with their parents when the Ghanaian government asked all aliens to leave their country leaving Nii behind. Unfortunately, both her parents died on the road to Nigeria. She is a buxom single lady, who faced a lot of difficulties settling in Nigeria after she lost her parents on their journey to Nigeria. Against all odds, she builds her business and becomes very prosperous and influential with a thriving construction company and a confectionery store. She is a believer and an active member of the Amen Kristi church and participates in the church evangelism outreach.

Mama's first journey to Ghana in search of her brother, Nii Moses Tackie, was not successful on her primary purpose to Ghana, but she met Joe Boye who introduces her to gold business and later becomes her husband. Mama is brave and displayed her courageous will when she jumps from a burning house to save a baby during a religious riot at Egba started by the Sahn sect. Mama becomes elated when she accidentally meets her brother, who she had embarked on a two-time journey to Ghana in search of him right in her compound.

Joe Boye

Joe Boye is also known as Owura Ku. He is thirty years old and a father of two children from two women, whose families were not willing to encourage them to be joined with him legally. Joe had his difficult shares of life. First, he was once an apprentice to a tailor at Oda and when his master closed down the shop, he leaves for the city where he ended up becoming an illegal gold mining business man with his friend, Tally O. Joe became independent from Billy, the man who introduced him to the illegal mining business after like a month on the job.

He was introduced to Mama Orojo by a police corporal at his office on the sixth floor of the Beyeeman building. Afterward, Joe became a reliable friend to Mama and his unflinching support to Mama on her trips to Ghana is commendable. He proposes to Mama with a gold ring and Mama accepts with an affectionate glee.

Massa Awosika

She is Nii's ailing wife, whose sickness appears to be intractable. She is just twenty-two years but she bedridden till her death on their way

to get spiritual healing at 'God is beyond Science'. Massa had been an intimate friend to Nii from their school days and this explains the reasons Nii remained faithful to her when she was alive and even when she dies. She is a good and loving wife, she cares about her husband's financial and psychological well being, and being a firm believer in the philosophy of Pan-Africanism, she believes Africa is home for all Africans that when she sees that her husband is worried about the fate of Aliens in Ghana, she tries to calm him down and encourages him to stay in Ghana.

Aaron Tsuru

Aaron is a young brilliant scientist and the brain behind the Ant Hill Brick. He has a PhD. and a diploma in Project Management, a former lecturer at the University of Ghana, where he received a certificate of honor. He met Nii when he first visited the Expense Bank to seek financial support for his project. However, all the presented did not meet the bank's stringent policy for giving out loans. Nii tries to help, yet the bank denies him the loan. He leaves Ghana out of the frustration he encountered at the bank. He later meets Nii again at the border when they were trying to illegally cross the border to Nigeria.

Aaron dies when he falls from the uncompleted building when they were running from people, who had mistaken him and Nii as robbers.

Minor Characters

Ibuk

She is a friend to Mama Orojo. She is a member of the Amen Kristi Church and a regular partner to Mama on evangelism mission. She is in support of Mama's decision to marry Joe but she was not allowed to vote. She died during the religious riot in Egba, Lagos.

Tom Monday

Tom is a widower, who resides in Illere. We had an encounter with him when Mama and Ibuk had gone to evangelize to him at his residence. He secretly admires Mama and when he finally proposed to her, it was rather too late. He played a major importance towards the resolution of the story because he was the one who hinted Nii that he looks like he had befriended and also tells him that Mama lives at Ijase.

Tally O

Tally O is Joe's intimate friend and a partner in their illegal gold mining business. He is also known as Daga. Tally O is a hardened criminal, who has a persistent record of being wanted on the police list but he keeps changing identity from one crime to another. He met his doom on their last illegal mining trip. This deadly trip almost claimed Joe's life too but it was a turning point for him to turn a new leaf, but Tally O never had that opportunity.

Paleo

Paleo is a ruthless immigration officer. He is in charge of other immigration recruit, whose job description is to put aliens in check. He arrested Nii and Aaron and takes them to Illere for them to work on his farm. His wife died in the fire accident during the religious riot at Egba but his child was saved through Mama's heroic response.

Headmaster

He is a retired educationist from government service. He runs a remedial school for students, who want to improve upon their 'O' and 'A' level grade. The school runs in the afternoon. That is why, Nii can pick a teaching job on some days after his banking job.

21.4 ABOUT THE AUTHOR

Alex Agyei-Agyiri is a poet, playwright and short story writer. He was born at Adamorobe in the Akwapim South District of the Eastern Region of Ghana. He is a product of the University of Ghana, Legon, and a legal practitioner. His works include the award-winning poems, *Passover*, *Ancestral Faces* and *This Death Call*.

He has previously won the BBC Arts and Africa Poetry Award, the Ghana Association of Writers' Literary Prize and the Valco Award for Literature.

Task 1

Analysis

Direction: Examine the impact of the compliance order and the 'Ghana must go' orders.

1. What led to the compliance order?

2. How did the citizen fare during this period?
3. What were the results?
4. Connect this period in Ghana to a period in Liberia.
5. Were the citizens of Liberia impacted in the same way? Explain.
6. Why did Nigeria declare the ‘Ghana must go’ order?
7. How do governmental policies impact the life of citizens and non-citizens?

Task 2

Direction: Use cause-and-effect charts to outline the impacts for each country.

1. Outline the governmental policies in both Ghana and Nigeria as depicted in the novel.
2. Compare and contrast the lives of Mama Orojo and NiiTackie.
3. Discuss the writer’s use of symbolism.
4. Write about an ‘unexpected joy’ you have experienced or create one.

Exercise

1. Who is the author of the book “Unexpected Joy at Dawn”?
2. What is the genre of “Unexpected Joy at Dawn”?
3. What is “Unexpected Joy at Dawn” about?
4. What themes are explored in “Unexpected Joy at Dawn”?
5. Who are the main characters in “Unexpected Joy at Dawn”?
6. What is the significance of the title “Unexpected Joy at Dawn”?
7. What is the historical context of “Unexpected Joy at Dawn”?
8. What is the style of writing in “Unexpected Joy at Dawn”?
9. What is the message of “Unexpected Joy at Dawn”?
10. Identify the setting in Unexpected Joy At Dawn.
11. What awards has “Unexpected Joy at Dawn” received?

CHAPTER



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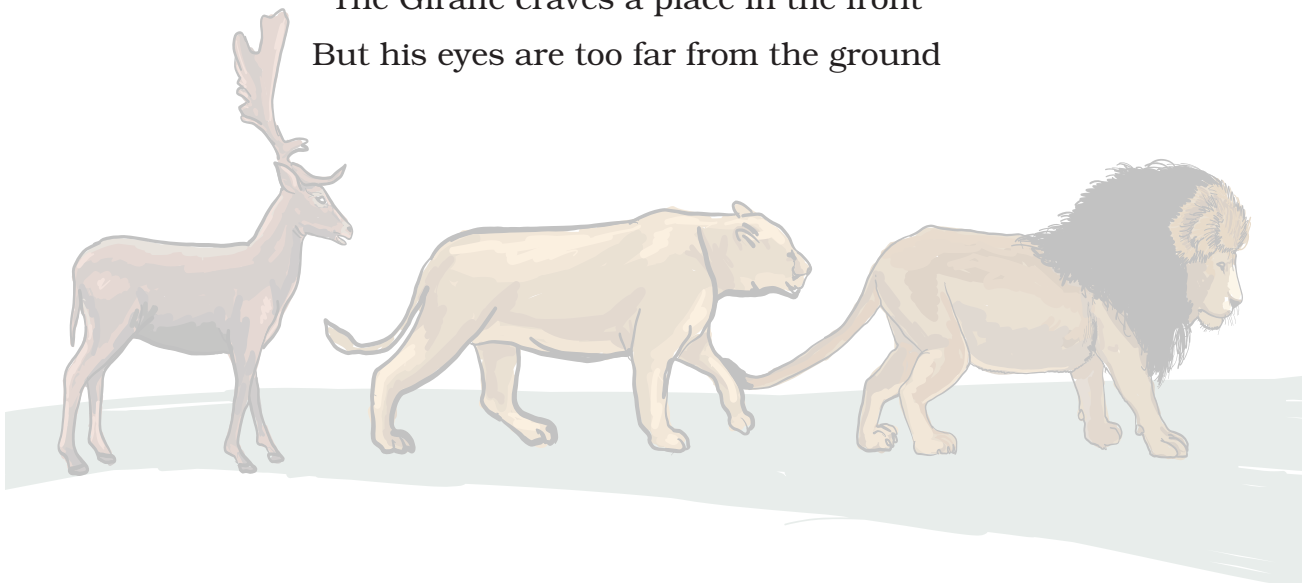
22

THE LEADER AND THE LED

The Lion stakes his claim
To the leadership of the pack
But the Antelopes remember
The ferocious pounce of his paws
The hyena says the crown is made for him
But the Impalas shudder at his lethal appetite
The Giraffe craves a place in the front
But his eyes are too far from the ground



Niyi Osundare
1947–



When the Zebra says it's his right to lead
The pack points to the duplicity of his stripes
The Elephant trudges into the power tussle
But its colleagues dread his trampling feet
The warthog is too ugly
The rhino too riotous
And the pack thrashes around
Like a snake without a head
“Our need calls for a hybrid of habits”,
Proclaims the Forest Sage,
“A little bit of a Lion
A little bit of a Lamb
Tough like a tiger, compassionate like a doe
Transparent like a river, mysterious like a lake
A leader who knows how to follow
Followers mindful of their right to lead”

22.1 ANALYSIS

The Leader and the Led is a poem of twenty-four lines arranged into twelve stanzas each with two lines; an overall of twelve couplets. A stanza of two lines is called a couplet, remember? I guess you wouldn't forget that so easily.

Beyond its form, the poem theorizes the necessary embodiments of a leader. The poem begins with the picture of an animal gathering in their quest for one who would be their leader. Some animals stake their claim to the leadership position; lion, hyena, giraffe, zebra, elephant, warthog and rhino all said “it's their right to lead”. But the colleagues (that they want to rule) only picked out their faults and flaws instead. When they could not see a flawless and perfect leader to pick, the Forest Sage calls their attention to what they need in a leader.

In lines 1–2, the lion “stakes his claim” to the leadership position but the antelopes (lines 3–4) remember his “ferocious pounce” on them. A leader does not feed on his subjects; thus, the lion is ruled out.

In lines 5–6, the hyena claims “the crown” is his to take but “the impalas shudder” at his brutality and “lethal appetite” only satiated by their kinds. A leader does not oppress his subjects; hence, the hyena too is disqualified.

In lines 7–8, the giraffe tries his luck. He “craves a place in the fault”. However, in his case, “his eyes” are said to be “too far from the ground”. A leader ought to be close to his subjects, see what they go through and share in their experience. An animal that would be distant to their everyday experiences would not do for a leader.

In lines 9–10, the zebra comes next but “the pack points to the duplicity of his stripes” which suggests his crookedness and double-dealing. One who is not forthright cannot make a good leader.

In lines 11–12, the elephant “trudges into the power tussle” but “his trampling feet” puts him at a disadvantage. Guess no animal wants to be crushed under those heavy feet.

In lines 13–14, the warthog and the rhino run lose becoming favorites in the contention on the basis of their “ugliness” and “riotousness”, respectively.

In lines 15–24, the gathering of animals is unable to come to a conclusion on whom to choose as their leader. “The pack trashes around like a snake without a head” until the Forest Sage comes to its rescue. The Forest Sage declares that to become a leader they should possess “a hybrid of habits.” He should take a little of a lamb’s meekness and a little of a lion’s fierceness. He should be “tough like a tiger” and “compassionate like a doe”. He should be “transparent like a river” and “mysterious like a lake”. The Forest Sage, finally, concludes that they need a leader, who knows how to secure legitimacy and trust and from his followers and also respect their opinions.

22.2 POETIC DEVICES

There are quite a number of figures of speech in the poem. Some of them are as follows.

1. **Simile:** There is simile in line 16, “like a snake without a head”, used to convey the direction less of the pack. It is also in lines 21 and

22, “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake” to suggest that a leader should be flexible and know when to yield and when not to yield to his people yearnings. He should be a blend of qualities.

2. **Metaphor:** There is an evident use of metaphor in the poem; mostly in lines 19 and 20: “a little bit of a lion/a little bit of a lamb”. This bestows the fierceness/courage of lion and the meekness of a lamb on the ideal leader. Implied comparison! Is that not what metaphor is all about after all?
3. **Synecdoche:** “Paws” (line 4) represent the lion’s predatory violence. “Eyes” (line 8) represent the accessibility of the giraffe to his subjects and the masses. “Stripes” (line 10) stands for the probable dishonesty of the zebra.
4. **Alliteration:** “Pounce... paws” (line 4), “hyena... him” (line 5), “far from” (line 8), “pack points” (line 10), “rhino... riotous” (line 14), “hybrid ... habits” (line 17), “little... lion” (line 19), “little... lamb” (line 20), and “tough... tiger” (line 21) are manifestations of alliteration in the poem.
5. **Parallelism:** There is parallelism in lines 19 to 20: “A little of a Lion/A little of a lamb”; and lines 21 to 22: “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake”.
6. **Symbolism:** The entire tale (its actors and the quest for a leader) represents human experiences in the contemporary world; the electioneering process — campaigns and elections. The lion and hyena represent oppressive forces; the antelopes and the impalas the oppressed, etc. Zebra stands for crooked leaders, while giraffe symbolizes leaders who have distanced themselves from the masses.
7. **Paradox:** There is interplay of two opposite ideas in line 21: “tough like a tiger, compassionate like a doe”; and in line 22: “transparent like a river, mysterious like a lake”. Even though these lines contain contradictory ideas, the whole idea is for a leader to be a blend of these qualities; perhaps, somewhere in the middle of these ideas.

22.3 THEMES

Inordinate Quest for Power/Power Tussle: The poem explores the inordinate ambition and power tussle found in many African leaders.

The reader is first made to know that they stake their claim to power. To stake means to get firmly tied or to clinch on to something. Everyone exhibits their quest to clinch to power by all means. All of them have to claim to the leadership pack or the other. This breeds power tussle. The lion sticks to his claim of being the most superior leader. The hyena claims the crown is made for him. The giraffe craves a place in the front. The zebra maintains that it is his right to lead. This power tussle continues until the most potent one trudges into the power tussle. His emergence sets others on the run because they dread his trampling feet.

Intimidation of the Masses: The poem also shows how the masses are fiercely intimidated such that they do not speak or stand for their rights. With brute intimidation, those who consider themselves lords and superiors muzzle the masses and make them to be in their cocoons perpetually. Here, the masses are presented as the weakest part of society. They are subjected to fear and trepidation. Hence, they quake at the ferocious pounce of his paws. To pounce means to attack one furiously. Because of the intimidation, the masses become sore afraid to contribute to society or to criticize the autocratic style of leadership they are facing.

Incompetence of Our Leaders: The poem explores the high level of incompetence found in our leaders. Many struggle by all means to get power even when it is clear to them that they lack competence and moral standing to be there. The poet describes this situation as having lethal appetite. To have a lethal appetite is to have a steady mongering for power despite the person's gross incompetence and ineptitude. According to the poet, their eyes are too far from they ground. The lack basic foundations and tutelage to be in the leadership level.

Hope for the Masses: *The Leader and the Led* also explores the theme of hope. The masses are not forever left in utter despair. Hope comes at last as a savior comes to salvage the situation. He has come to maintain sanctity and sanity in the entire polity. Such a leader has a proven integrity and other qualities required of his calling. He is a man of many parts: one who responds to the calls for a hybrid of habits. He is indeed a leader who is principled but humble and a good follower.

Theme of Leadership

Leadership is the central theme in *The Leader and the Led*. The poet speaks to us about the various aspects of the theme of leadership. Below are some of the key aspects of this theme.

Leadership crisis in Africa

(Or the Dearth of the Right Leaders in Africa or African Leadership Crisis or Failed Leadership in Africa)

There is a direct reference to the failed leadership situation in Africa. Here is a group of animals without a leader. It is clear that everyone in this gathering is acutely aware of the urgency to find the best leadership material to steer the affairs of the community.

However, it is not easy finding the right calibre of leader that the animals desperately need. Just like the animals in *The Leader and the Led*, African people have always been unable to get the right people to lead them.

The unacceptable attributes of the animals vying for this leadership position portray a troubling reality in the continent's search for competent leaders. It is these same kind of people who often emerge as leaders in the continent. On parade are the following.

- Brutal autocrats just like the lion with the “ferocious pounce of his paws”
- Greedy and corrupt nation-wreckers; they are no different than the hyena with “his lethal appetite”.
- Short-sighted leaders, far removed from reality; bereft of the right visionary qualities, they resemble the giraffe with eyes that are “too far from the ground”
- Dishonest leaders; the zebra with its duplicitous stripes symbolizes this crop of leaders
- Leaders who trample on the basic rights of their own people the way the elephant, with its powerful feet, tramples on everything in its path

Theme of Power Struggle

Another important dimension of the theme of leadership in *The Leader and the Led* is the unending, often violent, struggle for power in the continent.

Just like the contestants in this animal gathering, people who put themselves forward for leadership in the continent are often one-dimensional caricatures with no real leadership qualities.

It is either they want power for their own sake or that, looking at their might, wealth, position in society, military background, and so on.

They have convinced themselves that they too have the right to become leaders.

Theme of Followership

(Or the Dilemma Ordinary Africans Face in Choosing A Leader)

As we have just seen in the summary of the poem, *The Leader and the Led*, the poet persona's main preoccupation is about the difficulty of choosing a leader.

The Leader and the Led vividly describes to us the dilemma facing “the led” (the pack of animals) as they try to choose a leader.

Clearly, these animals seem to have too many options placed before them. The challenge, however, is that none of the numerous options seems to be good enough.

This is exactly the challenge facing the African people. The political exercise of electing a leader is not an easy task for “the led”.

In effect, therefore, being a follower is almost as tough as being a leader whose required qualifications we have seen in the words of the Forest Sage. Neither of these is something to be taken lightly.

There is no shortage of aspiring leaders in the continent. It is just that none of them appear to know how to fix the many challenges facing their followers. The simple reason is that they are not really leadership material, to begin with. It is also interesting to note that the poet is gravely concerned about the unfortunate situation where, just like the animals, Africans have fallen into the habit of sidestepping the people, who have the potential to offer competent leadership.

And, too often, the reason for this is simply this — trivial considerations, such as the physical attractiveness of the individual are made to take precedence over common sense and public good.

22.4 OTHER POETIC DEVICES AND FIGURES OF SPEECH WORTHY OF NOTE

These other literary devices equally evoke images that go to support the themes in the poem.

Repetition

- Lead

- But
- Right
- Pack

Parallelism

- The warthog is too ugly
- The rhino too riotous
- A little bit of a Lion
- A little bit of a Lamb
- Tough like a tiger, compassionate like a doe
- Transparent like a river, mysterious like a lake
- A leader who knows how to follow
- Followers mindful of their right to lead

Simile

- Tough like a tiger
- Compassionate like a doe
- Transparent like a river
- Mysterious like a lake
- And the pack trashes around
- Like a snake without a head

Alliteration

- Pack points
- Hybrid of habits

Personification

Most of the animal characters in the poem are personified as males. This is achieved through the use of the masculine pronouns he/him/his.

Like pointed out elsewhere in this analysis of *The Leader and the Led*, this could as well be the poet's way of criticizing the dominance of the male gender on the African political scene.

Satire

The Leader and the Led can be viewed as a satirical poem. It is a poem that imitates and ridicules the constant confusion in African electoral systems.

Its purpose is to expose and make a mockery of the failings in the system of governance and leadership on the continent.

Rather than being the usual literary parody, this poem is a political parody. To put it differently, the poet satirizes the failure of Africans to choose leaders that will lead them to the promised land following the attainment of political independence.

A Comment on the Title of the Poem

The Leader and the Led is an appropriate enough title for what is clearly a poem about the choice of political leadership.

As in every leadership situation, there are two sides of the equation — those who lead and those who follow. These are what the ‘leader’ and the ‘led’ pointedly being referred to.

The poet has, thus, succeeded in leaving no doubt in the minds of his audience concerning his themes and the message he is trying to convey.

Exercise

1. Explain the comparison of *The Leader and the Led* to everyday life of mankind.
2. Discuss the reasons for conflicts within the poem and suggest a resolution.
3. Compare the theme of power struggle in the poem to that of the world. Provide evidence to support your comparison.
4. How does the poet’s persona explore the theme of hope?
5. Compose a poem which is a direct opposite to that of the poet.

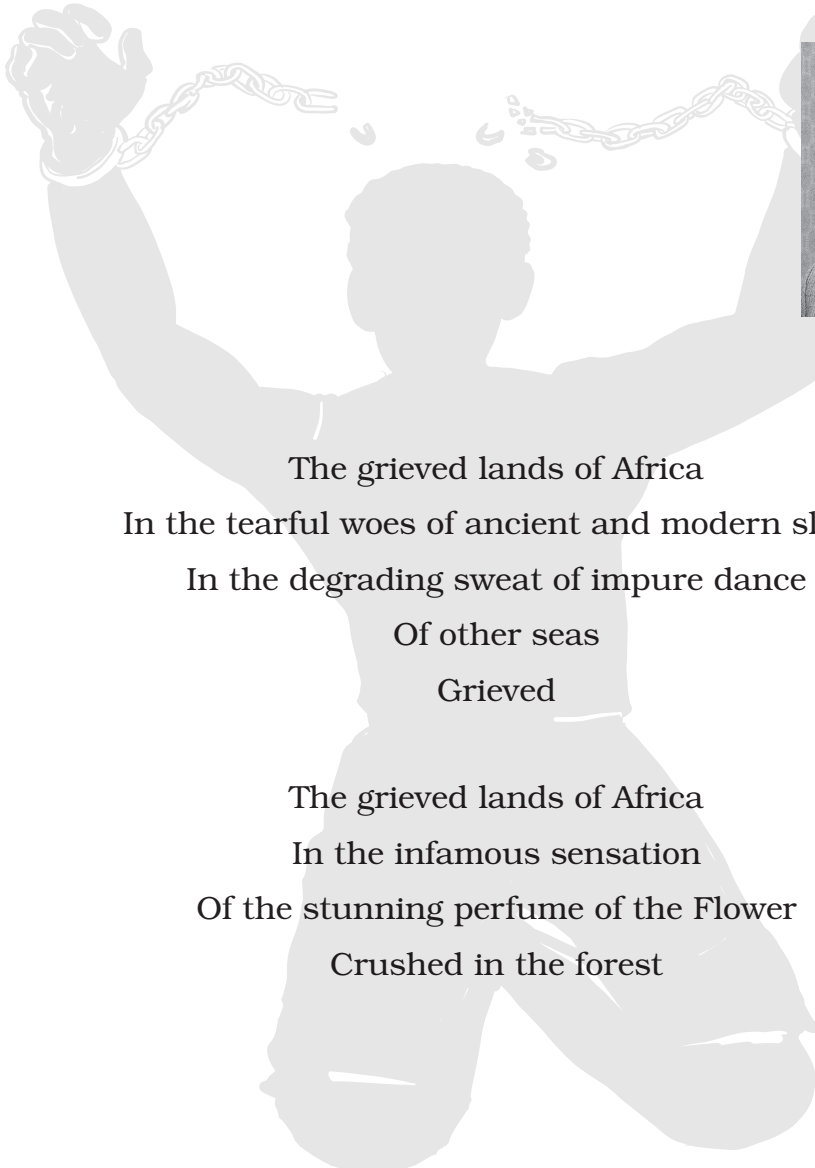
CHAPTER



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23

THE GRIEVED LANDS OF AFRICA



Agostinho Neto
1922–1979

The grieved lands of Africa
In the tearful woes of ancient and modern slave
In the degrading sweat of impure dance
Of other seas
Grieved

The grieved lands of Africa
In the infamous sensation
Of the stunning perfume of the Flower
Crushed in the forest

By the wickedness of iron and fire
The grieved lands

The grieved lands of Africa
In the dream soon undone in jinglings of jailer's keys
And in the stifled laughter and victorious voice of laments
And in the unconscious brilliance of hidden sensations
Of the grieved lands of Africa

Alive
In themselves and with us alive
They bubble up in dreams
Decked with dances by baobabs over balances
By the antelope
In the perpetual alliance of everything that lives

They shout out the sound of life
Shout it
Even the corpses thrown up by the Atlantic
In putrid offering of incoherence
And death and in the clearness
Of rivers
They live
The grieved lands of Africa
In the harmonious sound of consciences
Contained in the honest blood of men
In the strong desire of men

In the sincerity
 In the pure and simple rightness of the stars'
 Existence
 They live
 The grieved lands of Africa
 Because we are living
 And are imperishable particles
 Of the grieved lands of Africa.

23.1 SUMMARY

This poem is inspired by the Portuguese colonization of Angola. The saddened lands of Africa refer to the whole African populace, who have suffered as a result of ancient and current slavery. In Angola, simple folks who stood up for their rights were brutalized. Angolans and other Africans were physically and mentally depressed as a result of the usage of iron and fire, which implied guns to mute Africans. During Angola's colonial period, Africans were deprived of the freedom of expression and human rights were assaulted. While enjoying themselves, the colonial masters made life miserable for Africans. Slaves received harsh punishment. The writer said of slaves' horrific deaths, "Even the corpses thrown up by the Atlantic", "In the filthy gift of incomprehensibility and mortality". Considering the threats, Africans continue to practice their culture, values and customs. "The honest blood of men", "the deep desire of men", "the sincerity" — all of which indicate that they will be able to keep their aspirations alive. Lastly, the poet declared that Africans will reclaim their territories from intruders. "Because we are alive and impermanent particles". It represents a ray of hope for Angola and the whole African continent.

The Grieved Lands is a 42-line poem with seven uneven stanzas. It is written in free verse. *The Grieved Lands* highlights the distinctiveness of the black race and their struggle for enslavement and imperial control. It is among the poems that promote the distinctive attractiveness of the black race and the overpowering power of being black. The poet is inspired by the actual essence of Negritude (a movement which

celebrates and promotes the uniqueness and dominance of the black race over other races).

Enslavement, imperialism, exploitation and modernization — all contribute to Africa’s deterioration in the first three stanzas. The poet uses these verses to criticise the consequences of Western imperialism on Africa. Phrase 2: “In the sorrowful sufferings of ancient and present slaves”. The “ancient” in this line signifies physical servitude, as men and women were forcibly removed from the land of Africa and relocated to other regions of the world. The term “modern slave” alludes to current psychological and mental enslavement in Africa, as well as among blacks, in which Africans and blacks rely on the West for help and remedies. This is seen as the psychological embrace of Western ideals and culture (clothes, lifestyle, and so on) as the benchmark of success and accomplishment).

The Grieved Lands is mournful poetry that tackles the blatant inequality and dehumanization of mankind inflicted by the African colonial rule. The poem is intended to act as a memorial to the numerous years of suffering and pain experienced by the hands of colonists, mostly Europeans, as evidenced in line 2: “tearful woes of ancient and modern slaves”. This brings to mind the tears of Africans as slaves bubble up and down on the big oceans. The era did not end with enslavement but continued across Africa during the period of colonialism. The poet describes how Africa continues to exist despite all of these problems. It reflects the Africans’ brave and zealous character.

“Even the corpses thrown up by the Atlantic” does not discourage the Africans. In lines 6–16, the poet’s motif of “the saddened regions of the African continent” suffered from the “infamous sensation” of the magnificent aroma of flowers crushed in the forest by the evil of iron and fire. Nonetheless, the use of ‘lands’ indicates that the injustice to Africans was not limited to a single location, but occurred throughout the region, as evidenced by the use of imprisonment: “the jingling of the jailer’s key”, which follows the “stifled laughter and victorious voice of laments”, as well as “the unconscious brilliance of hidden sensation” — all arising from Africa’s grieved land.

In the last stanza of the poem, the poet shows how enduring the land in itself is and how its tenacity has sustained it over the years, the line 37–42 has it that “they live”. This line is very emphatic. The grieved

land of Africa is not dying; they live “because we are living”. African is “imperishable particles of the grieved lands of Africa.”

Analysis of *The Grieved Lands* by Agostinho Neto

The Grieved Lands is poem of 42 lines with seven uneven stanzas. It is a free verse. *The Grieved Lands* presents the uniqueness of black race and their resistance to slavery and colonial rule. It belongs to the group of poems, which advance the unique beauty of the black race and the dominant strength of being black. The poet draws from the realistic nature of Negritude (a movement which celebrates and promotes the uniqueness and dominance of Black race to other races popularly propagated by Leopold Sedar Senghor). In the poem, *The Grieved Lands*, the poet presents African race as an imperishable race and African land as a land that can withstand anything (lines 40–41).

The first three stanzas talk about the degradation of Africa by slavery, imperialism, colonialism and Westernization. The poet uses these stanzas to decry the effects of Western influence on Africa. Line 2 “In the tearful woes of ancient and modern slave” In this line, the “ancient” refers to the physical slavery when men and women were forcefully moved out of the Land of Africa to different parts of the world. The “modern slave” refers to the present psychological and mental slavery in Africa and among blacks, where Africans or blacks depend on the West for aids and solutions. This is seen as the psychological acceptance of Western values, culture, dressing, lifestyle, etc., as the standard of measuring success and achievement.

In stanza two, the poet decries the elimination of the valuable culture, beauty, custom and land of Africa by colonialism and westernization. He figuratively presents this through the symbol of “flower” and “forest”. This is seen in lines 7–10 “*In the infamous sensation of the stunning perfume of the/Flower/ Crushed in the forest/ By the wickedness of iron and fire*”... ‘Iron and Fire’ refer to the fierce way the colonialist and imperialist imposed themselves on Africa. These moves destroyed the beautiful flora and fauna of African land, hence, they grieve. The ever blossoming African beauty and teeming African youth, customs and culture represented by ‘Flower’ were crushed by civilization, which made Africans lose their identity, i.e., ‘Crushed in the forest’.

In the third stanza, the poet bemoans the destruction of African dreams. All those blacks sold into slavery had their dreams in life but were stifled out by slavery while the Africans under the colonialist administration were exiled to prevent them from attaining their dreams in their father's land, hence, the land grieves for her children. The poet was sent to Cape Verde for exile amidst his struggle for the Liberation of Angola. This was the fate of most other African and Black nationalists fighting for the liberation and independence of their countries from other parts of the continent (Line 13 *'In the dream soon undone in jinglings of gaolers' keys*).

The fourth stanza down to the seventh presents the resilient spirit of Africa in the face of oppression. The poet speaks of hope and survival. The poet posits that Africa is notwithstanding the years of her subjugation to European powers. The poet reveals this in lines 23–25 *"They shout out the sound of life/Shout it/ Even the corpses thrown up by the Atlantic"*. The poet indirectly reveals that the death of slaves thrown overboard during the slave trade era calls on her children to wrestle back power from the colonialists and imperialist. Their shouts give birth to a rejuvenated Africa.

In the sixth stanza, the poet maintains that the innocent blood of Blacks shade during slavery and the quest for independence of African are sacrificial to the survival of the Black nations. Hence, new stars are rising from strong desire of men to repossess the land and appease the grieve land. The poet concludes by stating that Africa is an indefatigable part of the Earth which cannot be annihilated and Angola is great part of it (Lines 40–41 *"Because we are living/And are imperishable particles"*). Instead new stars will emerge which help in the transformation of the world as we have seen in the world today.

23.2 THEMES IN *THE GRIEVED LANDS OF AFRICA*

In *The Grieved Lands*, there is the conveyance of issues of African sensibilities that underlie the African experience from slavery to colonialism. The poem has such themes as slavery, colonialism, grief, hope or optimism and life.

Theme of Slavery

Slavery is one of the important issues addressed in *The Grieved Lands*. The poem makes reference to the trans-Atlantic slave trade that shook

the African continent to its roots. Many Africans were carted away like commodities in ships to work as slaves in foreign lands beyond the Mediterranean Sea. The poet puts this wave of slavery as “ancient ... slave”. This “ancient” slavery was perpetuated by European and Arab slavers with the inside help of internecine tribal conflicts.

The theme of slavery is further reinforced by tropes like “ancient slave”, “corpses thrown by the Atlantic”, “degrading sweat of impure dance/of other seas”, etc.

Theme of Colonialism

Colonialism is another noticeable theme in Agostinho Neto’s *The Grieved Lands*. It is the next evil thing that happened to the African continent after slavery. Europeans extended their tentacles to the whole of Africa to claim new colonies and lands for their respective countries. They said they brought ‘civilization’ and ‘Christainity’ but what they actually did was to exploit Africa of all she had. They subtly took over Africa and partitioned it arbitrarily among themselves. They forced chiefs and kings to sign treaties conceding their lands and sovereignty to some foreign entities and where opposition arose, they “crushed” it with brutal “wickedness of iron and fire”.

A renowned African socialist writer, Ngûgî wa Thiong’o, sums up the slave trade and colonialism stages of the African history as “dismembering Africa”. Agostinho Neto describes colonialism in his poem as “modern slave(ry)”.

Tropes which establish the message of colonialism in the poem include “modern slave”, “Flower/Crushed in the forest/By the wickedness of iron and fire” and “jailer’s keys”.

Theme of Grief

Grief is a prominent theme in the poem. The word “grieved” is repeated several times in the poem to drive home the sorrow and anguish Africa undergoes after years of being exploited of her human and natural resources. Africa is debased by years of being cheated, afflicted pain, and exploited by people “of other seas”.

Apart from stanzas four and five, there is hardly a stanza in the poem where “grieved” is not used. This underlines the pain and sorrow, and slavery and colonialism that Africa is afflicted with.

Theme of Oppression

Oppression is another noticeable feature of the poem. There is no gain saying that Africans were oppressed: from the outset into slavery; in resistance against colonialism (“crushed in the forest”); and were imprisoned in their struggle for independence (“jailer’s keys”).

Africans who spearheaded the fight for their countries’ independence found themselves and their dreams at the mercy of “jailer’s keys”. They were imprisoned. Agostinho Neto, in particular, was imprisoned. Jomo Kenyatta of Kenya and Kwame Nkrumah of Ghana were part of the long list of African nationalists who were imprisoned because they dared to say no to the colonial power.

Oppression is further put in the fore by expressions like “stifled laughter”, “victorious voice of laments”, which throw the image of the affective influence of oppressive elements at work.

Theme of Hope and Life

The poet is optimistic about the turnaround of events. He is hopeful for a tomorrow with better living conditions. He posits that both slavery and colonialism would be extinguished by the strong blow of time. In “the conscious brilliance of hidden sensations”, the poet predicts a better future soon to unfold.

He also reiterates the continued existence of the African continent and Africans with “alive”, “living”, “live” despite the attempts to subjugate Africa and her people. Nonetheless, Africans “bubble in dream”, exist “in perpetual alliance of everything that lives”, and “shout the sound of life”. The poet also describes Africans as “imperishable particles/Of the grieved lands of Africa”— a signification of the indestructibility of Africa. Africans are scattered all over the world and remain the evidences of the African tormented history.

Exercise

1. Discuss the mournfulness of *The Grieved Lands*.
2. Outline Africa’s deterioration in stanzas 1 through 3.
3. Discuss three themes within the poem.
4. How does the poem’s title relate to its content?
5. Identify the setting of the poem.



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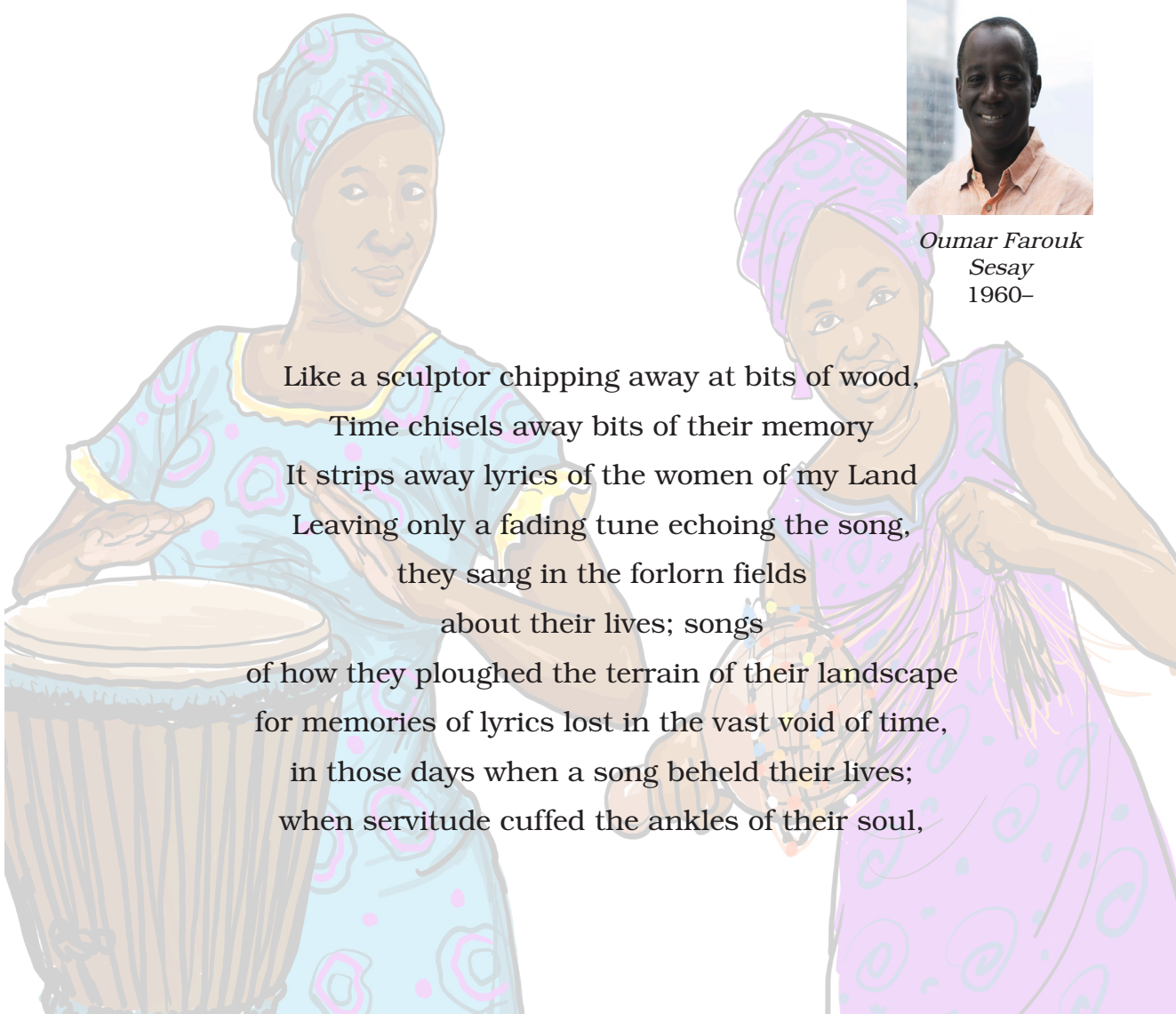
CHAPTER

24

THE SONG OF THE WOMEN OF MY LAND



*Oumar Farouk
Sesay
1960–*



Like a sculptor chipping away at bits of wood,
Time chisels away bits of their memory
It strips away lyrics of the women of my Land
Leaving only a fading tune echoing the song,
they sang in the forlorn fields
about their lives; songs
of how they ploughed the terrain of their landscape
for memories of lyrics lost in the vast void of time,
in those days when a song beheld their lives;
when servitude cuffed the ankles of their soul,

and dereliction decapitated the epic of their lives.

With a song, they sponged off their anguish,
to behold their collective pain,
to celebrate their gains,
give lyrics to the tune of their lives,
cheat the tyranny of tit
and commune with the yet unborn
to give meaning to an epoch lost in antiquity,
Yet time strips the lyrics and scars the tune,
leaving a dying song.

Dead!

Like the woman who died long ago,
Leaving the song to tell the story of their lives.

Today the tune roams the forlorn fields

Like their souls looking for lyrics.

To tell the tale of servitude
of the women of my Land

Who ploughed their soil and soul
For a song to sing the story of their lives

The song of the women of my Land
left in the memory of my mind.

Now feeding the verses of poets, it echoes in

Wriggling in the rhythms and melodies,

Hollering in distant tunes

In places far afield the forlorn fields,
where the song of their lives died.

The stuttering lips of my pen

And the screeching voice of my rib
try to sing the song of the women of my Land
In verses far from the theatre of toil
where they left a song that now roams the land
stripped of lyrics like a scorned ghost.
The tune tuning the tenor of my verse
is all that remains of the song of the women of my land
Who laboured and died leaving a dying song.
The dirge of their lives!

24.1 SUMMARY

The poem takes place in a village in Northern Sierra Leone, most likely Masingbi in the Tokonili neighborhood, which is where the poet is originally from. The major occupation of women in this district of the country is farming and agriculture, which is used in addition to help finance businesses, as well as, aid in the advancement of societal structure as a whole. The composer discusses the significance of African music. Music is an essential component of how Africans communicate, rejoice and remember historical facts. Songs provide amusement in relieving the people's anguish and hardship in the land.

The Song of the Women of My Land is a lament for the suffering of women in Sierra Leone. They wailed in agony and sang about it. The poem begins with a comparison of modern and old Africa, where women's songs preserve African cultural history. The songs, lyrics and tunes metaphorically depict Africa's culture and history. The character claims that the songs have vanished since the younger generation has lost touch with music. The character complains how time has destroyed the songs' memories. Time denotes modernity or the impact of Western culture on African lifestyles in this context. Culture and tradition are maintained over time if people continue to live by them, record them, and pass them on to future generations.

The elegy *The Song of the Women of My Land* is composed in the form of a poem. The poem is 45 lines long. It is written in free verse, containing sporadic internal rhymes that add flow to the poem. The poem has a

number of run-on lines, which aid in presenting the poet's content. It comprises eight stanzas in all. The first verse contains one line, whereas the fifth contains two. The poet's mood is one of despair. The poet laments the status of his people's history. His introspective demeanour exposes the fading grandeur of his country's cultural heritage. The poet laments in the opening three lines how his people have disregarded their culture and allowed time to undermine their essential beliefs. (Look at line 3: "It strips away the lyrics of the women of my land").

Take into consideration that lyrics are the words of a song. That is the significance and brilliance of each song's thematic worth. Songs are lovely because of their lyrics and tunes. When one is lost, the other loses its significance and utility. As a result, the poet claims that the lyrics have been removed, leaving just the tune's echo. Let us wait and watch how the poet handles this situation.

Lines 1–11 highlight the significance of the women's singing. The lyrics are about their culture, heritage and personalities. The songs describe their battle for existence, their ancestry and the distinctiveness of their society. Lines 7–10 illustrate the survival song: "Of how they ploughed the terrain of their landscape.../When servitude cuffed the ankles of their soul.'

The poet's mood alters. He adds that the women ease their situation by using songs and music to withstand the agony and misery they are experiencing. They engage themselves and maintain their communal delight by singing these tunes. The character closes this verse by expressing that despite their determination to defy injustice and keep the music alive, the songs perished with them. 'Leaving a dying song / Dead,' he laments in lines 20–21.

The women, according to the character, left their songs to share their story. Moreover, he discloses in the next verse that the songs are seeking a place or someone to occupy in order to commemorate the misery of the ladies who sweated for the land on farmlands and plantation fields. Through this, the composer's identity alludes to enslavement. To recount the story of enslavement... and who ploughed their soil and soul.

These phrases remind us of slavery, and how African men and women were subjected to every manner of dehumanization throughout the slave trade. Poets and authors have adopted the tunes and songs that these women left behind.

The author remarked on the attempts to depict what has occurred to the women's life in the last stanza. He notices that the pen's lips stumble as his rib screeches in an effort to sing the song of his country's ladies. In other words, he finds it challenging to attempt to convey the tale of the ladies in his poem because the incidents that make up the women's story occurred at a place and time far distant from the present. This is due to the fact that numerous elements of the stories of women's oppression and subordination were never documented or discussed due to the lack of comparison between now and yesterday.

In the concluding verse, the poet demonstrates how he immortalizes the music of the ladies of the region. The poem concludes with the persona mentioning how the songs have found a home in his lyrics. Those lines will be remembered in the pages of literature for the rest of time.

24.2 STRUCTURAL ANALYSIS

The poem *The Song of the Women of My Land* is an elegy. The poem has 45 lines. It is a free verse with scattered internal rhymes, which give the poem some rhythm. The poem has a lot of run-on-line (enjambment); this helps convey the poet's subject matter. In general, it has eight stanzas. The first stanza has one line, while the fifth has two lines. The mood of the poet is that of sadness. The poet is regretful of the state of his people's history. His reflective mood reveals the lost beauty of his nation's cultural heritage.

24.3 STANZA BY STANZA ANALYSIS

The poem starts with the comparison of contemporary Africa to ancient Africa when the songs of the women preserved the cultural heritage of Africans. The songs, lyrics and tunes symbolically represent Africa's culture and history. The persona points out that the songs have disappeared because the new generation has lost its grasp on songs. The persona laments how time has taken the memory of the songs. Here, time represents modernization or the influence of the Western culture on the African lifestyle. History and culture are preserved over time if people continue to live by it document it, and pass it on to the next generation.

In the first three lines, the poet bemoans how his people have neglected their culture and allowed time to destroy their core values. See line 3: 'It strips away lyrics of the women of my land.' Remember, that lyrics are the words of a song. That is the content value that carries the meaning and beauty of each song. Lyrics and tunes make songs melodious. When one is lost, the other becomes meaningless and useless. Hence, the poet says that the lyrics have been taken away, leaving only the tune's echoes. Let us see how the poet addresses this situation.

Firstly, lines 1-11 present the importance of the songs of the women. The songs are about their culture, history and personalities. The songs reveal the struggle for survival, their genealogy and the uniqueness of their culture. The song for survival is depicted in lines 7-10, 'Of how they ploughed the terrain of their landscape .../When servitude cuffed the ankles of their soul.'

In stanza four, the tone of the poet changes. He reveals that the women pacify their plight by using the songs and tune to endure the pain and anguish they were passing through. When they sing these songs, they also entertain themselves and retain their joy collectively. The persona concludes this stanza by saying that despite the attempts by these women to resist oppression and restrain them from fading off, the songs died with them. He states these in lines 20-21: 'Leaving a dying song / Dead.'

Stanza five is a couplet. In this stanza, the persona states that the women left their songs to tell their stories. Furthermore, he reveals in the subsequent stanza that the songs are looking for where or whom to inhabit to remember the plight of the women who suffered for the land with their sweat on farmlands and plantation fields. The poet's persona refers to slavery through this. See lines 25-27: 'To tell the tale of servitude... / Who ploughed their soil and soul.' These lines remind us of slavery, how African men and women suffered all forms of dehumanization during slave trade. The tunes and songs left behind by these women have been taken over by poets and writers.

In conclusion, the poet displays how he immortalizes the songs of the women the land in the last stanza. The poem ends with the persona's note that the songs have found a host in his poems. These words will forever remain in the pages of literature.

24.4 POETIC DEVICES

1. **Simile:** is a poetic device that involves the comparison of two unlike things through the use of the words 'as' or 'like'. Examples in the poem are:
 - Line 2: Like a sculptor chipping away at bits of wood
 - Line 25: Like their souls looking for lyrics
 - Line 42: Stripped of lyrics like a scorned ghost
2. **Metaphor:** is a figure of speech that compares two unrelated things by stating that one thing is another. This is used in the poem in the following lines.
 - Line 10: When servitude cuffed the ankles of their souls
 - Line 16: Cheat the tyranny of tit
3. **Alliteration:** is the repetition of the same sound or sounds, especially consonant at the beginning of several words that are close together in a line of poetry. Examples in this poem:
 - Line 5: They sang in the forlorn fields
 - Line 8: For memories of lyrics lost in the vast void of time
4. **Personification:** is a figure of speech or poetic device which transfers human qualities to inanimate objects or things. Tunes, lyrics and songs are personified in this poem as roaming and possessing life. Other examples of personification in the poem are as follows.
 - Line 2: Time chisels away bits of their memory
 - Lines 37–38: The stuttering lips of my pen and the screeching voice of my ribs.

24.5 PLOT ACCOUNT AND SUBJECT MATTER

In the colonial era, women oppression, gender discrimination, inequality and enslavement were solidified across the continent. *The Song of the Women of My Land* is the song of deep lamentation over the fate that has befallen women in Sierra Leone. It explores the image of a traditional lamentation. Women were subjected to cruelties and engaged in agricultural activities and sing about the sufferings and agonies they passed through. Rural women were involved in managing forestry resources. At the same time, they were denied education and employment.

24.6 THEMES IN THE POEM

Women oppression and enslavement: Women constitute gangs of slaves that worked from dawn to dusk on the plantations. Their predicament is compounded by their song of sorrow.

The value of African songs: The poet describes the importance of African songs. In Africa, music plays an important part in the way people interact, celebrate and relate historical events. The entertainment from songs helped to relieve the people from agony and suffering in the land.

Lamentation: The song of the women of my land is a song of deep lamentation over the fate of women in Sierra Leone. They groaned in pains and sang about it.

24.7 POETIC AND LITERARY DEVICES FROM THE POEM

Language: The choice of words is simple. The language is rooted in the culture of its setting. Words like ‘dereliction’, ‘decapitate’, ‘wiggle’ and ‘holler’ are used to convey the story of oppression and lamentation.

Imagery: It is the creation of mental and audio vision in the mind of a reader. The imagery of slavery and servitude that existed throughout the African history is created. The poet piles images of sorrow to evoke sympathy of the reader.

Repetition: This is when a word, phrase or sentence is used more than once in a poem. The poet repeated some words, phrases and stanzas. ‘Forlorn fields’, ‘servitude’, ‘ploughed’, ‘women of my land’, etc., were repeated to emphasize the pains the women passed through.

Alliteration: It is the repetition of same sound in poems. The alliterated words are: ‘forlorn fields’ (f,f) lyrics, ‘lost’ (l, l), ‘vast, veil’ (v,v). Alliteration is used to enhance the musical feature of this poem based on mental and emotional torture of the women.

Simile: The poet compared the ways in which the wood-carver works in the designing of his wood with the memory of the women in Africa—“Like a sculpture clipping away at bits of wood”. Another one is “like the women who died long ago”, which means the death of good composers of African songs is the disappearance of good songs.

Personification: The words ‘time’, ‘song’, ‘tune’ and ‘pen’ were personified by engaging in human activities. “The stuttering lips of my pen”, which means he has a speech impediment with its two lips.

Mood: This is an act of expressing ones’ feelings. The poet was in a sorrowful mood. It is this mood that gives vent to his lamentation about unwanted and unacceptable marginalization of Sierra Leone women that led to slavery and oppression.

Exercise

1. Comment on the poet’s use of song in the poem.
2. Discuss the lessons learned about women in the poem.
3. Analyze the significance of African music as outlined by the poet.
4. Examine four poetic devices used in the poem.
5. Summarize the poem.



E12CH25

CHAPTER

25

RAIDER OF THE TREASURE TROVE



Lade Wosornu
1937-

But what can be worthy of your life?
What dearer than the gems or your dreams;
The reason you are here? Always strive
To fly flags of joy, and, sail up streams
Powered by the breeze of love, your course
Chattered in the ink of compassion.
And, fling roses wherever you pause
Heaven-on-earth your destination.
Of things which would blot out that brief
Or, breach your sails with arrows unseen
No! Rob you of life, Rage is chief.
Rage drags rags after you. Of charity,

Laughter, sweetness and joy, Rage is thief
Enemy of equanimity,

Rage spreads toxic fumes on every scene.
In essence, Rage spells calamity.
Its cause is your perception of storms
Breaking around, not upon, your head.
There are either snakes, deviants nor norms:

As you think, so you feel. Watch your mind.
Rage sets sail. Can ruin lag far behind?
I'll fling roses wherever I berth.
My destination is heaven-on-earth.

25.1 SUMMARY

Lade's *Raider of the Treasure Trove* is a didactic poem that presents the philosophical discourse of man's life. From its title which depicts the man's pursuit for life treasures or value of life to its opening line by employing the use of rhetorical question of what value life has: "But what can be worthy of your life?"

The poet uses the word raider to represent human beings. Every human being enters the world with the sole aim of unearthing their destiny. This destiny is the treasure trove. From the poem, the poet metaphorically presents two concepts that will enable every human being to achieve or lose this 'Treasure Trove'. They are love and rage. He specified that 'rage', which was personified in line 11, is a weakness in human beings that certainly has snarky power to limit humans' journey in life.

"No! Rob you of life, Rage is chief// Rage drags rags after you.....//
Rage is thief// Enemy of equanimity"

In stanza four the poet metaphorically creates the imagery of the sea and a sailor on a voyage. He draws a contrast to life and says that life is a destination or path with pain and gain.

Finally, the poet gave a stance warning against the mind that harbors rage, that only a heart filled with love, compassion and joy overrides rage.

‘Rage sets sail. Can ruin lag far behind.’

I’ll fling roses wherever I berth// My Destination is heaven-on-earth.” ‘. The last two lines emphasize that man will surely arrive at his destination with peace when he lives with a heart full of love.

Subject Matter and Account of the Plot

The poem, *Raider of the Treasure Trove* by Lade Wosornu condemns anger in all ramifications. Some people have little control over their anger and tend to explode in rages. In stanza one, the poet emphasized that dreams should be achieved in a pleasurable manner. He begins by asking questions concerning the worth of one’s life. He enjoins his audience to go through life as a journey devoid of rancor, bitterness, hatred and sadness — “To fly flags of joy and sail up streams”, “and fling roses whenever you pause”. In the second stanza, one of the deadly things that can easily cut the journey of life short “of things which would blot out that brief”. Rage is seen as the principal agent of destruction. It can kill its victim anytime. rage is the strong feeling of anger that is difficult to control. The ultimate nature of rage is that it is a harbinger of calamity, disaster and distress (line 16). In stanza three, Rage is described as a raging storm that can destroy many valuable materials. Here, rage is compared to snakes and deviants in the society (line 19). One should be mindful of the behavior that one exhibits in society. “As you think, so you fell, Watch your mind” (line 20). Finally, the poet concludes in the last stanza by repeating and personalizing the last two lines of stanza one. He wishes to be an embodiment of love, joy, hope, devotion and respect. The poet plans to make his habitation to be a place of perfect bliss — “My destination is Heaven-on-earth”.

Themes from the Poem

The following themes are present in the poem, *Raider of the Treasure Trove* by Lade Wosornu.

1. **Good health:** This shows that an individual must have a positive attitude to life to embrace joy — “To fly flags of joy”, “Powered by the breeze of love”.

2. **Consequences of anger:** The poet made it clear that ‘rage’ can only bring disaster and tragedy “Rage spells calamity”. Rage is a strong feeling of anger that is difficult to control.
3. **A caution to violence:** The poet cautions that one should avoid the violent rage in order to live a healthy and long life. One should watch his/her thought, action and habit to avoid danger in life.

25.2 POETIC AND LITERARY DEVICES

1. **Language:** The vocabulary appears simple but he uses it with more conscious artistry to warn his audience. “Rage is thief” to show that we must not embrace it because it assumes the picture of satan. The poem titled Raider of the Treasure Trove means a person who discovers a valuable treasure or who has valuable collections.
2. **Personification:** The transfer of the quality of animate object to that of inanimate object. ‘Rage’ is personified as ‘chief’, ‘thief’ and ‘enemy’ (lines 11, 13). It shows rage as powerful monster that “rob you of your life”. Rage has the power to take life like human beings do.
3. **Imagery:** It is the creation of mental picture in reader’s mind. One can see the visual image of a travelling ship in stanza one (lines 3–5) “Always strive”, “To fly flags of joy and sail up streams”, “powered by the breeze of love”.
4. **Symbol:** This is when an object is used with something associated with it. The poet uses flying roses’ and ‘heavens’ as symbol of perfect bliss. Roses convey deep emotions of love, respect, devotion, etc. (lines 7–8).
5. **Biblical Allusion:** It is when reference is made to something that the reader understands. The poet made reference to the book of Ecclesiastes 7:9 which mean fools give room for anger. “But what can be worthy of your life?” is a biblical allusion to the sermon on the mountain Matthew 6:25 which means one should not be anxious about life?
6. **Metaphor:** It is the comparison of two things from different nature but share same characteristics. Rage is compared to different things. Rage is ‘chief’, ‘thief’, ‘enemy’, ‘storm’ (lines 11, 13, 14 and 17). In line 15, rage assumes a wicked person that spreads toxic radioactive gases to destroy important materials — “Rage spread toxic fumes to every scene”.

7. **Euphemism:** This is when a serious thing is said in a pleasant way. In lines 9–10, “of things which would blot that brief”, “or breach your sails with arrow unseen”. It means what can cause the untimely death is ‘rage’.
8. **Dramatic monologue:** This is when a speaker talks all alone in a poem/literary text. The speaker addresses a silent listener, usually the reader. A dramatic monologue is like a sermon that the preacher delivered on a certain occasion about the consequences of anger. The use of ‘you’ and ‘your’ means the audience, while ‘I’ means the speaker.
9. **Repetition:** It is when a word, phrase or sentence is said more than once in a poem. Lines 7–8 are repeated in lines 22–23 “I’ll fling roses whenever I berth/ My destination is heaven-on-earth”. The essence of this repetition is to warn listeners that anger is madness and people should stay away from it.
10. **Rhetorical question:** This is a question without answer. It appears in lines 1–3, 17 and 21. These are used for the purpose of emphasis. “But what can be worthy of life?” “What dearer than the gems of your dream”, “the reason you are here?”, “It’s sole cause?”, “Rage sets sail. Can ruin lag far behind” are a few examples from the poem.

Exercise

1. Explain the significance of the poem’s title, titled *Raider of the Treasure Trove*.
2. Discuss the themes of:
 - (a) Consequences of anger
 - (b) A caution to violence
3. Explain the poem’s last stanza.
4. Summarize the moral lesson of the poem.
5. Outline the three focal points of the poem.



E12CH26

CHAPTER

26

LITERARY DEVICES

26.1 THEME

All literary works have themes or central messages that authors are trying to convey. Sometimes, theme is described as the main idea of a work, but more accurately, themes are any ideas that appear repeatedly throughout a text. That means, that most works have multiple themes.

All literature has themes because a major purpose of literature is to share, explore and advocate for ideas. Even the shortest poems have themes. Check out this two line poem, *My Life Has Been the Poem I Would Have Writ* by Henry David Thoreau.

My life has been the poem I would have writ
But I could not both live and utter it.

When looking for a theme, ask yourself what an author is trying to teach us or show us through their writing. In this case, Thoreau is saying we have to live in the moment, and living is what provides the material for writing.

26.2 STYLE

The style in writing can be defined as the way a writer writes. It is the technique that an individual author uses in his writing. It varies from author to author and depends on one's syntax, word choice and tone. It can also be described as a 'voice' that readers listen to when they read the work of a writer.

Types of Style

There are four basic literary styles used in writing. These styles distinguish the works of different authors — one from others. Here are four styles of writing.

Expository or Argumentative Style

Expository writing style is a subject-oriented style. The focus of the writer in this type of writing style is to tell the readers about a specific subject or topic, and in the end, the author leaves out his own opinion about that topic.

Descriptive Style

In descriptive writing style, the author focuses on describing an event, a character or a place in detail. Sometimes, the descriptive writing style is poetic in nature, where the author specifies an event, an object or a thing, rather than merely giving information about an event that has happened. Usually, the description incorporates sensory details.

Persuasive Style

Persuasive style of writing is a category of writing, in which the writer tries to give reasons and justifications to make the readers believe his point of view. The persuasive style aims to persuade and convince the readers.

Narrative Style

Narrative writing style is a type of writing where in the writer narrates a story. It includes short stories, novels, novellas, biographies and poetry.

Examples of Literary Style in Sentences

1. If it sounds like I'm writing, then I prefer to rewrite it.
 - (Conversational)

2. “I think it’s a good idea,” said Jenny.
“You can imagine the outcomes!” retorted Emma, pushing the door open.
Reluctantly, Jenny followed.
 - (Narrative)
3. The sunset fills the entire sky with the lovely deep color of rubies, setting the clouds ablaze.
 - (Descriptive)
4. The waves waltz along the seashore, going up and down in a gentle and graceful rhythm, like dancing.
 - (Descriptive)
5. A trip to Switzerland is an excellent experience that you will never forget, offering beautiful nature, fun and Sun. Book your vacation trip today.
 - (Persuasive)

26.3 CONFLICT

A conflict is the central struggle that motivates the characters and leads to a work’s climax. Generally, conflict occurs between the protagonist or hero and the antagonist or villain...but it can also exist between secondary characters, man and nature, social structures, or even between the hero and his own mind.

More importantly, conflict gives a story a purpose and motivates a story’s plot. Put another way, conflict causes the protagonist to act. Sometimes, these conflicts are large in scale, like a war...but they can also be small, like conflict in a relationship between the hero and their parents.

One of the most important things to understand about conflict is it can be both explicit and implicit. Explicit conflict is explained within the text — it is an obvious moment where something goes wrong and characters must fix it. Bram Stoker’s *Dracula* uses explicit conflict to fuel its plot: a vampire has come to England and the heroes in the story must kill him as soon as possible.

Implicit conflict is more common in poetry, where there is not a specific occurrence that obviously screams, “this is a problem”. Instead, you must read between the lines to find the conflict that’s motivating the narrator. Look at Elizabeth Barrett Browning’s *How Do I Love Thee?* for an example of implicit conflict in action.

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of being and ideal grace.
 I love thee to the level of every day’s
 Most quiet need, by sun and candle-light.
 I love thee freely, as men strive for right.
 I love thee purely, as they turn from praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood’s faith.
 I love thee with a love I seemed to lose
 With my lost saints. I love thee with the breath,
 Smiles, tears, of all my life; and, if God choose,
 I shall but love thee better after death.

The conflict here is a happy one: the narrator is so much in love that she is struggling with expressing the depth of her emotion.

26.4 PLOT

Plot is a literary device that writers use to structure what happens in a story. However, there is more to this device than combining a sequence of events. Plots must present an event, action or turning point that creates conflict or raises a dramatic question, leading to subsequent events that are connected to each other as a means of ‘answering’ the dramatic question and conflict. The arc of a story’s plot features a causal relationship between a beginning, middle and end, in which the conflict is built to a climax and resolved in conclusion.

For example, *A Christmas Carol* by Charles Dickens features one of the most well-known and satisfying plots of English literature.

I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach.

Dickens introduces the protagonist, Ebenezer Scrooge, who is problematic in his lack of generosity and participation in humanity—, especially during the Christmas season. This conflict results in three visitations by spirits that help Scrooge’s character and the reader understands the causes for the conflict. The climax occurs as Scrooge’s dismal future is foretold. The above passage reflects the second chance given to Scrooge as a means of changing his future, as well as, his present life. As the plot of Dickens’s story ends, the reader finds resolution in Scrooge’s changed attitude and behavior. However, if any of the causal events were removed from this plot, the story would be far less valuable and effective.

Common Examples of Plot Types

In general, the plot of a literary work is determined by the kind of story the writer intends to tell. Some elements that influence the plot are genre, setting, characters, dramatic situation, theme, etc. However, there are seven basic, common examples of plot types.

- **Tragedy:** In a tragic story, the protagonist typically experiences suffering and a downfall. The plot of the tragedy almost always includes a reversal of fortune — from good to bad or happy to sad.
- **Comedy:** In a comedic story, the ending is generally not tragic. Though characters in comic plots may be flawed, their outcomes are not usually painful or destructive.
- **Journey of the hero:** In general, the plot of a hero’s journey features two elements: recognition and a situation reversal. Typically, something happens from the outside to inspire the hero, bringing about recognition and realization. Then, the hero undertakes a quest to solve or reverse the situation.
- **Rebirth:** This plot type generally features a character’s transformation from bad to good. Typically, the protagonist carries their tragic past with them, which results in negative views of life and poor behavior. The transformation occurs when events in the story help them see a better worldview.
- **Rags to riches:** In this common plot type, the protagonist begins in an impoverished, downtrodden or struggling state. Then, the story

events take place (magical or realistic) that lead to the protagonist's success, and usually, a happy ending.

- **Good versus evil:** This plot type features a generally 'good' protagonist that fights a typically 'evil' antagonist. However, both the protagonist and the antagonist can be groups of characters rather than simply individuals — all with the same goal or mission.
- **Voyage/return:** In this plot type, the main character goes from point A to point B and back to point A. In general, the protagonist sets off on a journey and returns to the start of their voyage, having gained wisdom and/or experience.

26.5 SYMBOLISM

Symbolism is a literary device that refers to the use of symbols in a literary work. A symbol is something that stands for or suggests something else. It represents something beyond literal meaning. In literature, a symbol can be a word, object, action, character or concept that embodies and evokes a range of additional meaning and significance.

For example, in his poem *Fire and Ice*, Robert Frost utilizes symbolism to indicate to readers how the world may be destroyed.

Some say the world will end in fire,

Some say in ice.

From what I've tasted of desire

I hold with those who favor fire.

But if it had to perish twice,

I think I know enough of hate

To say that for destruction ice

Is also great

And would suffice.

In the poem, fire symbolizes destructive and consuming emotions, such as jealousy, desire for power, anger and impulsivity. Ice, in the poem, symbolizes destructive and withholding emotions, such as hate, indifference, loneliness and isolation. Of course, the poet indicates to the reader that the literal meanings of fire and ice make them capable of destroying and ending the world. However, it is the symbolism of fire and ice that enhances the meaning and significance of the poem.

Common Examples of Symbolism in Everyday Life

Everyday words, objects and even concepts often have more than a single meaning. Across time, certain aspects of everyday life and experience evolve in meaning and associated significance, making them symbols of something besides what they actually are. Here are some common examples of symbolism in everyday life.

- Rainbow– symbolizes hope and promise.
- Red rose– symbolizes love and romance.
- Four-leaf clover– symbolizes good luck or fortune.
- Wedding ring– symbolizes commitment and matrimony.
- Red, white, blue– symbolize Liberian patriotism.
- Green traffic light– symbolizes or proceed.
- Tree blossoms– symbolize spring season.
- Pilgrim hat– symbolizes Thanksgiving holiday.
- Dollar sign– symbolizes money, earnings or wealth.
- Image of shopping cart– symbolizes online purchases.

Examples of Types of Symbolism and Their Effects

Writers utilize many types of symbolism — both as a way to convey meaning to their overall readership and as a method of allowing individual readers to make their own interpretations and discover meaning. In addition, different type of symbols create different effects for readers, though the overall goal of symbolism as a literary device is to enhance the readers' experience with literature.

Here are some examples of types of symbolism and their effects.

- **Emotion:** symbols often evoke emotional responses in readers, allowing them to invest in the plot and characters. This emotional effect of symbolism also creates a lasting impression for the reader of the literary work.
- **Imagery:** symbols can create imagery and provide visual elements that allow readers to understand complex literary themes. This also has a beneficial effect for writers so that they do not feel an overreliance on language to explain their intended meaning.
- **Thematic connection:** symbols can connect themes for readers within a single literary work and across literature itself. This allows for greater understanding of literature as an art form.
- **Character attributes:** symbols can represent different attributes of characters — both in a literal and figurative sense. This has an effect

for readers in that they can identify character traits and understand their actions based on symbolism in the literary work.

- **Deeper meaning:** symbolism also allows writers to convey deeper meaning in their work for the readers. This creates a layered effect of understanding so that different readers can find their own individual significance in a literary work, and individual readers can find different levels of significance with each exposure to the literary work.

Famous Examples of Symbolism in Movies

Symbolism is a device utilized by many film artists as well. Symbolism in cinema allows the audience to make connections and understand meaning, adding to both the entertainment and thematic value of a film.

Here are some famous examples of symbolism in well-known movies.

- White Cowboy Hat = hero in classic *Westerns*
- Mockingbird = innocence in *To Kill a Mockingbird*
- Balloons = hopes and dreams in *Disney's Up*
- Feathers = beginnings and endings in *Forrest Gump*
- Yellow Brick Road = street paved with gold in *The Wizard of Oz*
- Coin Toss = fate, chance, free will in *No Country for Old Men*
- Fog = confusion and the unknown in *Apocalypse Now*
- Cat = home and belonging in *Breakfast at Tiffany's*
- Doors = separation and transition in *The Godfather*
- Deer = prey and vulnerability in *Get Out*

Difference between Symbolism and Motif

Symbolism and motif are both effective literary devices that can appear to be synonymous or interchangeable. However, these devices serve different purposes in literature. Symbolism, as a device, utilizes symbols such that the concept of a word or object represents something beyond its literal meaning. Symbols can be featured singularly or several times in literature. A motif is a recurring element, in the form of an image, phrase, situation, or concept, that is integral to the plot and appears several times throughout a literary work and emphasizes or draws attention to the overall theme.

Examples of Symbolism in Literature

Symbolism is an effective literary device utilized by writers to connect with readers and allow them to actively participate in understanding

the deeper meaning of a literary work. Writers use symbolism to evoke emotion, create a sensory experience and to demonstrate artistic use of language so that words have both literal and figurative meanings. Here are some examples of symbolism in literature.

26.6 CHARACTER

All stories need certain necessary elements. Without these elements, literary works often fail to make sense. For instance, one of the essential elements of every story is a plot with a series of events. Another important element is a character. A character can be any person, a figure, an inanimate object, or animal. There are different type of characters, and each serves its unique function in a story or a piece of literature.

Types of Character

There are many types of the character which include the following.

Confidante

A confidante is someone in whom the main character confides. They reveal the central character's thoughts, intentions and personality traits. However, a confidante need not necessarily be a person. An animal can also be a confidante.

Dynamic Character

A dynamic character changes during the course of a novel or story. This change in character or his/her outlook is permanent. That is why, sometimes, a dynamic character is also called a 'developing character'.

Static Character

A static character remains the same throughout the whole story. Even the events in a story or novel do not change the character's outlook, perceptions, habits, personality, or motivations.

Antagonist

An antagonist is a bad guy, or an opponent of the protagonist or the main character. The action in the story arises from a conflict between the protagonist and the antagonist. The antagonist can be a person, an inanimate object, an animal, or nature itself.

Protagonist

Every story has a protagonist, the main character, who creates the action of the plot and engages readers, arousing their empathy and interest. The protagonist is often a hero or heroine of the story as the whole plot moves around him or her.

Round Character

The round characters are well-developed and complex figures in a story. They are more realistic and demonstrate more depth in their personalities. They can make surprising or puzzling decisions, and attract readers' attention. There are many factors that may affect them, and round characters react to such factors realistically.

Flat Character

A flat character does not change during a story. Also, he or she usually only reveals one or two personality traits.

Stock Character

A stock character is a flat character that is instantly recognizable by readers. Like a flat character, the stock character does not undergo any development throughout the story.

Examples of Character in Literature

- Example: *The Lord of the Rings* (trilogy by JRR)

In *The Lord of the Rings* (trilogy), Frodo and his friend Sam discover their unexpected personal commitment, emotional and physical strength, and dedication to the cause. Gandalf discovers that his trust was broken by his fellow wizards. Thus, he transforms into a magician with a stronger character. Aragorn, an heir to line of kings, gives up his title; however, over the period of time he discovers his leadership skills, and decides to regain his crown. All of these characters provide us with good examples of round characters, each having depth of personality, and abilities to surprise the readers.

- Example: *A Christmas Carol* (by Charles Dickens)

In Charles Dickens' *A Christmas Carol*, Ebenezer Scrooge is a tightfisted person. He forces his workers to work hard, but gives them peanuts in return. However, after undergoing some very strange and disturbing experiences with the ghosts, he changes his ways – and starts paying his employees more than their fair wages, giving them days off work,

and evens gifts. This transformation makes him fit into the role of a dynamic character.

26.7 IMAGERY

Imagery is a literary device that refers to the use of figurative language to evoke a sensory experience or create a picture with words for a reader. By utilizing effective descriptive language and figures of speech, writers appeal to a reader's senses of sight, taste, smell, touch and sound, as well as, internal emotions and feelings. Therefore, imagery is not limited to visual representations or mental images, but also includes physical sensations and internal emotions.

For example, in his novel *The Scarlet Letter*, Nathaniel Hawthorne utilizes imagery as a literary device to create a sensation for the reader as a means of understanding the love felt by the protagonist, Hester Prynne.

Love, whether newly born or aroused from a deathlike slumber, must always create sunshine, filling the heart with radiance that it overflows upon the outward world.

By using descriptive language in an effective and unique way, Hawthorne evokes feelings and allows the readers an internal emotional response in reaction to his description of love. This image is, especially, poignant and effective for readers of this novel since Hester's love, in the story, results in darkness, shame and isolation—the opposite of sunshine and radiance. However, Hawthorne's imagery appeals to the readers' understanding of love and subsequent empathy for Hester's emotions and actions, despite her transgression of societal norms, morals and laws.

Common Examples of Imagery in Everyday Speech

People frequently use imagery as a means of communicating feelings, thoughts and ideas through descriptive language. Here are some common examples of imagery in everyday speech.

- The autumn leaves are a blanket on the ground.
- Her lips tasted as sweet as sugar.
- His words felt like a dagger in my heart.
- My head is pounding like a drum.
- The kitten's fur is milky.

- The siren turned into a whisper as it ended.
- His coat felt like a velvet curtain.
- The houses look like frosted cakes in winter.
- The light under the door looked buttery.
- I came inside because the house smells like a chocolate brownie.

Types of Poetic Imagery

For poetic imagery, there are seven primary types. These types of imagery often feature figures of speech, such as similes and metaphors to make comparisons. Overall, poetic imagery provides sensory details to create clear and vibrant descriptions. This appeals to a reader's imagination and emotions, as well as, their senses.

Here are the main types of poetic imagery.

- **Visual:** appeals to the sense of sight through the description of color, light, size, pattern, etc.
- **Auditory:** appeals to the sense of hearing or sound by including melodic sounds, silence, harsh noises, and even onomatopoeia.
- **Gustatory:** appeals to the sense of taste by describing whether something is sweet, salty, savory, spicy or sour.
- **Tactile:** appeals to the sense of touch by describing how something physically feels, such as its temperature, texture or other sensation.
- **Olfactory:** appeals to the sense of smell by describing something's fragrance or odor.
- **Kinesthetic:** appeals to a reader's sense of motion or movement by describing the sensation of moving or the movements of an object.
- **Organic:** appeals to and communicates internal sensations, feelings, and emotions, such as fatigue, thirst, fear, love, loneliness, despair, etc.

Famous Examples of Imagery in Shakespearean Works

Writers use imagery to create pictures in the minds of readers, often with words and phrases that are uniquely descriptive and emotionally charged to emphasize an idea. William Shakespeare's works feature imagery as a literary device for readers and audiences as a means to enhance their experience of his plays. Shakespeare's artistic use of language and imagery is considered to be the greatest in literature.

Here are some famous examples of imagery in Shakespearean works

- "My bounty is as boundless as the sea, My love as deep." (*Romeo and Juliet*)

- “There’s daggers in men’s smiles.” (*Macbeth*)
- “Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never.” (*Much Ado About Nothing*)
- “If I be waspish, best beware my sting.” (*The Taming of the Shrew*)
- “Good-night, sweet prince; And flights of angels sing thee to thy rest.” (*Hamlet*)
- “Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.” (*A Midsummer Night’s Dream*)
- “We are such stuff as dreams are made on, and our little life is rounded with a sleep.” (*The Tempest*)
- “And thus I clothe my naked villainy
With odd old ends stol’n out of holy writ;
And seem a saint, when most I play the devil.” (*Richard III*)
- “By heaven, me thinks it were an easy leap, To pluck bright honour from the pale-faced moon”. (*Henry IV*)
- “If music be the food of love, play on,
Give me excess of it; that surfeiting,
The appetite may sicken, and so die.” (*Twelfth Night*)

Writing Imagery

Writers use imagery to evoke emotion in readers. In this way, the readers’ understanding of the poetic subject, setting, plot, characters, etc., is deepened and they have a sense of how to feel about it. Ideally, as a literary device, imagery should enhance a literary work. Unfortunately, some writers try to use this literary device too often, which can lessen the impact of the description and figurative language.

For imagery to be effective and significant, whether in poetry or a story, it should add depth and meaning to the literary work. Overuse of imagery can feel tedious for readers and limit their access to and understanding of the writer’s purpose. Therefore, it is essential for writers to balance presenting information in a straightforward manner and using imagery as a literary device.

Difference between Literal and Figurative Imagery

There is a slight difference in literal and figurative imagery. Literal imagery, as the name applies, is near in meanings and almost the same thing or exactly what the description says. For example, color like the red rose implies the same thing. However, in figurative imagery, a thing is often not what it implies. There is often the use of hyperbole, simile or metaphor that constructs an image that could be different from the actual thing or person. For example, his cries moved the sky is not an example of literal imagery but of figurative imagery as the skies do not move with cries.

Tips to Analyze Imagery

Analysis of imagery is often done in poetry and short stories. However, imagery is present in every literary work where description becomes of some significance. Whenever there is a description in a literary work, a reader first analyses different figures of speech, such as metaphors, similes, personifications, images, hyperbole, etc. There are four major steps in analyzing imagery in a specific description.

1. Identify the type of figures of speech, type of images and their roles in the description.
2. Compare and contrast the type of images and their accuracy in the description.
3. Compare and contrast the role of the specific figures of speech, their meanings, their roles and their end product.
4. Critique the description and see how it demonstrates its actual meanings in the context and setting.

Use of Imagery in Sentences

1. Iwan's sweaty gym clothes left a stale odor in the locker room, so they had to keep the windows open.
2. The tasty, salty broth soothed her sore throat as Sarifina sipped the warm soup.
3. Glittering white, the blanket of snow-covered everything in sight and also blocked the street.
4. The tree bark was rough against the deer's skin but it did satisfy its itch.

- Children could hear the popping and crackling as their mom dropped the bacon into the frying pan, and soon the salty, greasy smell wafted toward me.

Examples of Imagery in Literature

Though imagery is often associated with poetry, it is an effective literary device in all forms of writing. Writers utilize imagery as a means of communicating their thoughts and perceptions on a deeper and more memorable level with readers. Imagery helps a reader to formulate a visual picture and sensory impression of what the writer is describing, as well as, the emotions attached to the description. In addition, imagery is a means of showcasing a writer’s mastery of artistic and figurative language, which also enhances the meaning and enjoyment of a literary work for a reader.

26.8 FORESHADOWING

Foreshadowing is a literary device that writers utilize as a means to indicate or hint to readers something that is to follow or appear later in a story. Foreshadowing, when done properly, is an excellent device in terms of creating suspense and dramatic tension for readers. It can set up emotional expectations of character behaviors and/or plot outcomes. This can heighten a reader’s enjoyment of a literary work, enhance the work’s meaning, and help the reader make connections with other literature and literary themes.

Nathaniel Hawthorne utilizes foreshadowing effectively in his short story *Young Goodman Brown*. The title character’s rendezvous with the devil is foreshadowed by many plot elements, including the example that his nighttime companion carries a crooked staff that resembles a ‘great black snake’. This foreshadowing indicates for the reader not only that the devil is Goodman Brown’s companion, but a sense of the impending temptation and test of faith to follow in the story. The serpent-like staff used by the devil in the story allows the reader to connect Hawthorne’s tale and themes with those of the book of *Genesis and the Garden of Eden*.

Common Examples of Foreshadowing

Writers and storytellers utilize recurring symbols, motifs, and other elements as foreshadowing. Readers and audiences often recognize

these elements as hints of what might be to come in a story. Here are some common examples of elements used as foreshadowing.

- Dialogue, such as “I have a bad feeling about this”
- Symbols, such as blood, certain colors, type of birds, weapons
- Weather motifs, such as storm clouds, wind, rain, clearing skies
- Omens, such as prophecies or broken mirror
- Character reactions, such as apprehension, curiosity, secrecy
- Time and/or season, such as midnight, dawn, spring, winter
- Settings, such as graveyard, battlefield, isolated path, river

26.9 SUSPENSE

Suspense is a literary device that authors use to keep their readers' interest alive throughout the work. It is a feeling of anticipation that something risky or dangerous is about to happen. The purpose of using this type of anxiety in literature is to make readers more concerned about the characters, and to form sympathetic association with them. Therefore, authors create scenarios that could force readers to understand and to want to read on to see what their beloved characters face the next.

Difference between Suspense and Mystery

Mystery and suspense are interrelated. Sometimes, it becomes difficult to differentiate between them. For example, the author exposes the same information for his readers in the mystery narrative that a detective may know. In a suspense narrative, on the other hand, the protagonist gradually becomes aware of the peril and dangers, which readers already know. Secondly, in a mystery, a major event, such as a murder or robbery happens at first, and then, the protagonist solves it, whereas in a suspense story, a major event occurs at the end, and various events unfold, twist, turn and surprise the readers prior to that event.

Example: *Othello* (by William Shakespeare)

An author may also use dramatic irony to create suspense in his work. Dramatic irony occurs when readers or audiences know something that characters do not. This is exactly what Shakespeare has done in *Othello* in which malevolent Iago plays the role of a villain who creates jealousy in Othello, to destroy his life and career by convincing him that his wife

is deceitful. The readers know that Othello's wife is not guilty, and that Iago has wicked intentions toward Othello. However, Othello is ignorant of this fact.

Throughout the play, readers feel curious and worried because they know that Iago is making a fool of Othello. This creates suspense for readers and members of the audience, encouraging them to continue reading and watching, as they are eager to know if Othello gets out of Iago's trap or not.

Function

Suspense ensures the interest of readers by putting them on the edges of their seats, waiting for what's next. If an author does this well, suspense continues to increase gradually until the climax, or the turning point, and final confrontation is reached. Writers and authors use suspense to create empathy with their readers by giving their characters internal struggles with which readers can identify. Readers feel apprehension for their beloved characters whenever they are in danger.

26.10 FLASHBACK

A flashback is a device used in stories, films, television episodes, etc., that interrupts the flow of the plot to 'show' readers/viewers an event that happened previously. Most flashbacks are utilized to provide background so that the audience has a greater understanding of the story, characters, setting, etc., taking place in the chronological present. Flashbacks can take place at any point in the narrative arc, from the first to the last scene.

Use of Flashback in Literature

A flashback can serve many purposes in literature, including:

- create suspense in the story;
- illustrate a certain character's behavior;
- provide context about the setting;
- allow readers to 'see' a memory.

During a flashback, readers understand that it represents something that has previously occurred in the timeline of the story. This literary device can shed light on deeper meanings and levels of storytelling without the writer overtly explaining to the reader in the 'present' narrative.

Examples of Flashback in Literature

The Holy Bible (by Various Contributors)

The *Bible* is a good source of flashback examples. In the Book of Matthew, we see a flashback has been used when Joseph, governor of Egypt, sees his brothers after several years. Joseph “remembered his dreams” about his brothers, and how they sold him into slavery in the past.

Wuthering Heights (By Emily Bronte)

Emily Bronte’s famous novel *Wuthering Heights* starts off with Cathy, one of the main characters, dead. Mr. Lockwood sees Cathy’s name written all over the windowsill, and then has a vexing dream about her. When he talks about the dream to Heathcliff, he becomes distressed, and Mr. Lockwood wants to know why the mention of Cathy upsets him. The flashbacks are means to bring Cathy back to life, so Mr. Lockwood has a better perception of why Heathcliff was so upset. The flashbacks show the development of the love that Heathcliff and Cathy had for each other, and how their poor decisions separated them. It would not have the same effect, if Ellen had only told Mr. Lockwood that Cathy was a person that Heathcliff loved and that she died.

Function of Flashback

The use of a flashback is to convey to the readers information regarding the character’s background and give them an idea of the character’s motives for doing certain things later in the story. Therefore, a flashback in the story deepens inner conflict. It provides stimulus for the conflict, deepens the touching effects, and allows the reader to sympathize even with the villain.

Another function of flashback in a narrative is to increase tension. A mere mention of a past event makes the readers wish to know the secrets. So, they read on to find out what the secret is, and how terrible it is that it provides the motivation for the conflict in the story.

Often, the function of flashback in poetry is to convey an idea of happiness that the poet enjoyed in the past, but presently does not enjoy those pleasures. Poets use flashback to contrast a character’s unhappy circumstances in the present to the happy days of his/her past.

Exercise

1. Define theme
2. Create a one stanza poem that has a theme.
3. Think about a story, poem, music or movie. Identify the theme or themes within them.
4. A writer's style in writing can be defined as _____
5. A writer's voice depends on which three things?
6. Identify the four basic literary styles in writing.
7. Explain each writing style.
8. What is a conflict?
9. Explain explicit and implicit conflicts.
10. Describe examples of explicit and implicit conflicts from your readings or personal experiences.
11. The plot of a literary work is?
12. What must a plot present?
13. Identify some elements that influence the plot.
14. List the seven basic common plot types.
15. Describe any five of the plot types listed in #4.
16. Define symbolism in a literary work.
17. What can symbols be in literature?
18. Think about symbols that you use and provide two examples with the meanings.
19. Identify the following symbols.

Symbol	Meaning
Dollar sign	
White dove	
Green traffic light	
Red, White & Blue	

20. Describe the similarities and differences between symbolism and motif.
21. A character is?
22. Identify and describe different types of characters.
23. Identify four types of characters from literary works you have read.
24. Imagery is a literary device that -----.
25. Is imagery limited?
26. Outline the main types of poetic imagery.
27. Why do writers utilize imagery?

28. Foreshadowing as a literary device is?
29. What does foreshadowing create?
30. Define suspense as a literary device.
31. Why do writers use suspense?
32. Explain the function of suspense.
33. Identify the purpose of flashback.
34. Outline the purposes of flashback in a literary work.
35. Revisit two literary works you have studied and provide examples of flashback.



Courtesy – Dr Shveta Uppal

UNIT

VII

NON-AFRICAN DRAMA, POETRY AND LITERARY DEVICES

Chapter 27 A Midsummer Night's Dream (Act 1 through Act 5)

Chapter 28 Look Back in Anger

Chapter 29 Fences

Chapter 30 Binsey Poplars (Felled – 1879)

Chapter 31 Do Not Go Gentle Into that Good Night

Chapter 32 Literary Devices

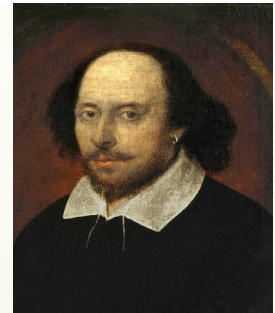
CHAPTER



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27

A MIDSUMMER NIGHT'S DREAM (ACT 1 THROUGH ACT 5)



William Shakespeare
1564–1616

27.1 SYNOPSIS

In *A Midsummer Night's Dream*, residents of Athens mix with fairies from a local forest, with comic results. In the city, Theseus, Duke of Athens, is to marry Hippolyta, queen of the Amazons. Bottom, the weaver, and his friends rehearse in the woods a play they hope to stage for the wedding celebrations.

Four young Athenians are in a romantic tangle. Lysander and Demetrius love Hermia, she loves Lysander, and her friend Helena loves Demetrius. Hermia's father, Egeus, commands Hermia to marry Demetrius, and Theseus supports the father's right. All four young Athenians end up in the woods, where Robin Goodfellow, who serves the fairy king

Oberon, puts flower juice on the eyes of Lysander, and then Demetrius, unintentionally causing both to love Helena. Oberon, who is quarreling with his wife, Titania, uses the flower juice on her eyes. She falls in love with Bottom, who now, thanks to Robin Goodfellow, wears a donkey's head.

As the lovers sleep, Robin Goodfellow restores Lysander's love for Hermia, so that now each young woman is matched with the man she loves. Oberon disenchant's Titania and removes Bottom's donkey head. The two young couples join the royal couple in getting married, and Bottom rejoins his friends to perform the play.

27.2 ACT 1

Scene 1

Enter Theseus, Hippolyta, and Philostrate, with others.

THESEUS

Now, fair Hippolyta, our nuptial hour
 Draws on apace. Four happy days bring in
 Another moon. But, O, methinks how slow
 This old moon wanes! She lingers my desires
 Like to a stepdame or a dowager
 Long withering out a young man's revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;
 Four nights will quickly dream away the time;
 And then the moon, like to a silver bow
 New-bent in heaven, shall behold the night
 Of our solemnities.

THESEUS

Go, Philostrate,
 Stir up the Athenian youth to merriments.

Awake the pert and nimble spirit of mirth.
Turn melancholy forth to funerals;
The pale companion is not for our pomp.
Philostrate exits.
Hippolyta, I wooed thee with my sword
And won thy love doing thee injuries,
But I will wed thee in another key,
With pomp, with triumph, and with reveling.
Enter Egeus and his daughter Hermia, and Lysander
and Demetrius.

EGEUS

Happy be Theseus, our renownèd duke!

THESEUS

Thanks, good Egeus. What's the news with thee?

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.—
Stand forth, Demetrius.—My noble lord,
This man hath my consent to marry her.—
Stand forth, Lysander.—And, my gracious duke,
This man hath bewitched the bosom of my child.—
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love tokens with my child.
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gauds, conceits,
Knacks, trifles, nosegays, sweetmeats—messengers
Of strong prevailment in unhardened youth.
With cunning hast thou filched my daughter's heart,
Turned her obedience (which is due to me)

To stubborn harshness.—And, my gracious duke,
Be it so she will not here before your Grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.

THESEUS

What say you, Hermia? Be advised, fair maid.
To you, your father should be as a god,
One that composed your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted, and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is,
But in this kind, wanting your father's voice,
The other must be held the worthier.

HERMIA

I would my father looked but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your Grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty
In such a presence here to plead my thoughts;

But I beseech your Grace that I may know
The worst that may befall me in this case
If I refuse to wed Demetrius.

THESEUS

Either to die the death or to abjure
Forever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether (if you yield not to your father's choice)
You can endure the livery of a nun,
For aye to be in shady cloister mew'd,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessèd they that master so their blood
To undergo such maiden pilgrimage,
But earthlier happy is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.

HERMIA

So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his Lordship whose unwishèd yoke
My soul consents not to give sovereignty.

THESEUS

Take time to pause, and by the next new moon
(The sealing day betwixt my love and me
For everlasting bond of fellowship),
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

DEMETRIUS

Relent, sweet Hermia, and, Lysander, yield
Thy crazèd title to my certain right.

A Midsummer Night's Dream



Oberon, Titania and Puck With Fairies Dancing
by William Blake, c. 1786

LYSANDER

You have her father's love, Demetrius.
Let me have Hermia's. Do you marry him.

EGEUS

Scornful Lysander, true, he hath my love;
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER to Theseus

I am, my lord, as well derived as he,
As well possessed. My love is more than his;

My fortunes every way as fairly ranked
(If not with vantage) as Demetrius';
And (which is more than all these boasts can be)
I am beloved of beauteous Hermia.
Why should not I then prosecute my right?
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being overfull of self-affairs,
My mind did lose it.—But, Demetrius, come,
And come, Egeus; you shall go with me.
I have some private schooling for you both.—
For you, fair Hermia, look you arm yourself
To fit your fancies to your father's will,
Or else the law of Athens yields you up
(Which by no means we may extenuate)
To death or to a vow of single life.—
Come, my Hippolyta. What cheer, my love?—
Demetrius and Egeus, go along.
I must employ you in some business
Against our nuptial and confer with you
Of something nearly that concerns yourselves.

EGEUS

With duty and desire we follow you.
All but Hermia and Lysander exit.

LYSANDER

How now, my love? Why is your cheek so pale?
How chance the roses there do fade so fast?



The Quarrel of Oberon and Titania
by Joseph Noel Paton, 1849

HERMIA

Belike for want of rain, which I could well
Beteem them from the tempest of my eyes.

LYSANDER

Ay me! For aught that I could ever read,
Could ever hear by tale or history,
The course of true love never did run smooth.
But either it was different in blood—

HERMIA

O cross! Too high to be enthralled to low.

LYSANDER

Or else misgraffèd in respect of years—

HERMIA

O spite! Too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends—

HERMIA

O hell, to choose love by another's eyes!

LYSANDER

Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound,
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and Earth,
And, ere a man hath power to say "Behold!"
The jaws of darkness do devour it up.
So quick bright things come to confusion.

HERMIA

If then true lovers have been ever crossed,
It stands as an edict in destiny.
Then let us teach our trial patience
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.

LYSANDER

A good persuasion. Therefore, hear me, Hermia:
I have a widow aunt, a dowager
Of great revenue, and she hath no child.
From Athens is her house remote seven leagues,
And she respects me as her only son.
There, gentle Hermia, may I marry thee;

And to that place the sharp Athenian law
Cannot pursue us. If thou lovest me, then
Steal forth thy father's house tomorrow night,
And in the wood a league without the town
(Where I did meet thee once with Helena
To do observance to a morn of May),
There will I stay for thee.

HERMIA

My good Lysander,
I swear to thee by Cupid's strongest bow,
By his best arrow with the golden head,
By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves,
And by that fire which burned the Carthage queen
When the false Trojan under sail was seen,
By all the vows that ever men have broke
(In number more than ever women spoke),
In that same place thou hast appointed me,
Tomorrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.

Enter Helena.

HERMIA

Godspeed, fair Helena. Whither away?

HELENA

Call you me "fair"? That "fair" again unsay.
Demetrius loves your fair. O happy fair!
Your eyes are lodestars and your tongue's sweet air
More tunable than lark to shepherd's ear

When wheat is green, when hawthorn buds appear.
Sickness is catching. O, were favor so!
Yours would I catch, fair Hermia, ere I go.
My ear should catch your voice, my eye your eye;
My tongue should catch your tongue's sweet
melody.
Were the world mine, Demetrius being bated,
The rest I'd give to be to you translated.
O, teach me how you look and with what art
You sway the motion of Demetrius' heart!

HERMIA

I frown upon him, yet he loves me still.

HELENA

O, that your frowns would teach my smiles such
skill!

HERMIA

I give him curses, yet he gives me love.

HELENA

O, that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine.

HELENA

None but your beauty. Would that fault were mine!

HERMIA

Take comfort: he no more shall see my face.

Lysander and myself will fly this place.
Before the time I did Lysander see
Seemed Athens as a paradise to me.
O, then, what graces in my love do dwell
That he hath turned a heaven unto a hell!

LYSANDER

Helen, to you our minds we will unfold.
Tomorrow night when Phoebe doth behold
Her silver visage in the wat'ry glass,
Decking with liquid pearl the bladed grass
(A time that lovers' flights doth still conceal),
Through Athens' gates have we devised to steal.



*Hermia and Helena by
Washington Allston, 1818*

HERMIA

And in the wood where often you and I
Upon faint primrose beds were wont to lie,
Emptying our bosoms of their counsel sweet,

There my Lysander and myself shall meet
 And thence from Athens turn away our eyes
 To seek new friends and stranger companies.
 Farewell, sweet playfellow. Pray thou for us,
 And good luck grant thee thy Demetrius.—
 Keep word, Lysander. We must starve our sight
 From lovers' food till morrow deep midnight.

LYSANDER

I will, my Hermia. *Hermia exits.*
 Helena, adieu.
 As you on him, Demetrius dote on you!
Lysander exits.

HELENA

How happy some o'er other some can be!
 Through Athens I am thought as fair as she.
 But what of that? Demetrius thinks not so.
 He will not know what all but he do know.
 And, as he errs, doting on Hermia's eyes,
 So I, admiring of his qualities.
 Things base and vile, holding no quantity,
 Love can transpose to form and dignity.
 Love looks not with the eyes but with the mind;
 And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgment taste.
 Wings, and no eyes, figure unheedy haste.
 And therefore is Love said to be a child
 Because in choice he is so oft beguiled.
 As waggish boys in game themselves forswear,
 So the boy Love is perjured everywhere.
 For, ere Demetrius looked on Hermia's eyne,
 He hailed down oaths that he was only mine;
 And when this hail some heat from Hermia felt,

So he dissolved, and show'rs of oaths did melt.
I will go tell him of fair Hermia's flight.
Then to the wood will he tomorrow night
Pursue her. And, for this intelligence
If I have thanks, it is a dear expense.
But herein mean I to enrich my pain,
To have his sight thither and back again.
She exits.

Scene 2

Enter Quince the carpenter, and Snug the joiner, and Bottom the weaver, and Flute the bellows-mender, and Snout the tinker, and Starveling the tailor.

QUINCE Is all our company here?

BOTTOM You were best to call them generally, man by man, according to the scrip.

QUINCE Here is the scroll of every man's name which is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess on his wedding day at night.

BOTTOM First, good Peter Quince, say what the play treats on, then read the names of the actors, and so grow to a point.

QUINCE Marry, our play is "The most lamentable comedy and most cruel death of Pyramus and Thisbe."

BOTTOM A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE Answer as I call you. Nick Bottom, the weaver.

BOTTOM Ready. Name what part I am for, and proceed.

QUINCE You, Nick Bottom, are set down for Pyramus.

BOTTOM What is Pyramus—a lover or a tyrant?

QUINCE A lover that kills himself most gallant for love.

BOTTOM That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split:

The raging rocks
And shivering shocks
Shall break the locks
Of prison gates.
And Phibbus' car
Shall shine from far
And make and mar
The foolish Fates.

This was lofty. Now name the rest of the players.
This is Ercles' vein, a tyrant's vein. A lover is more condoling.

QUINCE Francis Flute, the bellows-mender.

FLUTE Here, Peter Quince.

QUINCE Flute, you must take Thisbe on you.

FLUTE What is Thisbe—a wand'ring knight?

QUINCE It is the lady that Pyramus must love.

FLUTE Nay, faith, let not me play a woman. I have a beard coming.

QUINCE That's all one. You shall play it in a mask, and you may speak as small as you will.

BOTTOM An I may hide my face, let me play Thisbe too. I'll speak in a monstrous little voice: "Thisne, Thisne!"—"Ah Pyramus, my lover dear! Thy Thisbe dear and lady dear!"

QUINCE No, no, you must play Pyramus—and, Flute, you Thisbe.

BOTTOM Well, proceed.

QUINCE Robin Starveling, the tailor.

STARVELING Here, Peter Quince.

QUINCE Robin Starveling, you must play Thisbe's mother.—Tom Snout, the tinker.

SNOUT Here, Peter Quince.

QUINCE You, Pyramus' father.—Myself, Thisbe's father.—Snug the joiner, you the lion's part.—And I hope here is a play fitted.

SNUG Have you the lion's part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE You may do it extempore, for it is nothing but roaring.

BOTTOM Let me play the lion too. I will roar that I will do any man's heart good to hear me. I will roar that I will make the Duke say "Let him roar again. Let him roar again!"

QUINCE An you should do it too terribly, you would fright the Duchess and the ladies that they would shriek, and that were enough to hang us all.

ALL That would hang us, every mother's son.

BOTTOM I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us. But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

QUINCE You can play no part but Pyramus, for Pyramus is a sweet-faced man, a proper man as one shall see in a summer's day, a most lovely gentlemanlike man. Therefore you must needs play Pyramus.

BOTTOM Well, I will undertake it. What beard were I best to play it in?

QUINCE Why, what you will.

BOTTOM I will discharge it in either your straw-color beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-color beard, your perfit yellow.

QUINCE Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts, giving out the parts, and I am to entreat you, request you, and desire you to con them by tomorrow night and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company and our devices known. In the meantime I will draw a bill of properties such as our play wants. I pray you fail me not.

BOTTOM We will meet, and there we may rehearse most obscenely and courageously. Take pains. Be perfit. Adieu.

QUINCE At the Duke's Oak we meet.

BOTTOM Enough. Hold or cut bowstrings.
They exit.

27.3 ACT 2

Scene 1

Enter a Fairy at one door and Robin Goodfellow at another.

ROBIN

How now, spirit? Whither wander you?

FAIRY

Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire;
I do wander everywhere,
Swifter than the moon's sphere.
And I serve the Fairy Queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favors;
In those freckles live their savors.
I must go seek some dewdrops here
And hang a pearl in every cowslip's ear.
Farewell, thou lob of spirits. I'll be gone.
Our queen and all her elves come here anon.

ROBIN

The King doth keep his revels here tonight.
Take heed the Queen come not within his sight,
For Oberon is passing fell and wrath
Because that she, as her attendant, hath
A lovely boy stolen from an Indian king;
She never had so sweet a changeling.

And jealous Oberon would have the child
Knight of his train, to trace the forests wild.
But she perforce withholds the lovèd boy,
Crowns him with flowers and makes him all her
joy.

And now they never meet in grove or green,
By fountain clear or spangled starlight sheen,
But they do square, that all their elves for fear
Creep into acorn cups and hide them there.

FAIRY

Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Called Robin Goodfellow. Are not you he
That frights the maidens of the villagery,
Skim milk, and sometimes labor in the quern
And bootless make the breathless huswife churn,
And sometime make the drink to bear no barm,
Mislead night wanderers, laughing at their harm?
Those that “Hobgoblin” call you and “sweet Puck,”
You do their work, and they shall have good luck.
Are not you he?

ROBIN Thou speakest aright.

I am that merry wanderer of the night.
I jest to Oberon and make him smile
When I a fat and bean-fed horse beguile,
Neighing in likeness of a filly foal.
And sometime lurk I in a gossip’s bowl
In very likeness of a roasted crab,
And, when she drinks, against her lips I bob
And on her withered dewlap pour the ale.
The wisest aunt, telling the saddest tale,
Sometime for three-foot stool mistaketh me;

Then slip I from her bum, down topples she
And "Tailor!" cries and falls into a cough,
And then the whole choir hold their hips and loffe
And waxen in their mirth and neeze and swear
A merrier hour was never wasted there.
But room, fairy. Here comes Oberon.

FAIRY

And here my mistress. Would that he were gone!

Enter Oberon the King of Fairies at one door, with his train, and Titania the Queen at another, with hers.

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon? Fairies, skip hence.
I have forsworn his bed and company.

OBERON

Tarry, rash wanton. Am not I thy lord?

TITANIA

Then I must be thy lady. But I know
When thou hast stolen away from Fairyland
And in the shape of Corin sat all day
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India,
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?

OBERON

How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst not thou lead him through the glimmering
night
From Perigouna, whom he ravishèd,
And make him with fair Aegles break his faith,
With Ariadne and Antiopa?

TITANIA

These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By pavèd fountain or by rushy brook,
Or in the beachèd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge have sucked up from the sea
Contagious fogs, which, falling in the land,
Hath every pelting river made so proud
That they have overborne their continents.
The ox hath therefore stretched his yoke in vain,
The plowman lost his sweat, and the green corn
Hath rotted ere his youth attained a beard.
The fold stands empty in the drownèd field,
And crows are fatted with the murrain flock.
The nine-men's-morris is filled up with mud,
And the quaint mazes in the wanton green,
For lack of tread, are undistinguishable.
The human mortals want their winter here.
No night is now with hymn or carol blessed.

Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air,
 That rheumatic diseases do abound.
 And thorough this distemperature we see
 The seasons alter: hoary-headed frosts
 Fall in the fresh lap of the crimson rose,
 And on old Hiems' thin and icy crown
 An odorous chaplet of sweet summer buds
 Is, as in mockery, set. The spring, the summer,
 The childing autumn, angry winter, change
 Their wonted liveries, and the mazèd world
 By their increase now knows not which is which.
 And this same progeny of evils comes
 From our debate, from our dissension;
 We are their parents and original.

OBERON

Do you amend it, then. It lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy
 To be my henchman.

TITANIA Set your heart at rest:
 The Fairyland buys not the child of me.
 His mother was a vot'ress of my order,
 And in the spicèd Indian air by night
 Full often hath she gossiped by my side
 And sat with me on Neptune's yellow sands,
 Marking th' embarkèd traders on the flood,
 When we have laughed to see the sails conceive
 And grow big-bellied with the wanton wind;
 Which she, with pretty and with swimming gait,
 Following (her womb then rich with my young squire),
 Would imitate and sail upon the land

To fetch me trifles and return again,
As from a voyage, rich with merchandise.
But she, being mortal, of that boy did die,
And for her sake do I rear up her boy,
And for her sake I will not part with him.

OBERON

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding day.
If you will patiently dance in our round
And see our moonlight revels, go with us.
If not, shun me, and I will spare your haunts.

OBERON

Give me that boy and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away.
We shall chide downright if I longer stay.
Titania and her fairies exit.

OBERON

Well, go thy way. Thou shalt not from this grove
Till I torment thee for this injury.—
My gentle Puck, come hither. Thou rememb'rest
Since once I sat upon a promontory
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath
That the rude sea grew civil at her song
And certain stars shot madly from their spheres
To hear the sea-maid's music.

ROBIN I remember.

OBERON

That very time I saw (but thou couldst not),
 Flying between the cold moon and the Earth,
 Cupid all armed. A certain aim he took
 At a fair vestal thronèd by the west,
 And loosed his love-shaft smartly from his bow
 As it should pierce a hundred thousand hearts.
 But I might see young Cupid's fiery shaft
 Quenched in the chaste beams of the wat'ry moon,
 And the imperial vot'resspassèd on
 In maiden meditation, fancy-free.
 Yet marked I where the bolt of Cupid fell.
 It fell upon a little western flower,
 Before, milk-white, now purple with love's wound,
 And maidens call it "love-in-idleness."
 Fetch me that flower; the herb I showed thee once.
 The juice of it on sleeping eyelids laid
 Will make or man or woman madly dote
 Upon the next live creature that it sees.
 Fetch me this herb, and be thou here again
 Ere the leviathan can swim a league.

ROBIN

I'll put a girdle round about the Earth
 In forty minutes.

He exits.

OBERON Having once this juice,
 I'll watch Titania when she is asleep
 And drop the liquor of it in her eyes.
 The next thing then she, waking, looks upon
 (Be it on lion, bear, or wolf, or bull,
 On meddling monkey, or on busy ape)
 She shall pursue it with the soul of love.

And ere I take this charm from off her sight
(As I can take it with another herb),
I'll make her render up her page to me.
But who comes here? I am invisible,
And I will overhear their conference.

Enter Demetrius, Helena following him.

DEMETRIUS

I love thee not; therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll stay; the other stayeth me.
Thou told'st me they were stol'n unto this wood,
And here am I, and wood within this wood
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant!
But yet you draw not iron, for my heart
Is true as steel. Leave you your power to draw,
And I shall have no power to follow you.

DEMETRIUS

Do I entice you? Do I speak you fair?
Or rather do I not in plainest truth
Tell you I do not, nor I cannot love you?

HELENA

And even for that do I love you the more.
I am your spaniel, and, Demetrius,
The more you beat me I will fawn on you.
Use me but as your spaniel: spurn me, strike me,
Neglect me, lose me; only give me leave

(Unworthy as I am) to follow you.
What worser place can I beg in your love
(And yet a place of high respect with me)
Than to be usèd as you use your dog?

DEMETRIUS

Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

DEMETRIUS

You do impeach your modesty too much
To leave the city and commit yourself
Into the hands of one that loves you not,
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA

Your virtue is my privilege. For that
It is not night when I do see your face,
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then, how can it be said I am alone
When all the world is here to look on me?

DEMETRIUS

I'll run from thee and hide me in the brakes
And leave thee to the mercy of wild beasts.

HELENA

The wildest hath not such a heart as you.
Run when you will. The story shall be changed:

Apollo flies and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger. Bootless speed
When cowardice pursues and valor flies!

DEMETRIUS

I will not stay thy questions. Let me go,
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.
Demetrius exits.

I'll follow thee and make a heaven of hell
To die upon the hand I love so well. Helena exits.

OBERON

Fare thee well, nymph. Ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love.

Enter Robin.

Hast thou the flower there? Welcome, wanderer.

ROBIN

Ay, there it is.

OBERON I pray thee give it me.

Robin gives him the flower.

I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,

With sweet muskroses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight.
And there the snake throws her enameled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove.
He gives Robin part of the flower.
A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes,
But do it when the next thing he espies
May be the lady. Thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care, that he may prove
More fond on her than she upon her love.
And look thou meet me ere the first cock crow.

ROBIN

Fear not, my lord. Your servant shall do so.
They exit.

Scene 2

Enter Titania, Queen of Fairies, with her train.

TITANIA

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence—
Some to kill cankers in the muskrose buds,
Some war with reremice for their leathern wings
To make my small elves coats, and some keep back

The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep.
Then to your offices and let me rest. She lies down.
Fairies sing.

FIRST FAIRY

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen.
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.

CHORUS

Philomel, with melody
Sing in our sweet lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.

FIRST FAIRY

Weaving spiders, come not here.
Hence, you long-legged spinners, hence.
Beetles black, approach not near.
Worm nor snail, do no offence.

CHORUS

Philomel, with melody
Sing in our sweet lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.
Titania sleeps.

SECOND FAIRY

Hence, away! Now all is well.
One aloof stand sentinel. Fairies exit.

Enter Oberon, who anoints Titania's eyelids with the nectar.

OBERON

What thou seest when thou dost wake
Do it for thy true love take.
Love and languish for his sake.
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear
When thou wak'st, it is thy dear.
Wake when some vile thing is near.
He exits.

Enter Lysander and Hermia.

LYSANDER

Fair love, you faint with wand'ring in the wood.
And, to speak troth, I have forgot our way.
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

HERMIA

Be it so, Lysander. Find you out a bed,
For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both;
One heart, one bed, two bosoms, and one troth.

HERMIA

Nay, good Lysander. For my sake, my dear,
Lie further off yet. Do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence!
Love takes the meaning in love's conference.
I mean that my heart unto yours is knit,
So that but one heart we can make of it;
Two bosoms interchainèd with an oath—
So then two bosoms and a single troth.
Then by your side no bed-room me deny,
For lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily.
Now much beshrew my manners and my pride
If Hermia meant to say Lysander lied.
But, gentle friend, for love and courtesy,
Lie further off in human modesty.
Such separation, as may well be said,
Becomes a virtuous bachelor and a maid.
So far be distant; and good night, sweet friend.
Thy love ne'er alter till thy sweet life end!

LYSANDER

“Amen, amen” to that fair prayer, say I,
And then end life when I end loyalty!
Here is my bed. Sleep give thee all his rest!

HERMIA

With half that wish the wisher's eyes be pressed!
They sleep.

Enter Robin.

ROBIN

Through the forest have I gone,
But Athenian found I none
On whose eyes I might approve
This flower's force in stirring love.
He sees Lysander.
Night and silence! Who is here?
Weeds of Athens he doth wear.
This is he my master said
Despisèd the Athenian maid.
And here the maiden, sleeping sound
On the dank and dirty ground.
Pretty soul, she durst not lie
Near this lack-love, this kill-courtesy.—
Churl, upon thy eyes I throw
All the power this charm doth owe.
He anoints Lysander's eyelids
with the nectar.
When thou wak'st, let love forbid
Sleep his seat on thy eyelid.
So, awake when I am gone,
For I must now to Oberon.
He exits.

Enter Demetrius and Helena, running.

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I charge thee, hence, and do not haunt me thus.

HELENA

O, wilt thou darkling leave me? Do not so.

DEMETRIUS

Stay, on thy peril. I alone will go. Demetrius exits.

HELENA

O, I am out of breath in this fond chase.
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies,
For she hath blessèd and attractive eyes.
How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener washed than hers.
No, no, I am as ugly as a bear,
For beasts that meet me run away for fear.
Therefore no marvel though Demetrius
Do as a monster fly my presence thus.
What wicked and dissembling glass of mine
Made me compare with Hermia's sphery eyne?
But who is here? Lysander, on the ground!
Dead or asleep? I see no blood, no wound.—
Lysander, if you live, good sir, awake.

LYSANDER, waking up

And run through fire I will for thy sweet sake.
Transparent Helena! Nature shows art,
That through thy bosom makes me see thy heart.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

HELENA

Do not say so. Lysander, say not so.
What though he love your Hermia? Lord, what
though?
Yet Hermia still loves you. Then be content.

LYSANDER

Content with Hermia? No, I do repent
The tedious minutes I with her have spent.
Not Hermia, but Helena I love.
Who will not change a raven for a dove?
The will of man is by his reason swayed,
And reason says you are the worthier maid.
Things growing are not ripe until their season;
So I, being young, till now ripe not to reason.
And touching now the point of human skill,
Reason becomes the marshal to my will
And leads me to your eyes, where I o'erlook
Love's stories written in love's richest book.

HELENA

Wherefore was I to this keen mockery born?
When at your hands did I deserve this scorn?
Is 't not enough, is 't not enough, young man,
That I did never, no, nor never can
Deserve a sweet look from Demetrius' eye,
But you must flout my insufficiency?
Good troth, you do me wrong, good sooth, you do,
In such disdainful manner me to woo.
But fare you well. Perforce I must confess
I thought you lord of more true gentleness.
O, that a lady of one man refused
Should of another therefore be abused!
She exits.

LYSANDER

She sees not Hermia.—Hermia, sleep thou there,
And never mayst thou come Lysander near.
For, as a surfeit of the sweetest things
The deepest loathing to the stomach brings,

Or as the heresies that men do leave
 Are hated most of those they did deceive,
 So thou, my surfeit and my heresy,
 Of all be hated, but the most of me!
 And, all my powers, address your love and might
 To honor Helen and to be her knight.

He exits.

HERMIA, waking up

Help me, Lysander, help me! Do thy best
 To pluck this crawling serpent from my breast.
 Ay me, for pity! What a dream was here!
 Lysander, look how I do quake with fear.
 Methought a serpent ate my heart away,
 And you sat smiling at his cruel prey.
 Lysander! What, removed? Lysander, lord!
 What, out of hearing? Gone? No sound, no word?
 Alack, where are you? Speak, an if you hear.
 Speak, of all loves! I swoon almost with fear.—
 No? Then I well perceive you are not nigh.
 Either death or you I'll find immediately.
 She exits.

27.4 ACT 3

Scene 1

With Titania still asleep onstage, enter the Clowns, Bottom, Quince, Snout, Starveling, Snug, and Flute.

BOTTOM Are we all met?

QUINCE Pat, pat. And here's a marvels convenient place for our rehearsal. This green plot shall be

our stage, this hawthorn brake our tiring-house,
and we will do it in action as we will do it before
the Duke.

BOTTOM Peter Quince?

QUINCE What sayest thou, bully Bottom?

BOTTOM There are things in this comedy of Pyramus
and Thisbe that will never please. First, Pyramus
must draw a sword to kill himself, which the ladies
cannot abide. How answer you that?

SNOUT By 'r lakin, a parlous fear.

STARVELING I believe we must leave the killing out,
when all is done.

BOTTOM Not a whit! I have a device to make all well.
Write me a prologue, and let the prologue seem to
say we will do no harm with our swords and that
Pyramus is not killed indeed. And, for the more
better assurance, tell them that I, Pyramus, am not
Pyramus, but Bottom the weaver. This will put them
out of fear.

QUINCE Well, we will have such a prologue, and it shall
be written in eight and six.

BOTTOM No, make it two more. Let it be written in
eight and eight.

SNOUT Will not the ladies be afeard of the lion?

STARVELING I fear it, I promise you.

BOTTOM Masters, you ought to consider with yourself,
to bring in (God shield us!) a lion among ladies is a
most dreadful thing. For there is not a more fearful
wildfowl than your lion living, and we ought to look
to 't.

SNOUT Therefore another prologue must tell he is not
a lion.

BOTTOM Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same defect: "Ladies," or "Fair ladies, I would wish you," or "I would request you," or "I would entreat you not to fear, not to tremble! My life for yours. If you think I come hither as a lion, it were pity of my life. No, I am no such thing. I am a man as other men are." And there indeed let him name his name and tell them plainly he is Snug the joiner.

QUINCE Well, it shall be so. But there is two hard things: that is, to bring the moonlight into a chamber, for you know Pyramus and Thisbe meet by moonlight.

SNOUT Doth the moon shine that night we play our play?

BOTTOM A calendar, a calendar! Look in the almanac.

Find out moonshine, find out moonshine.

Quince takes out a book.

QUINCE Yes, it doth shine that night.

BOTTOM Why, then, may you leave a casement of the

great chamber window, where we play, open, and

the moon may shine in at the casement.

QUINCE Ay, or else one must come in with a bush of

thorns and a lantern and say he comes to disfigure

or to present the person of Moonshine. Then there

is another thing: we must have a wall in the great



A drawing of Puck, Titania and Bottom in A Midsummer Night's Dream from Act III, Scene II by Charles Buchel, 1905

chamber, for Pyramus and Thisbe, says the story,
did talk through the chink of a wall.

SNOUT: You can never bring in a wall. What say you,
Bottom?

BOTTOM: Some man or other must present Wall. And
let him have some plaster, or some loam, or some
roughcast about him to signify wall, or let him
hold his fingers thus, and through that cranny shall
Pyramus and Thisbe whisper.

QUINCE: If that may be, then all is well. Come, sit down,
every mother's son, and rehearse your parts. Pyramus,
you begin. When you have spoken your
speech, enter into that brake, and so everyone
according to his cue.

Enter Robin invisible to those onstage.

ROBIN, aside

What hempen homespuns have we swagg'ring here
So near the cradle of the Fairy Queen?
What, a play toward? I'll be an auditor—
An actor too perhaps, if I see cause.

QUINCE Speak, Pyramus.—Thisbe, stand forth.

BOTTOM, as Pyramus

This be, the flowers of odious savors sweet—

QUINCE Odors, odors!

BOTTOM, as Pyramus

...odors savors sweet.

So hath thy breath, my dearest Thisbe dear.—
But hark, a voice! Stay thou but here awhile,
And by and by I will to thee appear.
He exits.

ROBIN, aside

A stranger Pyramus than e'er played here.

He exits.

FLUTE Must I speak now?

QUINCE Ay, marry, must you, for you must understand he goes but to see a noise that he heard and is to come again.

FLUTE, as Thisbe

Most radiant Pyramus, most lily-white of hue,
Of color like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse, that yet would never tire.
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE "Ninus' tomb," man! Why, you must not speak that yet. That you answer to Pyramus. You speak all your part at once, cues and all.—Pyramus, enter. Your cue is past. It is "never tire."

FLUTE O!

As Thisbe. As true as truest horse, that yet would never tire.

Enter Robin, and Bottom as Pyramus with the ass-head.

BOTTOM, as Pyramus

If I were fair, fair Thisbe, I were only thine.

QUINCE O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help!

Quince, Flute, Snout, Snug, and Starveling exit.

ROBIN

I'll follow you. I'll lead you about a round,
Through bog, through bush, through brake,

through brier.

Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire,
And neigh and bark and grunt and roar and burn,
Like horse, hound, hog, bear, fire, at every turn.

He exits.

BOTTOM Why do they run away? This is a knavery of
them to make me afeard.

Enter Snout.

SNOUT O Bottom, thou art changed! What do I see on
thee?

BOTTOM What do you see? You see an ass-head of your
own, do you? Snout exits.

Enter Quince.

QUINCE Bless thee, Bottom, bless thee! Thou art
translated!

He exits.

BOTTOM I see their knavery. This is to make an ass of
me, to fright me, if they could. But I will not stir
from this place, do what they can. I will walk up
and down here, and I will sing, that they shall hear
I am not afraid.

He sings. The ouzel cock, so black of hue,

With orange-tawny bill,

The throstle with his note so true,

The wren with little quill—

TITANIA, waking up

What angel wakes me from my flow'ry bed?

BOTTOM sings

The finch, the sparrow, and the lark,
The plainsong cuckoo gray,
Whose note full many a man doth mark
And dares not answer “nay”—
for, indeed, who would set his wit to so foolish a
bird? Who would give a bird the lie though he cry
“cuckoo” never so?

TITANIA

I pray thee, gentle mortal, sing again.
Mine ear is much enamored of thy note,
So is mine eye enthralled to thy shape,
And thy fair virtue’s force perforce doth move me
On the first view to say, to swear, I love thee.

BOTTOM Methinks, mistress, you should have little
reason for that. And yet, to say the truth, reason
and love keep little company together nowadays.
The more the pity that some honest neighbors will
not make them friends. Nay, I can gleek upon
occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM Not so neither; but if I had wit enough to get
out of this wood, I have enough to serve mine own
turn.

TITANIA

Out of this wood do not desire to go.
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee. Therefore go with me.

I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep
And sing while thou on pressed flowers dost sleep.
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.—
Peaseblossom, Cobweb, Mote, and Mustardseed!

*Enter four Fairies: Peaseblossom, Cobweb,
Mote, and Mustardseed.*

PEASEBLOSSOM Ready.

COBWEB And I.

MOTE And I.

MUSTARDSEED And I.

ALL Where shall we go?

TITANIA

Be kind and courteous to this gentleman.
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glowworms' eyes
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM Hail, mortal!

COBWEB Hail!

MOTE Hail!

MUSTARDSEED Hail!

BOTTOM I cry your Worships mercy, heartily.—I beseech your Worship's name.

COBWEB Cobweb.

BOTTOM I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you.—Your name, honest gentleman?

PEASEBLOSSOM Peaseblossom.

BOTTOM I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too.—Your name, I beseech you, sir?

MUSTARDSEED Mustardseed.

BOTTOM Good Master Mustardseed, I know your patience well. That same cowardly, giantlike ox-beef hath devoured many a gentleman of your house. I promise you, your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

TITANIA

Come, wait upon him. Lead him to my bower.
The moon, methinks, looks with a wat'ry eye,
And when she weeps, weeps every little flower,
Lamenting some enforcèd chastity.
Tie up my lover's tongue. Bring him silently.
They exit.

Scene 2

Enter Oberon, King of Fairies.

OBERON

I wonder if Titania be awaked;
Then what it was that next came in her eye,
Which she must dote on in extremity.

Enter Robin Goodfellow.

Here comes my messenger. How now, mad spirit?
What night-rule now about this haunted grove?

ROBIN

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial day.
The shallowest thick-skin of that barren sort,
Who Pyramus presented in their sport,
Forsook his scene and entered in a brake.
When I did him at this advantage take,
An ass's noll I fixèd on his head.
Anon his Thisbe must be answerèd,
And forth my mimic comes. When they him spy,
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,

Sever themselves and madly sweep the sky,
So at his sight away his fellows fly,
And, at our stamp, here o'er and o'er one falls.
He "Murder" cries and help from Athens calls.
Their sense thus weak, lost with their fears thus
strong,
Made senseless things begin to do them wrong;
For briars and thorns at their apparel snatch,
Some sleeves, some hats, from yielders all things
catch.
I led them on in this distracted fear
And left sweet Pyramus translated there.
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

OBERON

This falls out better than I could devise.
But hast thou yet latched the
Athenian's eyes
With the love juice, as I did bid thee
do?

ROBIN

I took him sleeping—that is
finished, too—
And the Athenian woman by his
side,
That, when he waked, of force she
must be eyed.

Enter Demetrius and Hermia.

OBERON

Stand close. This is the same
Athenian.



Hermia and Lysander by Johan
Simmoms (1870)

ROBIN

This is the woman, but not this the man.
They step aside.

DEMETRIUS

O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe!

HERMIA

Now I but chide, but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep
And kill me too.

The sun was not so true unto the day
As he to me. Would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole Earth may be bored, and that the moon
May through the center creep and so displease
Her brother's noontide with th' Antipodes.
It cannot be but thou hast murdered him.
So should a murderer look, so dead, so grim.

DEMETRIUS

So should the murdered look, and so should I,
Pierced through the heart with your stern cruelty.
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? Where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! Out, cur! Thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never numbered among men.
O, once tell true! Tell true, even for my sake!
Durst thou have looked upon him, being awake?
And hast thou killed him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it, for with doubler tongue
Than thine, thou serpent, never adder stung.

DEMETRIUS

You spend your passion on a misprised mood.
I am not guilty of Lysander's blood,
Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefor?

HERMIA

A privilege never to see me more.
And from thy hated presence part I so.
See me no more, whether he be dead or no.
She exits.

DEMETRIUS

There is no following her in this fierce vein.
Here, therefore, for a while I will remain.
So sorrow's heaviness doth heavier grow
For debt that bankrout sleep doth sorrow owe,
Which now in some slight measure it will pay,
If for his tender here I make some stay.
He lies down and falls asleep.

OBERON, to Robin

What hast thou done? Thou hast mistaken quite
And laid the love juice on some true-love's sight.
Of thy misprision must perforce ensue
Some true-love turned, and not a false turned true.

ROBIN

Then fate o'errules, that, one man holding troth,
A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,
And Helena of Athens look thou find.
All fancy-sick she is and pale of cheer
With sighs of love that costs the fresh blood dear.
By some illusion see thou bring her here.
I'll charm his eyes against she do appear.

ROBIN I go, I go, look how I go,
Swifter than arrow from the Tartar's bow.

He exits.

OBERON, applying the nectar to Demetrius' eyes
Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously
As the Venus of the sky.—
When thou wak'st, if she be by,
Beg of her for remedy.

Enter Robin.

ROBIN

Captain of our fairy band,
Helena is here at hand,
And the youth, mistook by me,
Pleading for a lover's fee.
Shall we their fond pageant see?
Lord, what fools these mortals be!

OBERON

Stand aside. The noise they make
Will cause Demetrius to awake.

ROBIN

Then will two at once woo one.
That must needs be sport alone.
And those things do best please me
That befall prepost'rously.
They step aside.

Enter Lysander and Helena.

LYSANDER

Why should you think that I should woo in scorn?
Scorn and derision never come in tears.
Look when I vow, I weep; and vows so born,
In their nativity all truth appears.
How can these things in me seem scorn to you,
Bearing the badge of faith to prove them true?

HELENA

You do advance your cunning more and more.
When truth kills truth, O devilish holy fray!

These vows are Hermia's. Will you give her o'er?
Weigh oath with oath and you will nothing
weigh.

Your vows to her and me, put in two scales,
Will even weigh, and both as light as tales.

LYSANDER

I had no judgment when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

LYSANDER

Demetrius loves her, and he loves not you.

DEMETRIUS, waking up

O Helen, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?
Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure congealèd white, high Taurus' snow,
Fanned with the eastern wind, turns to a crow
When thou hold'st up thy hand. O, let me kiss
This princess of pure white, this seal of bliss!

HELENA

O spite! O hell! I see you all are bent
To set against me for your merriment.
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,
But you must join in souls to mock me too?
If you were men, as men you are in show,
You would not use a gentle lady so,
To vow and swear and superpraise my parts,
When, I am sure, you hate me with your hearts.

You both are rivals and love Hermia,
And now both rivals to mock Helena.
A trim exploit, a manly enterprise,
To conjure tears up in a poor maid's eyes
With your derision! None of noble sort
Would so offend a virgin and extort
A poor soul's patience, all to make you sport.

LYSANDER

You are unkind, Demetrius. Be not so,
For you love Hermia; this you know I know.
And here with all goodwill, with all my heart,
In Hermia's love I yield you up my part.
And yours of Helena to me bequeath,
Whom I do love and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia. I will none.
If e'er I loved her, all that love is gone.
My heart to her but as guest-wise sojourned,
And now to Helen is it home returned,
There to remain.

LYSANDER Helen, it is not so.

DEMETRIUS

Disparage not the faith thou dost not know,
Lest to thy peril thou aby it dear.
Look where thy love comes. Yonder is thy dear.

Enter Hermia.

HERMIA, to Lysander

Dark night, that from the eye his function takes,
The ear more quick of apprehension makes;
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why unkindly didst thou leave me so?

LYSANDER

Why should he stay whom love doth press to go?

HERMIA

What love could press Lysander from my side?

LYSANDER

Lysander's love, that would not let him bide,
Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light.
Why seek'st thou me? Could not this make thee
know
The hate I bear thee made me leave thee so?

HERMIA

You speak not as you think. It cannot be.

HELENA

Lo, she is one of this confederacy!
Now I perceive they have conjoined all three
To fashion this false sport in spite of me.—
Injurious Hermia, most ungrateful maid,
Have you conspired, have you with these contrived,
To bait me with this foul derision?
Is all the counsel that we two have shared,
The sisters' vows, the hours that we have spent
When we have chid the hasty-footed time
For parting us—O, is all forgot?

All schooldays' friendship, childhood innocence?
 We, Hermia, like two artificial gods,
 Have with our needles created both one flower,
 Both on one sampler, sitting on one cushion,
 Both warbling of one song, both in one key,
 As if our hands, our sides, voices, and minds
 Had been incorporate. So we grew together
 Like to a double cherry, seeming parted,
 But yet an union in partition,
 Two lovely berries molded on one stem;
 So with two seeming bodies but one heart,
 Two of the first, like coats in heraldry,
 Due but to one, and crownèd with one crest.
 And will you rent our ancient love asunder,
 To join with men in scorning your poor friend?
 It is not friendly; 'tis not maidenly.
 Our sex, as well as I, may chide you for it,
 Though I alone do feel the injury.

HERMIA

I am amazèd at your words.
 I scorn you not. It seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
 To follow me and praise my eyes and face,
 And made your other love, Demetrius,
 Who even but now did spurn me with his foot,
 To call me goddess, nymph, divine and rare,
 Precious, celestial? Wherefore speaks he this
 To her he hates? And wherefore doth Lysander
 Deny your love (so rich within his soul)
 And tender me, forsooth, affection,
 But by your setting on, by your consent?

What though I be not so in grace as you,
So hung upon with love, so fortunate,
But miserable most, to love unloved?
This you should pity rather than despise.

HERMIA

I understand not what you mean by this.

HELENA

Ay, do. Persever, counterfeit sad looks,
Make mouths upon me when I turn my back,
Wink each at other, hold the sweet jest up.
This sport, well carried, shall be chronicled.
If you have any pity, grace, or manners,
You would not make me such an argument.
But fare you well. 'Tis partly my own fault,
Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena. Hear my excuse,
My love, my life, my soul, fair Helena.

HELENA

O excellent!

HERMIA, to Lysander

Sweet, do not scorn her so.

DEMETRIUS, to Lysander

If she cannot entreat, I can compel.

LYSANDER

Thou canst compel no more than she entreat.
Thy threats have no more strength than her weak
prayers.—

Helen, I love thee. By my life, I do.

I swear by that which I will lose for thee,
To prove him false that says I love thee not.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw and prove it too.

DEMETRIUS

Quick, come.

HERMIA Lysander, whereto tends all this?

She takes hold of Lysander.

LYSANDER

Away, you Ethiop!

DEMETRIUS, to Hermia

No, no. He'll

Seem to break loose. To Lysander. Take on as you would follow,

But yet come not. You are a tame man, go!

LYSANDER, to Hermia

Hang off, thou cat, thou burr! Vile thing, let loose, Or I will shake thee from me like a serpent.

HERMIA

Why are you grown so rude? What change is this, Sweet love?

LYSANDER Thy love? Out, tawny Tartar, out!

Out, loathèd med'cine! O, hated potion, hence!

HERMIA

Do you not jest?

HELENA Yes, sooth, and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond. For I perceive
A weak bond holds you. I'll not trust your word.

LYSANDER

What? Should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA

What, can you do me greater harm than hate?
Hate me? Wherefore? O me, what news, my love?
Am not I Hermia? Are not you Lysander?
I am as fair now as I was erewhile.
Since night you loved me; yet since night you left
me.

Why, then, you left me—O, the gods forbid!—
In earnest, shall I say?

LYSANDER Ay, by my life,
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt.
Be certain, nothing truer, 'tis no jest
That I do hate thee and love Helena.
Hermia turns him loose.

HERMIA

You thief of love! What, have you come by night
And stol'n my love's heart from him?

HELENA Fine, i' faith.

Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie, you counterfeit, you puppet, you!

HERMIA

"Puppet"? Why so? Ay, that way goes the game.

Now I perceive that she hath made compare
 Between our statures; she hath urged her height,
 And with her personage, her tall personage,
 Her height, forsooth, she hath prevailed with him.
 And are you grown so high in his esteem
 Because I am so dwarfish and so low?
 How low am I, thou painted maypole? Speak!
 How low am I? I am not yet so low
 But that my nails can reach unto thine eyes.

HELENA

I pray you, though you mock me, gentlemen,
 Let her not hurt me. I was never curst;
 I have no gift at all in shrewishness.
 I am a right maid for my cowardice.
 Let her not strike me. You perhaps may think,
 Because she is something lower than myself,
 That I can match her.

HERMIA “Lower”? Hark, again!

HELENA

Good Hermia, do not be so bitter with me.
 I evermore did love you, Hermia,
 Did ever keep your counsels, never wronged you—
 Save that, in love unto Demetrius,
 I told him of your stealth unto this wood.
 He followed you; for love, I followed him.
 But he hath chid me hence and threatened me
 To strike me, spurn me, nay, to kill me too.
 And now, so you will let me quiet go,
 To Athens will I bear my folly back
 And follow you no further. Let me go.
 You see how simple and how fond I am.

HERMIA

Why, get you gone. Who is 't that hinders you?

HELENA

A foolish heart that I leave here behind.

HERMIA

What, with Lysander?

HELENA with Demetrius

LYSANDER

Be not afraid. She shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

O, when she is angry, she is keen and shrewd.

She was a vixen when she went to school,

And though she be but little, she is fierce.

HERMIA

"Little" again? Nothing but "low" and "little"?

Why will you suffer her to flout me thus?

Let me come to her.

LYSANDER Get you gone, you dwarf,

You minimus of hind'ring knotgrass made,

You bead, you acorn—

DEMETRIUS You are too officious

In her behalf that scorns your services.

Let her alone. Speak not of Helena.

Take not her part. For if thou dost intend

Never so little show of love to her,

Thou shalt aby it.

LYSANDER Now she holds me not.

Now follow, if thou dar'st, to try whose right,
Of thine or mine, is most in Helena.

DEMETRIUS

“Follow”? Nay, I'll go with thee, cheek by jowl.
Demetrius and Lysander exit.

HERMIA

You, mistress, all this coil is long of you.
Helena retreats.
Nay, go not back.

HELENA I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray.
My legs are longer though, to run away.
She exits.

HERMIA

I am amazed and know not what to say.
She exits.

OBERON, to Robin

This is thy negligence. Still thou mistak'st,
Or else committ'st thy knaveries willfully.

ROBIN

Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort,
As this their jangling I esteem a sport.

OBERON

Thou seest these lovers seek a place to fight.
Hie, therefore, Robin, overcast the night;

The starry welkin cover thou anon
 With drooping fog as black as Acheron,
 And lead these testy rivals so astray
 As one come not within another's way.
 Like to Lysander sometime frame thy tongue;
 Then stir Demetrius up with bitter wrong.
 And sometime rail thou like Demetrius.
 And from each other look thou lead them thus,
 Till o'er their brows death-counterfeiting sleep
 With leaden legs and batty wings doth creep.
 Then crush this herb into Lysander's eye,
 He gives a flower to Robin.
 Whose liquor hath this virtuous property,
 To take from thence all error with his might
 And make his eyeballs roll with wonted sight.
 When they next wake, all this derision
 Shall seem a dream and fruitless vision.
 And back to Athens shall the lovers wend,
 With league whose date till death shall never end.
 Whiles I in this affair do thee employ,
 I'll to my queen and beg her Indian boy;
 And then I will her charmed eye release
 From monster's view, and all things shall be peace.

ROBIN

My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines Aurora's harbinger,
 At whose approach, ghosts wand'ring here and
 there
 Troop home to churchyards. Damnèd spirits all,
 That in crossways and floods have burial,
 Already to their wormy beds are gone.

For fear lest day should look their shames upon,
They willfully themselves exile from light
And must for aye consort with black-browed night.

OBERON

But we are spirits of another sort.
I with the Morning's love have oft made sport
And, like a forester, the groves may tread
Even till the eastern gate, all fiery red,
Opening on Neptune with fair blessèd beams,
Turns into yellow gold his salt-green streams.
But notwithstanding, haste! Make no delay.
We may effect this business yet ere day.
He exits.

ROBIN

Up and down, up and down,
I will lead them up and down.
I am feared in field and town.
Goblin, lead them up and down.
Here comes one.

Enter Lysander.

LYSANDER

Where art thou, proud Demetrius? Speak thou now.
ROBIN, in Demetrius' voice
Here, villain, drawn and ready. Where art thou?
LYSANDER I will be with thee straight.
ROBIN, in Demetrius' voice Follow me, then, to
plainer ground. Lysander exits.

Enter Demetrius.

DEMETRIUS Lysander, speak again.
Thou runaway, thou coward, art thou fled?
Speak! In some bush? Where dost thou hide thy
head?

ROBIN, in Lysander's voice
Thou coward, art thou bragging to the stars,
Telling the bushes that thou look'st for wars,
And wilt not come? Come, recreant! Come, thou
child!

I'll whip thee with a rod. He is defiled
That draws a sword on thee.

DEMETRIUS Yea, art thou there?

ROBIN, in Lysander's voice
Follow my voice. We'll try no manhood here.
They exit.

Enter Lysander.

LYSANDER

He goes before me and still dares me on.
When I come where he calls, then he is gone.
The villain is much lighter-heeled than I.
I followed fast, but faster he did fly,
That fallen am I in dark uneven way,
And here will rest me. Come, thou gentle day,
For if but once thou show me thy gray light,
I'll find Demetrius and revenge this spite.
He lies down and sleeps.

Enter Robin and Demetrius.

ROBIN, in Lysander's voice

Ho, ho, ho! Coward, why com'st thou not?

DEMETRIUS

Abide me, if thou dar'st, for well I wot
Thou runn'st before me, shifting every place,
And dar'st not stand nor look me in the face.
Where art thou now?

ROBIN, in Lysander's voice

Come hither. I am here.

DEMETRIUS

Nay, then, thou mock'st me. Thou shalt buy this
dear
If ever I thy face by daylight see.
Now go thy way. Faintness constraineth me
To measure out my length on this cold bed.
By day's approach look to be visited.
He lies down and sleeps.

Enter Helena.

HELENA

O weary night, O long and tedious night,
Abate thy hours! Shine, comforts, from the east,
That I may back to Athens by daylight
From these that my poor company detest.
And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
She lies down and sleeps.

ROBIN

Yet but three? Come one more.
Two of both kinds makes up four.
Here she comes, curst and sad.
Cupid is a knavish lad
Thus to make poor females mad.

Enter Hermia.

HERMIA

Never so weary, never so in woe,
Bedabbled with the dew and torn with briers,
I can no further crawl, no further go.
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander if they mean a fray!
She lies down and sleeps.

ROBIN

On the ground
Sleep sound.
I'll apply
To your eye,
Gentle lover, remedy.
Robin applies the nectar
to Lysander's eyes.
When thou wak'st,
Thou tak'st
True delight
In the sight
Of thy former lady's eye.
And the country proverb known,

That every man should take his own,
In your waking shall be shown.
Jack shall have Jill;
Naught shall go ill;
The man shall have his mare again, and all shall be
well.
He exits.

27.5 ACT 4

Scene 1

With the four lovers still asleep onstage, enter Titania, Queen of Fairies, and Bottom and Fairies, and Oberon, the King, behind them unseen by those onstage.

TITANIA

Come, sit thee down upon this flow'ry bed,
While I thy amiable cheeks do coy,
And stick muskroses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOTTOM Where's Peaseblossom?

PEASEBLOSSOM Ready.

BOTTOM Scratch my head, Peaseblossom. Where's Monsieur Cobweb?

COBWEB Ready.

BOTTOM Monsieur Cobweb, good monsieur, get you your weapons in your hand and kill me a red-hipped humble-bee on the top of a thistle, and, good monsieur, bring me the honey-bag. Do not fret yourself too much in the action, monsieur, and,

good monsieur, have a care the honey-bag break not; I would be loath to have you overflown with a honey-bag, signior. Cobweb exits. Where's Monsieur Mustardseed?

MUSTARDSEED Ready.

BOTTOM Give me your neaf, Monsieur Mustardseed.

Pray you, leave your courtesy, good monsieur.

MUSTARDSEED What's your will?

BOTTOM Nothing, good monsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, monsieur, for methinks I am marvels hairy about the face. And I am such a tender ass, if my hair do but tickle me, I must scratch.

TITANIA

What, wilt thou hear some music, my sweet love?

BOTTOM I have a reasonable good ear in music. Let's have the tongs and the bones.

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM Truly, a peck of provender. I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow.

TITANIA

I have a venturous fairy that shall seek
The squirrel's hoard and fetch thee new nuts.

BOTTOM I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me; I have an exposition of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.—

Fairies, begone, and be all ways away.

Fairies exit.

So doth the woodbine the sweet honeysuckle

Gently entwist; the female ivy so

Enrings the barky fingers of the elm.

O, how I love thee! How I dote on thee!

Bottom and Titania sleep.

Enter Robin Goodfellow.

OBERON

Welcome, good Robin. Seest thou this sweet sight?

Her dotage now I do begin to pity.

For, meeting her of late behind the wood,

Seeking sweet favors for this hateful fool,

I did upbraid her and fall out with her.

For she his hairy temples then had rounded

With coronet of fresh and fragrant flowers;

And that same dew, which sometime on the buds

Was wont to swell like round and orient pearls,

Stood now within the pretty flouriets' eyes,

Like tears that did their own disgrace bewail.

When I had at my pleasure taunted her,

And she in mild terms begged my patience,

I then did ask of her her changeling child,

Which straight she gave me, and her fairy sent

To bear him to my bower in Fairyland.

And now I have the boy, I will undo

This hateful imperfection of her eyes.

And, gentle Puck, take this transformèd scalp

From off the head of this Athenian swain,

That he, awaking when the other do,

May all to Athens back again repair
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the Fairy Queen.
He applies the nectar to her eyes.
Be as thou wast wont to be.
See as thou wast wont to see.
Dian's bud o'er Cupid's flower
Hath such force and blessèd power.
Now, my Titania, wake you, my sweet queen.

TITANIA, waking

My Oberon, what visions have I seen!
Methought I was enamored of an ass.

OBERON

There lies your love.

TITANIA How came these things to pass?
O, how mine eyes do loathe his visage now!

OBERON

Silence awhile.—Robin, take off this head.—
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

TITANIA

Music, ho, music such as charmeth sleep!

ROBIN, removing the ass-head from Bottom
Now, when thou wak'st, with thine own fool's eyes
peep.

OBERON

Sound music. Music.
Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.
Titania and Oberon dance.

Now thou and I are new in amity,
And will tomorrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity.
There shall the pairs of faithful lovers be
Wedded, with Theseus, all in jollity.

ROBIN

Fairy king, attend and mark.
I do hear the morning lark.

OBERON

Then, my queen, in silence sad
Trip we after night's shade.
We the globe can compass soon,
Swifter than the wand'ring moon.

TITANIA

Come, my lord, and in our flight
Tell me how it came this night
That I sleeping here was found
With these mortals on the ground.
Oberon, Robin, and Titania exit.

Wind horn. Enter Theseus and all his train,
Hippolyta, Egeus.

THESEUS

Go, one of you, find out the Forester.
For now our observation is performed,
And, since we have the vaward of the day,
My love shall hear the music of my hounds.
Uncouple in the western valley; let them go.
Dispatch, I say, and find the Forester.

A Servant exits.

We will, fair queen, up to the mountain's top
And mark the musical confusion
Of hounds and echo in conjunction.

HIPPOLYTA

I was with Hercules and Cadmus once,
When in a wood of Crete they bayed the bear
With hounds of Sparta. Never did I hear
Such gallant chiding, for, besides the groves,
The skies, the fountains, every region near
Seemed all one mutual cry. I never heard
So musical a discord, such sweet thunder.

THESEUS

My hounds are bred out of the Spartan kind,
So flewed, so sanded; and their heads are hung
With ears that sweep away the morning dew;
Crook-kneed, and dewlapped like Thessalian bulls;
Slow in pursuit, but matched in mouth like bells,
Each under each. A cry more tunable
Was never holloed to, nor cheered with horn,
In Crete, in Sparta, nor in Thessaly.
Judge when you hear.—But soft! What nymphs are
these?

EGEUS

My lord, this is my daughter here asleep,
And this Lysander; this Demetrius is,
This Helena, old Nedar's Helena.
I wonder of their being here together.

THESEUS

No doubt they rose up early to observe
The rite of May, and hearing our intent,

Came here in grace of our solemnity.
But speak, Egeus. Is not this the day
That Hermia should give answer of her choice?

EGEUS It is, my lord.

THESEUS

Go, bid the huntsmen wake them with their horns.

A Servant exits.

Shout within. Wind horns. They all start up.

THESEUS

Good morrow, friends. Saint Valentine is past.
Begin these woodbirds but to couple now?
Demetrius, Helena, Hermia, and Lysander kneel.

LYSANDER

Pardon, my lord.

THESEUS I pray you all, stand up.

They rise.

I know you two are rival enemies.

How comes this gentle concord in the world,
That hatred is so far from jealousy
To sleep by hate and fear no enmity?

LYSANDER

My lord, I shall reply amazedly,
Half sleep, half waking. But as yet, I swear,
I cannot truly say how I came here.
But, as I think—for truly would I speak,
And now I do bethink me, so it is:
I came with Hermia hither. Our intent
Was to be gone from Athens, where we might,
Without the peril of the Athenian law—

EGEUS

Enough, enough!—My lord, you have enough.

I beg the law, the law upon his head.
 They would have stol'n away.—They would,
 Demetrius,
 Thereby to have defeated you and me:
 You of your wife and me of my consent,
 Of my consent that she should be your wife.

DEMETRIUS

My lord, fair Helen told me of their stealth,
 Of this their purpose hither to this wood,
 And I in fury hither followed them,
 Fair Helena in fancy following me.
 But, my good lord, I wot not by what power
 (But by some power it is) my love to Hermia,
 Melted as the snow, seems to me now
 As the remembrance of an idle gaud
 Which in my childhood I did dote upon,
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord,
 Was I betrothed ere I saw Hermia.
 But like a sickness did I loathe this food.
 But, as in health, come to my natural taste,
 Now I do wish it, love it, long for it,
 And will forevermore be true to it.

THESEUS

Fair lovers, you are fortunately met.
 Of this discourse we more will hear anon.—
 Egeus, I will overbear your will,
 For in the temple by and by, with us,
 These couples shall eternally be knit.—
 And, for the morning now is something worn,
 Our purposed hunting shall be set aside.

Away with us to Athens. Three and three,
We'll hold a feast in great solemnity.
Come, Hippolyta.
Theseus and his train,
including Hippolyta and Egeus, exit.

DEMETRIUS

These things seem small and undistinguishable,
Like far-off mountains turned into clouds.

HERMIA

Methinks I see these things with parted eye,
When everything seems double.

HELENA So methinks.

And I have found Demetrius like a jewel,
Mine own and not mine own.

DEMETRIUS Are you sure
That we are awake? It seems to me
That yet we sleep, we dream. Do not you think
The Duke was here and bid us follow him?

HERMIA

Yea, and my father.

HELENA And Hippolyta.

LYSANDER

And he did bid us follow to the temple.

DEMETRIUS

Why, then, we are awake. Let's follow him,
And by the way let us recount our dreams.
Lovers exit.

BOTTOM, waking up

When my cue comes, call me,
and I will answer. My next is "Most fair Pyramus."
Hey-ho! Peter Quince! Flute the bellows-mender!

Snout the tinker! Starveling! God's my life! Stolen hence and left me asleep! I have had a most rare vision. I have had a dream past the wit of man to say what dream it was. Man is but an ass if he go about to expound this dream. Methought I was—there is no man can tell what. Methought I was and methought I had—but man is but a patched fool if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report what my dream was. I will get Peter Quince to write a ballad of this dream. It shall be called "Bottom's Dream" because it hath no bottom; and I will sing it in the latter end of a play, before the Duke. Peradventure, to make it the more gracious, I shall sing it at her death.

He exits.

Scene 2

Enter Quince, Flute, Snout, and Starveling.

QUINCE Have you sent to Bottom's house? Is he come home yet?

STARVELING He cannot be heard of. Out of doubt he is transported.

FLUTE If he come not, then the play is marred. It goes not forward, doth it?

QUINCE It is not possible. You have not a man in all Athens able to discharge Pyramus but he.

FLUTE No, he hath simply the best wit of any handicraftman in Athens.

QUINCE Yea, and the best person too, and he is a very paramour for a sweet voice.

FLUTE You must say “paragon.” A “paramour” is (God bless us) a thing of naught.

Enter Snug the joiner.

SNUG Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men.

FLUTE O, sweet bully Bottom! Thus hath he lost sixpence a day during his life. He could not have ’scaped sixpence a day. An the Duke had not given him sixpence a day for playing Pyramus, I’ll be hanged. He would have deserved it. Sixpence a day in Pyramus, or nothing!

Enter Bottom.

BOTTOM Where are these lads? Where are these hearts?

QUINCE Bottom! O most courageous day! O most happy hour!

BOTTOM Masters, I am to discourse wonders. But ask me not what; for, if I tell you, I am not true Athenian. I will tell you everything right as it fell out.

QUINCE Let us hear, sweet Bottom.

BOTTOM Not a word of me. All that I will tell you is that

the Duke hath dined. Get your apparel together,
 good strings to your beards, new ribbons to your
 pumps. Meet presently at the palace. Every man
 look o'er his part. For the short and the long is, our
 play is preferred. In any case, let Thisbe have clean
 linen, and let not him that plays the lion pare his
 nails, for they shall hang out for the lion's claws.
 And, most dear actors, eat no onions nor garlic, for
 we are to utter sweet breath, and I do not doubt but
 to hear them say it is a sweet comedy. No more
 words. Away! Go, away!
 They exit.

27.6 ACT 5

Scene 1

Enter Theseus, Hippolyta, and Philostrate, Lords, and Attendants.

HIPPOLYTA

'Tis strange, my Theseus, that these lovers speak of.

THESEUS

More strange than true. I never may believe
 These antique fables nor these fairy toys.
 Lovers and madmen have such seething brains,
 Such shaping fantasies, that apprehend
 More than cool reason ever comprehends.
 The lunatic, the lover, and the poet
 Are of imagination all compact.
 One sees more devils than vast hell can hold:
 That is the madman. The lover, all as frantic,

Sees Helen's beauty in a brow of Egypt.
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to Earth, from Earth to
heaven,
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination
That, if it would but apprehend some joy,
It comprehends some bringer of that joy.
Or in the night, imagining some fear,
How easy is a bush supposed a bear!

HIPPOLYTA

But all the story of the night told over,
And all their minds transfigured so together,
More witnesseth than fancy's images
And grows to something of great constancy,
But, howsoever, strange and admirable.

Enter Lovers: Lysander, Demetrius, Hermia, and Helena.

THESEUS

Here come the lovers full of joy and mirth.—
Joy, gentle friends! Joy and fresh days of love
Accompany your hearts!

LYSANDER More than to us
Wait in your royal walks, your board, your bed!

THESEUS

Come now, what masques, what dances shall we have
To wear away this long age of three hours

Between our after-supper and bedtime?
Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?
Call Philostrate.

PHILOSTRATE, coming forward

Here, mighty Theseus.

THESEUS

Say what abridgment have you for this evening,
What masque, what music? How shall we beguile
The lazy time if not with some delight?

PHILOSTRATE, giving Theseus a paper

There is a brief how many sports are ripe.
Make choice of which your Highness will see first.

THESEUS

“The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.”

We’ll none of that. That have I told my love
In glory of my kinsman Hercules.

“The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.”

That is an old device, and it was played
When I from Thebes came last a conqueror.

“The thrice-three Muses mourning for the death
Of learning, late deceased in beggary.”

That is some satire, keen and critical,
Not sorting with a nuptial ceremony.

“A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth.”

“Merry” and “tragical”? “Tedious” and “brief”?
That is hot ice and wondrous strange snow!

How shall we find the concord of this discord?

PHILOSTRATE

A play there is, my lord, some ten words long
(Which is as brief as I have known a play),
But by ten words, my lord, it is too long,
Which makes it tedious; for in all the play,
There is not one word apt, one player fitted.
And tragical, my noble lord, it is.
For Pyramus therein doth kill himself,
Which, when I saw rehearsed, I must confess,
Made mine eyes water; but more merry tears
The passion of loud laughter never shed.

THESEUS

What are they that do play it?

PHILOSTRATE

Hard-handed men that work in Athens here,
Which never labored in their minds till now,
And now have toiled their unbreathed memories
With this same play, against your nuptial.

THESEUS

And we will hear it.

PHILOSTRATE

No, my noble lord,
It is not for you. I have heard it over,
And it is nothing, nothing in the world,
Unless you can find sport in their intents,
Extremely stretched and conned with cruel pain
To do you service.

THESEUS

doth not stand upon points I will hear that play,
For never anything can be amiss
When simpleness and duty tender it.

Go, bring them in—and take your places, ladies.
Philostrate exits.

HIPPOLYTA

I love not to see wretchedness o'ercharged,
And duty in his service perishing.

THESEUS

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA

He says they can do nothing in this kind.

THESEUS

The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake;
And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have purposèd
To greet me with premeditated welcomes,
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practiced accent in their fears,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I picked a welcome,
And in the modesty of fearful duty,
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity.

Enter Philostrate.

PHILOSTRATE

So please your Grace, the Prologue is addressed.

THESEUS Let him approach.

Enter the Prologue.

PROLOGUE

If we offend, it is with our goodwill.
That you should think we come not to offend,
But with goodwill. To show our simple skill,
That is the true beginning of our end.
Consider, then, we come but in despite.
We do not come, as minding to content you,
Our true intent is. All for your delight
We are not here. That you should here repent
you,
The actors are at hand, and, by their show,
You shall know all that you are like to know.
Prologue exits.

THESEUS

This fellow doth not stand upon points.

LYSANDER

He hath rid his prologue like a rough colt;
he knows not the stop. A good moral, my lord: it is
not enough to speak, but to speak true.

HIPPOLYTA

Indeed he hath played on this prologue like
a child on a recorder—a sound, but not in
government.

THESEUS

His speech was like a tangled chain—nothing impaired, but all disordered. Who is next?

Enter Pyramus (Bottom), and Thisbe (Flute), and Wall (Snout), and Moonshine (Starveling), and Lion (Snug), and Prologue (Quince).

QUINCE, as Prologue

Gentles, perchance you wonder at this show.
But wonder on, till truth make all things plain.
This man is Pyramus, if you would know.
This beauteous lady Thisbe is certain.
This man with lime and roughcast doth present
“Wall,” that vile wall which did these lovers
sunder;
And through Wall’s chink, poor souls, they are
content
To whisper, at the which let no man wonder.
This man, with lantern, dog, and bush of thorn,
Presenteth “Moonshine,” for, if you will know,
By moonshine did these lovers think no scorn
To meet at Ninus’ tomb, there, there to woo.
This grisly beast (which “Lion” hight by name)
The trusty Thisbe coming first by night
Did scare away or rather did affright;
And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.
Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisbe’s mantle slain.
Whereat, with blade, with bloody blameful blade,
He bravely broached his boiling bloody breast.

And Thisbe, tarrying in mulberry shade,
His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain
At large discourse, while here they do remain.

THESEUS

I wonder if the lion be to speak.

DEMETRIUS

No wonder, my lord. One lion may when
many asses do.

Lion, Thisbe, Moonshine, and Prologue exit.

SNOUT, as Wall

In this same interlude it doth befall
That I, one Snout by name, present a wall;
And such a wall as I would have you think
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and Thisbe,
Did whisper often, very secretly.
This loam, this roughcast, and this stone doth show
That I am that same wall. The truth is so.
And this the cranny is, right and sinister,
Through which the fearful lovers are to whisper.

THESEUS

Would you desire lime and hair to speak
better?

DEMETRIUS

It is the wittiest partition that ever I heard
discourse, my lord.

THESEUS

Pyramus draws near the wall. Silence.

BOTTOM, as Pyramus

O grim-looking night! O night with hue so black!
O night, which ever art when day is not!

O night! O night! Alack, alack, alack!
I fear my Thisbe's promise is forgot.
And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and
mine,
Thou wall, O wall, O sweet and lovely wall,
Show me thy chink to blink through with mine
eyne.
Thanks, courteous wall. Jove shield thee well for
this.
But what see I? No Thisbe do I see.
O wicked wall, through whom I see no bliss,
Cursed be thy stones for thus deceiving me!

THESEUS

The wall, methinks, being sensible, should
curse again.

BOTTOM

No, in truth, sir, he should not. "Deceiving
me" is Thisbe's cue. She is to enter now, and I am
to spy her through the wall. You shall see it will fall
pat as I told you. Yonder she comes.

Enter Thisbe (Flute).

FLUTE, as Thisbe

O wall, full often hast thou heard my moans
For parting my fair Pyramus and me.
My cherry lips have often kissed thy stones,
Thy stones with lime and hair knit up in thee.

BOTTOM, as Pyramus

I see a voice! Now will I to the chink
To spy an I can hear my Thisbe's face.
Thisbe?

FLUTE, as Thisbe

My love! Thou art my love, I think.

BOTTOM, as Pyramus

Think what thou wilt, I am thy lover's grace,
And, like Limander, am I trusty still.

FLUTE, as Thisbe

And I like Helen, till the Fates me kill.

BOTTOM, as Pyramus

Not Shafalus to Procrus was so true.

FLUTE, as Thisbe

As Shafalus to Procrus, I to you.

BOTTOM, as Pyramus

O kiss me through the hole of this vile wall.

FLUTE, as Thisbe

I kiss the wall's hole, not your lips at all.

BOTTOM, as Pyramus

Wilt thou at Ninny's tomb meet me straightway?

FLUTE, as Thisbe

'Tide life, 'tide death, I come without delay.

Bottom and Flute exit.

SNOUT, as Wall

Thus have I, Wall, my part dischargèd so,
And, being done, thus Wall away doth go.

He exits.

THESEUS Now is the wall down between the two
neighbors.

DEMETRIUS No remedy, my lord, when walls are so
willful to hear without warning.

HIPPOLYTA This is the silliest stuff that ever I heard.

THESEUS The best in this kind are but shadows, and
the worst are no worse, if imagination amend
them.

HIPPOLYTA It must be your imagination, then, and not theirs.

THESEUS If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.

Enter Lion (Snug) and Moonshine (Starveling).

SNUG, as Lion

You ladies, you whose gentle hearts do fear
The smallest monstrous mouse that creeps on
floor,
May now perchance both quake and tremble here,
When lion rough in wildest rage doth roar.
Then know that I, as Snug the joiner, am
A lion fell, nor else no lion's dam;
For if I should as lion come in strife
Into this place, 'twere pity on my life.

THESEUS A very gentle beast, and of a good conscience.

DEMETRIUS The very best at a beast, my lord, that e'er I saw.

LYSANDER This lion is a very fox for his valor.

THESEUS True, and a goose for his discretion.

DEMETRIUS Not so, my lord, for his valor cannot carry his discretion, and the fox carries the goose.

THESEUS His discretion, I am sure, cannot carry his valor, for the goose carries not the fox. It is well. Leave it to his discretion, and let us listen to the Moon.

STARVELING, as Moonshine

This lanthorn doth the hornèd moon present.

DEMETRIUS He should have worn the horns on his head.

THESEUS He is no crescent, and his horns are invisible within the circumference.

STARVELING, as Moonshine

This lanthorn doth the hornèd moon present.

Myself the man i' th' moon do seem to be.

THESEUS This is the greatest error of all the rest; the man should be put into the lanthorn. How is it else “the man i' th' moon”?

DEMETRIUS He dares not come there for the candle, for you see, it is already in snuff.

HIPPOLYTA I am aweary of this moon. Would he would change.

THESEUS It appears by his small light of discretion that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

LYSANDER Proceed, Moon.

STARVELING, as Moonshine All that I have to say is to tell you that the lanthorn is the moon, I the man i' th' moon, this thornbush my thornbush, and this dog my dog.

DEMETRIUS Why, all these should be in the lanthorn, for all these are in the moon. But silence. Here comes Thisbe.

Enter Thisbe (Flute).

FLUTE, as Thisbe

This is old Ninny's tomb. Where is my love?

SNUG, as Lion O!

The Lion roars. Thisbe runs off, dropping her mantle.

DEMETRIUS Well roared, Lion.

THESEUS Well run, Thisbe.

HIPPOLYTA Well shone, Moon. Truly, the Moon shines
with a good grace.

Lion worries the mantle.

THESEUS Well moused, Lion.

Enter Pyramus (Bottom).

DEMETRIUS And then came Pyramus.

Lion exits.

LYSANDER And so the lion vanished.

BOTTOM, as Pyramus

Sweet Moon, I thank thee for thy sunny beams.

I thank thee, Moon, for shining now so bright,

For by thy gracious, golden, glittering gleams,

I trust to take of truest Thisbe sight.—

But stay! O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see!

How can it be!

O dainty duck! O dear!

Thy mantle good—

What, stained with blood?

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum,

Quail, crush, conclude, and quell!

THESEUS This passion, and the death of a dear friend,
would go near to make a man look sad.

HIPPOLYTA Beshrew my heart but I pity the man.

BOTTOM, as Pyramus

O, wherefore, Nature, didst thou lions frame,
Since lion vile hath here deflowered my dear,
Which is—no, no—which was the fairest dame
That lived, that loved, that liked, that looked with
cheer?

Come, tears, confound!

Out, sword, and wound

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop. Pyramus stabs himself.

Thus die I, thus, thus, thus.

Now am I dead;

Now am I fled;

My soul is in the sky.

Tongue, lose thy light!

Moon, take thy flight! Moonshine exits.

Now die, die, die, die, die. Pyramus falls.

DEMETRIUS No die, but an ace for him, for he is but
one.

LYSANDER Less than an ace, man, for he is dead, he is
nothing.

THESEUS With the help of a surgeon he might yet
recover and yet prove an ass.

HIPPOLYTA How chance Moonshine is gone before
Thisbe comes back and finds her lover?

THESEUS She will find him by starlight.

Enter Thisbe (Flute).

Here she comes, and her passion ends the play.

HIPPOLYTA Methinks she should not use a long one for
such a Pyramus. I hope she will be brief.

DEMETRIUS A mote will turn the balance, which Pyramus,
which Thisbe, is the better: he for a man, God
warrant us; she for a woman, God bless us.

LYSANDER She hath spied him already with those
sweet eyes.

DEMETRIUS And thus she means, videlicet—

FLUTE, as Thisbe

Asleep, my love?

What, dead, my dove?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead? Dead? A tomb

Must cover thy sweet eyes.

These lily lips,

This cherry nose,

These yellow cowslip cheeks

Are gone, are gone!

Lovers, make moan;

His eyes were green as leeks.

O Sisters Three,

Come, come to me

With hands as pale as milk.

Lay them in gore,

Since you have shore

With shears his thread of silk.

Tongue, not a word!

Come, trusty sword,

Come, blade, my breast imbrue!

Thisbe stabs herself.

And farewell, friends.

Thus Thisbe ends.

Adieu, adieu, adieu. Thisbe falls.

THESEUS Moonshine and Lion are left to bury the dead.

DEMETRIUS Ay, and Wall too.

Bottom and Flute arise.

BOTTOM No, I assure you, the wall is down that parted their fathers. Will it please you to see the Epilogue or to hear a Bergomask dance between two of our company?

THESEUS No epilogue, I pray you. For your play needs no excuse. Never excuse. For when the players are all dead, there need none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy; and so it is, truly, and very notably discharged. But, come, your Bergomask. Let your epilogue alone.

Dance, and the players exit.

The iron tongue of midnight hath told twelve.

Lovers, to bed! 'Tis almost fairy time.

I fear we shall outsleep the coming morn

As much as we this night have overwatched.

This palpable-gross play hath well beguiled

The heavy gait of night. Sweet friends, to bed.

A fortnight hold we this solemnity

In nightly revels and new jollity. They exit.

Enter Robin Goodfellow.

ROBIN

Now the hungry lion roars,

And the wolf behowls the moon,

Whilst the heavy plowman snores,

All with weary task fordone.
Now the wasted brands do glow,
Whilst the screech-owl, screeching loud,
Puts the wretch that lies in woe
In remembrance of a shroud.
Now it is the time of night
That the graves, all gaping wide,
Every one lets forth his sprite
In the church-way paths to glide.
And we fairies, that do run
By the triple Hecate's team
From the presence of the sun,
Following darkness like a dream,
Now are frolic. Not a mouse
Shall disturb this hallowed house.
I am sent with broom before,
To sweep the dust behind the door.

*Enter Oberon and Titania, King and Queen of Fairies,
with all their train.*

OBERON

Through the house give glimmering light,
By the dead and drowsy fire.
Every elf and fairy sprite,
Hop as light as bird from brier,
And this ditty after me,
Sing and dance it trippingly.

TITANIA

First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,

Will we sing and bless this place.
Oberon leads the Fairies in song and dance.

OBERON

Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessèd be,
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be,
And the blots of Nature's hand
Shall not in their issue stand.
Never mole, harelip, nor scar,
Nor mark prodigious, such as are
Despisèd in nativity,
Shall upon their children be.
With this field-dew consecrate
Every fairy take his gait,
And each several chamber bless,
Through this palace, with sweet peace.
And the owner of it blest,
Ever shall in safety rest.
Trip away. Make no stay.
Meet me all by break of day.
All but Robin exit.

ROBIN

If we shadows have offended,
Think but this and all is mended:
That you have but slumbered here
While these visions did appear.
And this weak and idle theme,

No more yielding but a dream,
Gentles, do not reprehend.
If you pardon, we will mend.
And, as I am an honest Puck,
If we have unearnèd luck
Now to 'scape the serpent's tongue,
We will make amends ere long.
Else the Puck a liar call.
So good night unto you all.
Give me your hands, if we be friends,
And Robin shall restore amends.
He exits.

Exercise

1. Explain the use of imagery in the drama.
2. Discuss the type of drama depicted in *A Midsummer Night's Dream*.
3. Comment on the roles of Theseus, Oberon, the fairies and Hermia.
4. Examine the diction in the drama, *A Midsummer Night's Dream*.
5. Explain Titania's argument with Oberon.
6. Summarize Act 2.
7. Outline the characters behavior in Act 3.
8. Discuss Oberon's reaction to Titania's infatuation with Bottom.
9. Why are Theseus and Hippolyta in the forest?
10. Discuss the end of the drama.

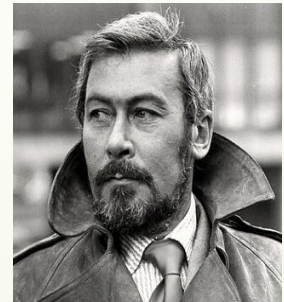
CHAPTER



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28

LOOK BACK IN ANGER



John Osborne
1929–1994



Look Back in Anger (1956) is considered to be an autobiographical piece based on Osborne's unhappy marriage to actress Pamela Lane and their life in a cramped-up accommodation in Derby. While Osborne aspired towards a career in theater, Lane was more practical and materialistic, not taking Osborne's ambitions seriously while cuckolding him with a local dentist. It also draws from Osborne's earlier life, for example, the wrenching speech of witnessing a loved one's death was a replay of the death of his father, Thomas.

The play was written in seventeen days in a deck chair on Morecambe Pier in May of 1955. The play was first rejected by many of the agents and theater companies that Osborne approached about producing it. George Divine, the creative producer for the struggling Royal Court Theatre, decided to gamble on the play and staged its first production. The play opened on 8 May 1956. It received mixed reviews from English theater critics, yet it won a rave review from the *Times*. This established the play's notoriety and helped it eventually build an audience. It was the first well-known example of Kitchen Sink drama, a style of theatre that explored the emotion and drama beneath the surface of ordinary domestic life. Jimmy Porter, the play's main character, became the model for the 'Angry Young Man', a nickname given to an entire generation of artists and working class young men in post-World War II British society.

The two iconic motifs of the play are the aforementioned concepts of the Angry Young Man and the Kitchen Sink drama. The Angry Young Man motif came to be associated with a group of young writers and artists — John Osborne and Kingsley Amis — being foremost amongst them that the cultural public believed to personify anger, boredom and frustration with the British cultural life that many working class families felt during this time. The idea of the Kitchen Sink- drama was also a revelation for British theater. The styles of most British theater before *Look Back in Anger* favored Victorian dramas and comedies or staging of classical plays. In a general sense, the Victorian plays dealt mostly with polite themes from the late nineteenth and the early twentieth century upper ruling class. In contrast, Osborne's play depicted the raw emotions and living conditions of the working class. This style of theater was given the name 'kitchen Sink' because of its focus on the interior domestic and emotional lives of ordinary people. In the case of *Look Back in Anger*, the kitchen is literally a part of the set.

The cultural backdrop to the play is the rise and fall of the British empire. The beginning of the twentieth century saw the peak of power and influence of British colonialism. By the 1950s, the two World Wars, which devastated the British economy and the rise of the United States as the new world military and political power meant that the British empire had entered a steep decline. Jimmy Porter is a representative of an entire culture that remained nostalgic for this past glory. He idealizes the worthy causes of the past, even while he mocks those who cannot understand why the times have changed as much as they have.

Look Back in Anger is commonly credited with being the play, in which Osborne expressed a sense of frustration and anger at the depressing circumstances of post-war Britain. Jimmy Porter is regarded as an embodiment of the frustration of a particular age and class, especially the generation of young men who have been expecting to leave behind their lower-class origins by using higher education. Jimmy is educated beyond his social roots; however, he cannot get what he expects from his education. Despite his university degree he has worked as an advertising salesman, a neophyte journalist and a vacuum-cleaner salesman. Then, he starts to run a sweet stall for a living, which is also not a proper job for a graduate. It is, therefore, frustrating for Jimmy not to secure a commensurate job to his qualification. It can then be said that Jimmy is not working in a proper job due to his working class origins. His university degree does not make him a member of a higher class, which makes Jimmy a displaced intellectual and that surely embitters him. This is because he is aware of the fact that he cannot change his social status only by a university degree, howsoever hard he tries.

Jimmy is frustrated due to the fact that his educational background does not fulfil his anticipations. Therefore, it can be counted as one of the reasons for Jimmy's rage. Throughout the play, Jimmy rails about politics, religion and other social institutions. Jimmy feels betrayed by the previous generations because his generation is experiencing the disappointment of World War II. However, Jimmy is looking for some enthusiasm instead of exhaustion. Nevertheless, he had a father, who believed that there were still, even after the slaughter of the first World War, causes good enough to fight for and collective actions worthy of individual support. He claims:

"I suppose people of our generation aren't able to die for 'good causes any longer. We had all this done for us, in the thirties and the forties,

when we were still kids. There aren't any good, brave causes left. If the big bang does come, and we all get killed off, it won't be in -aid of the old-fashioned, grand design. It'll just be for the Brave New-nothing-very-much thank-you. About as pointless and inglorious as stepping in' front of a bus". (*Look Back in Anger*, p. 61)

28.1 PLOT ACCOUNT

Look Back in Anger is a 1956 play by English playwright John Osborne. The narrative is focused on a love triangle between an angry working-class and university- educated young man, Jimmy Porter, his wealthier wife, Alison Porter, and his wife's best friend, Helena. It is heavily based on Osborne's own unhappy marriage and represented a shift in British theater from fantastical plays meant as simple entertainment to emotionally complex, more realistic stories. The setting is mid-1950s in a small town of England called the Midlands. Jimmy and Alison share their apartment with Cliff Lewis, a young working class man, who is best friends with Jimmy. Cliff and Jimmy both come from a working class background, though Jimmy has had more education than Cliff. They are in business together running a sweet- stall. Alison comes from a more prominent family and it is clear from the beginning that Jimmy resents this fact.

28.2 SUMMARY

Look Back in Anger by John Osborne is divided into three acts and four scenes. The plot revolves around a love triangle involving Jimmy Porter, an aggressive working-class, university- educated young man, his intelligent and indifferent upper-middle-class wife, Alison, and his wife's closest friend, Helena.

In the drama, Alison and Jimmy Porter seek to manage class strife and a faltering marriage in 1950s England. Alison is from a typical upper-class family, but Jimmy hails from a working-class family but is well educated. Cliff Lewis, an amicable working-class guy and Jimmy's old buddy, lives with the couple. Despite this, Jimmy had a higher level of schooling than Cliff. Act 1 begins on a Sunday morning in Jimmy and Alison Porter's loft flat. Alison is seen ironing clothing in a small corner of the room, while Cliff and Jimmy read the newspaper.

Jimmy's violent rants at upper-class complacency and his wife's dearth of 'enthusiasm' dominate the very first part. Jimmy believes that hardship is the only way to feel authentic human feelings and that Alison and other upper-class individuals are thus less 'alive' than him. Jimmy, a hot-tempered young guy, attempts to antagonize his wife Alison by making a mockery of her family, and he criticizes Alison's brother, a Parliament member.

Furthermore, he appears to long for a time in Britain when the country wielded more influence. In that context, he criticizes her family and says that all women are trying to ruin males. On the other hand, Cliff aims to cheer Jimmy up and establish peace by bantering and roughhousing with him. The two collide with Alison's ironing board, causing her arm to burn. Jimmy apologizes, and yet she orders him to go, and he does.

Cliff assists Alison in treating the burn, after which she informs him that she is expecting Jimmy's child. She has not informed Jimmy yet since she is concerned he would feel stuck and furious. Cliff consoles Alison, telling her that Jimmy adores her. He gives her a kiss. Jimmy enters as they are kissing but does not notice or react (the three live in a non-traditional set-up that would have been shocking to audiences at the time).

Cliff soon goes to buy more cigarettes, and Jimmy apologizes for the burn, saying it was not intended, and the two enjoy a nice moment. They played their 'bear and squirrel' routine, a game in which children can escape into love while pretending to be animals. Cliff arrives after a while and says Helena Charles, one of Alison's upper-class pals, is on the telephone. Jimmy's attitude quickly darkens. When Alison says Helena will stay with them, Jimmy erupts and hopes Alison will have a baby who died so she can feel actual pain like him.

The second act opens just two weeks later, featuring Helena and Alison splitting domestic responsibilities, while Jimmy plays his trumpet backstage, which Alison clearly despises. She discloses Jimmy's interest in forming a jazz band and his intention to leave his sweet shop to establish a new one. Alison describes her early months with Jimmy to Helena. How they lived with another of his working-class acquaintances, Hugh Tanner. She informs Jimmy about how she and Hugh disliked one another at first sight. She recalls going on rides to Alison's upper-class friends' parties. She describes herself as "a captive of those elements of society against which they had waged a war".

Helena inquires as to why they married, and Alison responds that there appear to be six distinct answers. However, one is that 'Alison's mother and her father, Colonel Redfern objected. Jimmy was madly in love with her, which drove him to marry her at any cost. During their conversation, Alison further explains why Hugh and Jimmy split up, how Hugh left the country for China, and how Hugh's mother hates her for how events unfolded between Hugh and Jimmy.

Jimmy and Cliff returned to eat shortly thereafter. Jimmy begins his anti-religious diatribe and criticises Alison's family as soon as he learns from his wife that she's heading to church with her friend Helena. Helena explodes and threatens to smack him. In response to her threat, Jimmy recalls how he spent twelve months watching his father die as a young man, his father dying from injuries received in battle in the Spanish Civil War at the age of ten years old; and makes a claim that the event taught him so much more about life than Helena and Alison understand even to this day, and he would not feel inclined to fight back if she slaps him. Jimmy departs at the conclusion of the sequence to go fetch the phone. While he is away, Helena informs Alison that she has sent a note to Alison's father, Colonel Redfern, requesting him to come and take Alison home.

Alison does not object, implying that she, too, wishes to depart. When Jimmy returns, he informs Hugh's father that his mother, the working-class woman who sheltered him in the candy stall and for whom he has genuine affection, has suffered a stroke. He invites Alison to accompany him to the hospital. Rather, she departs for church with Helena, leaving Jimmy alone on stage. Jimmy is convinced that he has been misled. Helena is determined to steal Alison from him.

Colonel Redfern assists Alison in preparing to depart in Act II, Scene 2. While packing, he explains that both he and Alison's mother acted too violently in their relationship with Jimmy, and also that Jimmy may have been right to be upset with them. He adds that he believes Jimmy is correct in his assessment that he, Redfern, is a remnant of a bygone era in England. He also claims that he and Alison have a propensity to remain impartial and not take major positions on issues. Alison is stunned to learn this from him, and she momentarily rethinks her decision as she had finished packing.

When Helena walks in, Alison chooses to leave. She bids Cliff farewell. Helena remains at home since she has a business meeting the next day.

Alison and Colonel Redfern depart, and Cliff, upset that Helena has ruined their lives, departs before Jimmy returns. Jimmy arrives a few seconds later, enraged, after seeing Alison leave with her father on his way home. Helena hands him a letter written by Alison, in which she explains her choice.

Jimmy grows enraged by her nice, controlled demeanor. Helena informs him that Alison is expecting a child. He claims that he is not moved by the news and taunts Helena, who smacks him. Jimmy collapses in sorrow as a result of this. Helena then passionately kisses him, and the scene concludes.

Act 3, Scene 1 begins a few months later, and it looks pretty similar to the opening scenes of the play in Part 1, but Helena is now the one beside the ironing board. Jimmy and Cliff crack jokes and talk about newspaper items. Cliff gets his shirt dirty during roughhousing.

Helena walks to wash it, and while she is gone, Cliff informs Jimmy that he is leaving. Jimmy asks how he constantly chooses female companionship over male friendship, despite the fact that he appreciates Cliff's companionship more than Helena's. Helena returns with the shirt, and Cliff goes to his room to dry it. Helena tells Jimmy how much she loves him, and he begs her not to abandon him. Alison then comes to the front door, looking ill.

A few moments later, the next story opens, showing Jimmy playing his trumpet of the scene. Alison assures Helena that she is not furious at her and is not attempting to destroy the new relationship. Helena, on the other hand, claims that Alison's existence has informed her that she has been incorrect all along. Alison discloses that she suffered a miscarriage, which Helena interprets as a "judgement" on her relationship. She returns Jimmy's phone and informs him that she is leaving. Jimmy claims he has always suspected Helena lacked the strength required for real love, which involves "muscle and guts". Helena departs.

Alison says sorry, and Jimmy thinks she should have brought flowers to Hugh's mother. He recalls their first encounter when he believed she had a "great relaxing soul", but it turned out to be simply complacent.

Alison sobs and tells him that the death of their child has taught her the level of grief that he had wished for her all along. She tells him she wishes to be "corrupt and pointless" before collapsing at his feet. Jimmy, unable to handle seeing her in this state, kneels to assist her.

The play ends with a sentimental reconciliation between Jimmy and Alison. They revive the old game they used to play, pretending to be bears and squirrels, and seem to be in a state of truce.

28.3 THEMES

Themes are the fundamental and often universal ideas explored in a literary work. These ideas as expressed in *Look Back in Anger* are examined below.

The Angry Young Man

Osborne's play was the first to explore the theme of the 'Angry Young Man'. This term describes a generation of post-World War II artists and working class men, who generally ascribed to leftist, and sometimes, anarchist, politics and social views. According to cultural critics, these young men were not a part of any organized movement but were, instead, individuals angry at a post-Victorian Britain that refused to acknowledge their social and class alienation.

Jimmy Porter is often considered to be literature's seminal example of the angry young man. Jimmy is angry at the social and political structures that he believes has kept him from achieving his dreams and aspirations. He directs this anger towards his friends and, most notably, his wife Alison.

The Kitchen Sink Drama

'Kitchen Sink' drama is a term used to denote plays that rely on realism to explore domestic social relations. Realism, in British theater, was first experimented with in the late nineteenth and early twentieth century by such playwrights as George Bernard Shaw. This genre attempted to capture the lives of the British upper class in a way that realistically reflected the ordinary drama of the ruling class British society.

According to many critics, by the mid-twentieth century the genre of realism had become tired and unimaginative. Osborne's play returned imagination to the realist genre by capturing the anger and immediacy of post-war youth culture and the alienation that resulted in the British working classes. *Look Back in Anger* was able to comment on a range of domestic social dilemmas in this time period. Most importantly, it

was able to capture, through the character of Jimmy Porter, the anger of this generation that festered just below the surface of the elite British culture.

Loss of Childhood

A theme that impacts the characters of Jimmy and Alison Porter is the idea of a lost childhood. Osborne uses specific examples — the death of Jimmy’s father when Jimmy was only ten, and how he was forced to watch the physical and mental demise of the man — to demonstrate the way in which Jimmy is forced to deal with suffering from an early age. Alison’s loss of childhood is best seen in the way that she was forced to grow up too fast by marrying Jimmy. Her youth is wasted in the anger and abuse that her husband levels upon her.

Osborne suggests that a generation of British youth has experienced this same loss of childhood innocence. Osborne uses the examples of World War, the development of the atomic bomb and the decline of the British Empire to show how an entire culture has lost the innocence that other generations were able to maintain.

Real Life

In the play, Jimmy Porter is consumed with the desire to live a more real and full life. He compares this burning desire to the empty actions and attitudes of others. At first, he generalizes this emptiness by criticizing the lax writing and opinions of those in the newspapers. He, then, turns his angry gaze to those around him and close to him — Alison, Helena, and Cliff.

Osborne’s argument in the play for a real life is one in which men are allowed to feel a full range of emotions. The most real of these emotions is anger and Jimmy believes that this anger is his way of truly living. This idea was unique in British theater during the play’s original run. Osborne argued in essays and criticisms that, until his play, British theater had subsumed the emotions of characters rendering them less realistic. Jimmy’s desire for a real life is an attempt to restore raw emotion to the theater.

Sloth in British Culture

Jimmy Porter compares his quest for a more vibrant and emotional life to the slothfulness of the world around him. It is important to note

that Jimmy does not see the world around him as dead, but merely asleep in some fundamental way. This is a fine line that Osborne walks throughout the play. Jimmy never argues that there is nihilism within the British culture. Instead, he sees a kind of slothfulness of character. His anger is an attempt to awaken those around him from this cultural sleep.

This slothfulness of emotion is best seen in the relationship between Alison and Cliff. Alison describes her relationship with Cliff as “comfortable”. They are physically and emotionally affectionate with each other, but neither seems to want to take their passion to another level of intimacy. In this way, their relationship is lazy. They cannot awaken enough passion to consummate their affair. Jimmy seems to subconsciously understand this, which is the reason he is not jealous of their affection toward one another.

Alienation and Loneliness

Jimmy Porter spoke for a large segment of the British population in 1956 when he ranted about his alienation from a society, in which he was denied any meaningful role. Although he was educated at a “white-tile” university, a reference to the newest and least prestigious universities in the United Kingdom, the real power and opportunities were reserved for the children of the Establishment, those born to privilege, family connections and entree to the “right” schools. Part of the “code” of the Establishment was the “stiff upper lip”, that reticence to show or even to feel strong emotions. Jimmy’s alienation from Alison comes precisely because he cannot break through her “cool”, her unwillingness to feel deeply even during sexual intercourse with her husband. He berates her in a coarse attempt to get her to strike out at him, to stop “sitting on the fence” and make a full commitment to her real emotions; he wants to force her to feel and to have vital life. He calls her ‘Lady Pusillanimous’ because he sees her as too cowardly to commit to anything. Jimmy is anxious to give a great deal and is deeply angry because no one seems interested enough to take from him, including his wife. He says, “My heart is so full, I feel ill—and she wants peace!”

Anger and Hatred

Jimmy Porter operates out of a deep well of anger. His anger is directed at those he loves because they refuse to have strong feelings at a society

that did not fulfill promises of opportunity, and at those who smugly assume their places in the social and power structure and who do not care for others. He lashes out in anger because of his deeply felt helplessness. When he was ten years old, he watched his idealist father dying for a year from wounds received fighting for democracy in the Spanish Civil War — his father talking for hours, “pouring out all that was left of his life to one bewildered little boy”. He says, “You see, I learnt at an early age what it was to be angry—angry and helpless. And I can never forget it.”

Apathy and Passivity

Although Alison is the direct target of Jimmy’s invective, her apathy and passivity are merely the immediate representation of the attitudes that Jimmy sees as undermining the whole of society. It is the complacent blandness of society that infuriates Jimmy. When speaking of Alison’s brother Nigel, he says, “You’ve never heard so many well-bred commonplaces coming from beneath the same bowler hat.” The Church, too, comes under attack in part because it has lost relevance to contemporary life. For Helena, it spells a safe habit — one that defines right and wrong for her, although she seems perfectly willing to ignore its structures against adultery when it suits her. Jimmy sees the Church as providing an easy escape from facing the pain of living in here and now—, and thus, precluding any real redemption. Of course, Jimmy has also slipped into a world of sameness as illustrated by the three Sunday evenings spent reading the newspapers and even the direct replacement of Alison at the ironing board with Helena. Deadly habit is portrayed as insidious.

Class Conflict

Jimmy comes from the working class and although some of his mother’s relatives are “pretty posh”, Cliff tells Alison that Jimmy hates them as much as he hates her family. It is the class system, with its built-in preferential treatment for those at the top and exclusion from all power for those at the bottom, that makes Jimmy’s existence seem so meaningless. He has a university degree, but it is not from the “right” university. It is Nigel, the “straight-backed, chinless wonder” who went to Sandhurst, who is stupid and insensitive to the needs of others, who has no beliefs of his own, who is already a Member of Parliament, who will “make it to the top”. Alison’s father, Colonel Redfern, is not shown

unsympathetically, but her mother is portrayed as a class-conscious monster, who used every tactic she could to prevent Alison from marrying Jimmy. The only person for whom Jimmy's love is apparent is Hugh's working-class mother. Jimmy likes Cliff because, as Cliff himself says, "I'm common."

Identity Crisis

While Jimmy harangues everyone around him to open themselves to honest feelings, he is trapped in his own problems of social identity. He does not seem to fit in anywhere. As Colonel Redfern points out, operating a sweet - stall seems an odd occupation for an educated young man. Jimmy sees suffering the pain of life as the only way to find or "earn" one's true identity. Alison does finally suffer the immeasurable loss of her unborn child and comes back to Jimmy, who seems to embrace her. Helena discovers that she can be happy only if she lives according to her perceived principles of right and wrong. Colonel Redfern is caught out of his time. The England he left as a young army officer no longer exists. Jimmy calls him "just one of those sturdy old plants left over from the Edwardian Wilderness that can't understand why the sun isn't shining anymore," and the Colonel agrees. Cliff does seem to have a strong sense of who he is, accepts that, and will move on with his life.

Sexism

A contemporary reading of *Look Back in Anger* contains inherent assumptions of sexism. Jimmy Porter seems to many to be a misogynist and Alison a mere cipher struggling to view the world through Jimmy's eyes.

In the first act alone, Jimmy begins an angry tirade about Alison and women in general. Jimmy's anger and hatred is directed at women, in general. The examples in the play that are taken to represent greater sexism on Jimmy's part his relationships with Alison and then Helena, the most striking point of which is that after a time, Helena stands silently and emotionally passively at the ironing board on Sunday night just like Alison used to do. The similarity between Helena and Alison is that they are both from the upper class and are both religious with "establishment" church affiliations. Jimmy's great criticism is against the satisfied, unthinking privilege given to and, assumed by the upper classes who have no need to think or be intelligent, as Nigel represents or

feels, as Alison and Helena represent. When Jimmy’s treatment of Alison and Helena are seen from the perspective of the 1950s as representative of Jimmy’s hatred of a class division that defrauds individuals on both sides of the- class divide – of their humanity, the undertones of sexism take a secondary position.

28.4 LOOK BACK IN ANGER CHARACTER LIST

Jimmy Porter

Jimmy Porter is the play’s main character. He is the ‘Angry Young Man’, who expresses his frustration for the lack of feelings in his placid domestic life. Jimmy can be understood as both a hero for his unfiltered expressions of emotion and frustration in a culture that propagated unemotional resignation. He can also be considered as a villain for the ways in which his anger proves to be destructive to those in his life.

Cliff Lewis

Cliff is a friend to both Jimmy and Alison. Cliff lives with them in their attic apartment. He is a working-class Welsh man and Jimmy makes sure to often point out that he is “common” and uneducated. Cliff believes this is the reason that Jimmy keeps him as a friend. He is quite fond of Alison and they have a strange physically affectionate relationship throughout the play.

Alison Porter

Alison Porter is Jimmy’s wife. She comes from Britain’s upper class, but married into Jimmy’s working-class lifestyle. The audience learns in the first act that she is pregnant with Jimmy’s child. Jimmy’s destructive anger causes her great strain and she eventually leaves him. Her child miscarries and she comes back to Jimmy to show him that she has undergone great suffering.

Helena Charles

Helena Charles is Alison’s best friend. She lives with them in their apartment while visiting for work. Helena is from an upper-class family. She is responsible for getting Alison to leave Jimmy. She and Jimmy then begin an affair. Her sense of morality leads her to leave. She can be considered as the play’s moral compass.

Colonel Redfern

Colonel Redfern is Alison's father. He represents Britain's great Edwardian past. He was a military leader in India for many years before returning with his family to England. He is critical of Jimmy and Alison's relationship, but accepts that he is to blame for many of their problems because of his meddling in their affairs.

Exercise

1. Comment on alienation and classism within the drama.
2. How did class impact education in *Look Back in Anger*.
3. Discuss the characteristics of the characters.
4. Examine the themes of the following.
 - (a) Love and innocence
 - (b) Anger
 - (c) Gender
5. Choose a theme from *Look Back in Anger* and make a connection to your life.



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CHAPTER

29

FENCES



August Wilson
1945–2005



August Wilson's play, *Fences*, tells the story of Troy Maxson's struggle to succeed in the America of the 1950s and 60s. Troy Maxson is a talented African American baseball and football player who does not get the opportunity to play in the Major League because of the racial discrimination that prevailed in the American society at that time. Troy ends up working as a garbage collector with his friend, Jim Bono. As colored sanitation workers in Mr. Rand's company, Troy and Bono did not have the opportunity to drive the garbage truck. They, like all African American were always consigned to working at the back of the truck; carrying the garbage from white people's homes. One day, Troy registers his utter disgust at the discriminatory practice in the company. Mr. Rand refers Troy's case to the commissioner's office. After a careful consideration, the commissioner gives the green light to Troy's request, and Mr. Rand promotes Troy from garbage collector to become a truck driver.

Before he comes to Pittsburgh, Troy works with his father on Mr. Lubin's farm in the state of Alabama. Troy's father cared more for the money he received from Mr. Lubin than he did about his wife and children. After he catches Troy with Mr. Joe Canewell's daughter, Troy's father beats him up with the aim of grabbing the girl for himself. When Troy returns to challenging his father, he gets a severe beating, which leaves him unconscious by a creek. Troy regains consciousness, after one of his father's dogs, Blue, licks his face. When he regains consciousness, Troy runs away from home and walks for two hundred miles to get to Pittsburgh. A life of crime becomes Troy's strategy for survival. He goes around robbing people of their belongings until he gets jailed for fifteen years for stabbing one of his victims to death. It is in prison that Troy realizes his potential to play baseball and football. Troy also meets and becomes friends with Bono while in prison.

Friday nights in Troy's house are usually times when Troy spends drinking and chatting. Lyons, a son of Troy from his previous marriage, comes to see him for a loan of \$10. Troy tells Lyons of his unwillingness to part with \$10. But after much pleading by Rose and Lyons, Troy grants Lyons his request. Troy advises Lyons to find a real job for himself instead of relying on his wife, Bonnie. Because of Troy's inability to attain success in sports, he does not like the fact that his son, Cory, has taken up playing baseball and American football at school. He tells Cory to quit sports and focus on the chores at home and studies at

school. Troy does not want his son to encounter the same or similar disappointment he faced as an African American player. However, Bono and Rose try to get Troy to appreciate the fact that racial relations have improved considerably in the post-Second World War American society. They tell Troy to allow Cory to play because African Americans have access to better opportunities compared to the pre-World War era. Later in the play, Troy goes to Cory's school and refuses to sign a consent for his son to play in the school team.

Whenever Gabriel, Troy's brother, comes to Troy's house, Rose treats him well, she cooks for him and ensures that he is well-taken care of. Gabriel is a veteran of the Second World War. He suffered a blast, which affected his head badly, leaving him mentally unsound. He goes around with a trumpet because he believes that he is Archangel Gabriel. Once Gabriel gets arrested by the police for disturbing peace. Troy pays \$50 to get Gabriel released.

In Act two, Scene one, Troy informs Rose about his extra-marital relationship with Alberta. He tells Rose that Alberta is pregnant with his child. Rose does not take this information kindly. She makes Troy to know of her gross disappointment in his action. In fact, Troy's adultery, puts a massive strain on his relationship with Rose. He loses the respect of both Cory and Rose. At the time of delivery, Alberta dies while giving birth to her daughter, Raynell. After Raynell's birth, Troy takes her to Rose to bring her up. At the end of the play, Troy dies. Gabe, Lyons, Bono, Rose, Raynell and Cory attend Troy's funeral. However, this does not happen without Rose convincing Cory to forgive his father for any wrongs done against him. Eventually Cory, now a US Marine, decides to attend Troy's funeral. Before they all go to Troy's funeral, Gabriel blows his trumpet for St Peter to open the gates of heaven for Troy to go in. Even though the sound of the trumpet does not come out properly, Gabriel sees his duty done.

Learners, we have ended the plot summary of *Fences* by August Wilson, which is a WASSCE Text for 2021–25 in the category of African Drama.

29.1 CHARACTERS

Troy Maxson

- Troy, a hardworking middle-aged family man, has a commanding presence and a big personality. He is an African American; the main

character or the protagonist of the play. He works for the sanitation department as a garbage man and later a driver. He is also a talented baseball player. Troy is a responsible man, whose thwarted dreams make him prone to believing in self-created illusions. *Fences* is largely Troy's story. What all the play's characters have in common is a complicated relationship with Troy. His character creates large and small conflicts with everyone else in *Fences*.

- He is husband to Rose, father to Lyons, Cory and Raynell, and brother to Gabriel. He lives with his wife, Rose and son, Cory, in the Hill District of Pittsburgh.
- He is funny, provocative, inspiring and helpful, but one thing he will never be, as long as he draws breath, is silent.
- He had a rough childhood and left home at age fourteen. He was an excellent baseball player and might have had the skill to play in the major leagues if he had not spent his prime years in prison.
- Troy plays a dominant role in his over thirty-year friendship with fellow sanitation worker, Jim Bono.
- Although Troy loves his wife, Rose, he has an affair with Alberta, who becomes pregnant with his daughter.
- Troy Maxson is a classically down tragic hero. He begins the play loved, admired and getting away with his secret affair. But eventually, Troy's death leaves many negative attributes as an inheritance for his family to sort out and accept.

Cory Maxson

- Cory is the teenage son of Troy and Rose Maxson. He is a senior in high school, who gets good grades and college recruiters are coming to see him play football.
- Cory is a respectful son, compassionate nephew to his disabled uncle, Gabriel, and generally, a giving and enthusiastic person. He is an ambitious young man who has the talent and determination to realize his dreams.
- Cory has a relationship of conflict and violence with Troy. He believes that Troy is trying to hold him back in life by refusing to sign papers that would allow him to go to college on a football scholarship. Troy insists that Cory get a real job and be responsible.
- Cory accuses his father of doing this out of jealousy, saying: "You just scared I'm gonna be better than you, that all." On some level,

it may be true. Troy never admits this, though. He tells Rose, “I got enough not to let my boy get hurt playing sports.”

- Cory comes of age during the play when he challenges and confronts Troy, his father, and leaves home.
- We see Cory return home on the day of Troy’s funeral wearing a Marine corporal’s uniform. Stage directions tells us, “His position is that of a military man, and his speech has a dipped sternness”.

Rose Maxson

- Rose is Troy’s second wife whom he married after being released from prison. She is the mother of his second child, Cory. She is a 43-year old African American housewife who is ever dutiful.
- Rose is a loving and supporting wife. She does everything she can to make Troy happy.
- Troy maintains an affectionate patriarchal relationship with Rose, demanding respect from her as the head of the household and primary breadwinner, though he is greatly influenced by her realistic take on the changing world.
- Rose’s request that Troy and Cory build a fence in their small, dirty back-yard comes to represent her desire to keep her loved ones close.
- Unlike Troy, Rose is a realist, not romantic longing for the gone days. She is no doormat. She does not let Troy walk all over her; she always calls him on his crap. When he makes inappropriate sexual remarks in front of company, she tells him that is not cool. When he exaggerates stories, she sets him off, saying, “You always talking about what you give... and what you don’t have to give. But you take too. You take... and don’t even know nobody’s giving!”
- She has high hopes for her son, Cory, and sides with him in his wish to play football.
- After Troy cheats on her, Rose is heartbroken because she has given her all and made sacrifices as his wife. When Troy brings home Raynell, his child with Alberta, Rose agrees to care for her; but she will no longer be a wife to Troy. She devotes herself to the church.
- For the rest of the play, we see that Troy and Rose are totally estranged.

Gabriel Maxson

- Gabriel or Gabe is Troy’s brother. He is the only sibling Troy is still in touch with, though they grew up in a large family.

- Gabe suffered a traumatic head injury in the World War II that left a mental plate in his head. Gabriel wanders around the Maxson family's neighborhood carrying a basket and singing. He often thinks he is not a person, but the angel Gabriel, who opens the gate of heaven with his trumpet for St Peter on the Judgment Day.
- Troy used Gabriel's disability cheque from the army to buy the house where the play takes place. At the time of the play, Gabe has moved into his own apartment, a fact that weighs on Troy.
- Because of his head injury, Gabriel thinks he is his own Biblical namesake — the Archangel Gabriel himself. Gabriel is out of touch with reality, and acts in a childlike manner.
- When Troy dies, Gabriel prays for his brother to be received in heaven.

Jim Bono

- Jim Bono is Troy's friend, co-worker and drinking partner. They have been together for over thirty years. Jim Bono is usually called 'Bono' or 'Mr. Bono' by the characters in the play.
- The two men meet in prison, where Troy learned to play baseball. Troy is a role model to Bono. Bono is the only character in the play who remembers first-hand Troy's glory days of hitting home runs in the Negro Leagues.
- Now, they work together as garbage collectors. Every Friday night after work, they sip gin, drink beers and tell stories together in the Maxson family's backyard.
- Bono remembers Troy's past and serves as a moral compass for Troy in his relationship with his wife, Rose
- While Bono looks up to Troy, he is ultimately disappointed with him for cheating on Rose, whom he admires.
- Troy's promotion to driver has separated them at work, and Troy's betrayal of Rose has separated them on a personal level. It seems the affair damaged Bono's admiration of Troy. In the end, Troy has not just lost his family but also his best friend.

Lyons Maxson

- Lyons is Troy's oldest son, fathered before his time in jail with a woman he met on the streets before he became a baseball player and before meeting Rose.
- Lyons is an ambitious and talented jazz musician. He did not grow

up with Troy for much of his childhood as he was in prison.

- Lyons likes most musicians and has a hard time making a living in Pittsburgh. For income, Lyons mostly depends on his girlfriend, Bonner, whom we never see on stage. Lyons does not live with Troy, Rose and Cory, but comes by the Maxson house frequently in Troy's payday to ask for money. Often, asks his father for \$10, which he reluctantly gives to him, though he does not expect it back. Ultimately, Lyons does pay Troy.
- The almost easy-going relationship between Lyons and his father is starkly different from the tense rivalry between Cory and Troy.

Raynell Maxson

- Raynell is Troy's daughter, fathered out of wedlock with Alberta.
- Alberta dies during childbirth and leaves Troy to raise Raynell.
- Rose agrees to raise her husband's daughter for her sake and not his.
- She is the only Maxson child who has not been hurt by Troy. Rose agrees to take care of the baby because Raynell is innocent. Ultimately, Rose is happy to have a chance to raise Raynell.

29.2 THEMES

Race

Most of *Fences* is set in 1950s. There had been some progress made on race relations by this time, such as the integration of pro sports teams. However, on the whole, America had a long way to go. Slavery has gone from America for over seventy years, but its shadow still presses down on the country. All characters in the play are African Americans, and they must deal with racism every day. The South is still officially segregated and much of the North is unofficially. The play takes place before the Civil Rights Movement of the 1960s. *Fences* shows what it was like in the decade before the movement to cause such radical change in America. Some of the characters seem to sense that progress in the air, while others are still trapped in America's troubled past.

Dissatisfaction

Dissatisfaction causes a lot of trouble in *Fences*. The play's protagonist, Troy Maxson, is dissatisfied with his life. He is unhappy that his pro baseball dreams were stopped by racial discrimination. He feels trapped

and unfulfilled in his job as a garbage collector. His son constantly disappoints him by not seeing the value of his work. And even though he loves his wife, Troy finds new love in another woman. *Fences* explores how dissatisfaction can lead to a behavior that destroys a person's life and the lives of those around them.

Dreams, Hopes and Plans

Troy Maxson, the protagonist of *Fences*, has had his dreams taken away from him. He wanted more than anything to be a professional baseball player, but his career was stopped because of racial discrimination. The central conflict of *Fences* centers around Troy's refusal to let his son Cory play football, which destroys Cory's chances of going to college. In this way, *Fences* explores how the damaged dreams of one generation can damage the dreams of the next. By the end of the play, Cory must find a way to form new dreams out of the ashes of the ones he has lost.

29.3 SUMMARY

Fences is a 1985 play by American playwright August Wilson. It explores the evolving African- American experience and examines race relations, among other themes. The focus of Wilson's attention in *Fences* is Troy, a 53-year- old working-class head of a household who struggles with providing for his family. The play takes place in Pittsburgh, Pennsylvania; although never officially named, it makes mention of several key locations in Pittsburgh. In his younger days, Troy was an excellent player in Negro league baseball and continued practicing baseball while serving time in prison for a murder he had committed during a robbery. Because the color barrier had not yet been broken in the Major League Baseball (MLB), Troy was unable to get into MLB to make good money or save for the future. He now lives a menial, though respectable, blue-collar life of trash collecting; later in the play, he remarkably crosses the race barrier and becomes the first Black truck driver in Pittsburgh instead of just a barrel lifter.

Troy lives with his wife, Rose, and his teenage son, Cory. He has a younger brother Gabe, a World War II veteran whose war injury to the head has caused him noticeable psychological damage. Gabe had received \$3,000 from the government, and Troy took control of this money to purchase a home for his family, including a room for Gabe. A short time before the play's opening, Gabriel has rented a room elsewhere, but still in the

neighborhood. Lyons is Troy's oldest son from a previous marriage and lives outside the home. Bono is Troy's best friend and co-worker.

The play begins on payday, with Troy and Bono drinking and talking. Troy's character is revealed through his speech about how he went up to their boss, Mr. Rand, and asked why Black men are not allowed to drive garbage trucks; Rose and Lyons join in the conversation. Lyons, a musician, has come to borrow money from Troy, confident that he will receive it, and promises to pay him back because his girlfriend, Bonnie, just got a job. Troy, who is a rigid believer in hard work and responsibility, belittles his son because he refuses to find a real job as Troy did rather than pursuing his dream of becoming a musician.

Cory tells Troy and Rose about an opportunity for a college football scholarship. Troy tells Cory that he will not let him play football for fear of racial discrimination just as he experienced when he wanted a career in the national leagues. Moreover, Troy later told Cory's coach that his son is no longer able to play football. When Cory discovers this, he and Troy get into a fight, resulting in Troy sending Cory to his room. Later, it is revealed that Troy's age after serving a prison sentence and not his race may have been the primary factor for keeping him away from playing in the national leagues. Troy and Cory have an argument over his playing football but Troy stubbornly does not back down from his argument and kicks Cory out of the house. Later it is revealed that Cory enlisted in the military after this event.

Troy admits to Rose that he has been having an affair and that his mistress, Alberta, is pregnant. Later, Alberta dies during childbirth. Troy brings his infant daughter, Raynell, home, and Rose agrees to raise the girl as her own, saying: "From right now... this child got a mother. But you a womanless man." She remains in the family home but the couple are estranged; she refuses to accept Troy back into her life.

Seven years later, Troy dies. Cory comes home for a visit from the military where he is a corporal in the Marines. He initially refuses to go to his father's funeral due to long-standing resentment, but he is convinced by his mother to pay his respects to his father — the man who, though hard-headed and often poor at demonstrating affection, nevertheless loved his son. The family bids farewell to Troy and offers forgiveness that may not be fully deserved.

Allegories

The brother Gabriel is potentially an allegory to salvation. Other than being actually named Gabriel, like the angel, Gabe wears a trumpet, constantly chases away unseen ‘hellhounds’, and regularly believes himself to be speaking with St Peter. At the end, just before Troy’s funeral, the family gathers around Gabe in the yard. He blows three times into his trumpet, but no sound comes out. In a moment of trance, Gabe begins to dance and sing. The Sun breaks through the clouds while the family looks on. Troy is at last delivered and the rest of the family is too; each seeming to find peace in their relationship with Troy.

The fence referred to by the play’s title is built over many years and is revealed to be finished only in the final act of the play. It is not obvious as to why Troy wants to build it, but a dramatic monologue in the second act shows how he conceptualizes it as an allegory — to keep the Grim Reaper away. The fence is also symbolic of the emotional barrier that Troy erected between himself and his sons, one from each of his adult relationships. Rose also wanted Troy to build a fence as a symbolic means of securing what was her own, keeping what belonged inside in (her family), and making what should stay outside, stay out

Fences Character List

Troy Maxson

Troy is the protagonist of *Fences*. He is a working class African American man who lives with his wife, Rose, and son, Corey, in the Hill District of Pittsburgh. He works for the Sanitation Department as a garbage collector. Troy is a tragic-hero; he is dedicated to a fault to providing for his family and to making sure his sons have better lives than he has had. He was once a great baseball player in the Negro Leagues, but he was too old to join the Major Leagues when they were integrated. His past mistakes and failures greatly influence his outlook on life and his relationship with his sons.

Rose Maxson

Rose is Troy’s second wife, who he married after being released from prison. Troy maintains an affectionate patriarchal relationship with Rose, demanding respect from her as the head of the household and

primary bread winner, though he is greatly influenced by her realistic take on the changing world. Rose is the mother of Corey, Troy's youngest son.

Gabriel Maxson

Gabriel, or Gabe, is Troy's brother. He suffered a traumatic head injury in World War II that left a metal plate in his head. Because of his diminished mental capacity, he acts in a childlike manner and believes that he is the Angel Gabriel, waiting for St. Peter to open the gates of Heaven for all of the saved. Troy used Gabe's disability check from the army to buy the house in which the play takes place. At the time of the play, Gabe has moved into his own apartment, a fact that weighs on Troy.

Jim Bono

Bono is Troy's best friend and drinking buddy. Several scenes of the play revolve around Troy and Bono's conversations in Troy's backyard while drinking on Friday nights. Troy met Bono while in prison. Bono both remembers Troy's past and serves as a moral compass for Troy in his relationship with his wife, Rose.

Lyons Maxson

Lyons is Troy's eldest son, fathered with his first wife. Lyons works as a jazz musician in Pittsburgh but often has a hard time making ends meet. Lyons often appears on Fridays, Troy's payday, to ask for money. Troy's complicated relationship with Lyons encompasses his admiration for his son's attempt to do something he loves with his life, but contempt for his refusal to be a breadwinner and responsible head of household.

Cory Maxson

Cory is the son of Troy and Rose. Cory has a relationship of conflict and violence with Troy. He believes that Troy is trying to hold him back in life by refusing to sign papers that would allow him to go to college on a football scholarship. Troy insists that Cory get a real job and be responsible. In the play's final scenes, Cory is kicked out of Troy's house after a violent struggle, only reluctantly returning eight years later for Troy's funeral.

Raynell Maxson

Raynell is Troy's daughter, fathered out of wedlock with Alberta, Troy's mistress. Alberta dies in childbirth and leaves Troy to raise Raynell. Rose agrees to raise his husband's daughter for her sake, not for his. The audience only sees Raynell as an infant and then as a small girl just before Troy's funeral.

Fences Themes*The Creation of Order*

The overarching theme of the play, alluded to in the title, is the idea of the creation of order — a fence is not a barrier in this reading, but a way to compartmentalize the world into understandable, manageable chunks. Troy Maxson is chiefly responsible for this desire for order, though for a different reason his wife, Rose, also craves it. Troy is caught in a world, in which he feels he does not belong. He carries with him the scars, oppression and disorder of his Southern childhood, the abuse of his father, and an unwelcome Pittsburgh. On the other hand, he is also a part of the growing African American middle class. He is promoted to a job he feels he does not deserve, and he is unable to accept the idea that his children might have the freedom to create their own lives. For Troy, a fence is a way to section off part of the world as his own — his desire for a fence is a desire to find his place in the time and culture of twentieth century America.

The American Dream

Troy Maxson is the embodiment of an African- American generation, growing up in the post-World War II era, that finds itself finally to be able to realize the American ideal of life, liberty and pursuit of happiness. Troy has become more successful than his father, who remained a poor sharecropper and never owned his own land or property but, instead, paid all his wages and life to an unjust land owner. Troy has bought his own house (though he feels guilty about the methods of payment). And in his sexual relationships, he has embodied the freedom of a man to follow his own desires in pursuit of happiness. Troy Maxson embraces his desire to be an individual.

This pursuit of the American dream, however, is not without conflict. Troy cannot envision a generation doing more than his own accomplishment.

He cannot imagine his son achieving an even greater dream, and he cannot imagine a life unburdened by responsibility to family. In this way, Troy remains chained to his expectations of what a man can accomplish in world.

African American Difference

In *Fences*, as well in his other plays, August Wilson seeks to point out the idea of difference between races and culture more than the monocultural ideal of sameness. The Civil Rights era of the 1960s and 1970s can be broadly construed as African American's struggle for the same rights as whites. By the 1980's, Wilson saw this struggle for equality morphing into a culture that was attempting to erase the differences between races and people. African Americans, according to Wilson, are different than whites or any other races. They have their own distinct culture, history and society. No people should have to become part of the majority culture just to enjoy the majority's rights and privileges.

Maintaining this difference is painful, and often destructive, as *Fences* shows. In his son, Cory, Troy sees a generation that not only aspires for its own success in the world but also seeks to fold itself into the white culture of the day. Sports is a metaphor for this; while Troy is bitter at losing his chance to play in an integrated Major Leagues, he still idealizes the Negro Leagues as a symbol of African American pride. When Cory seeks a college scholarship to play football, Troy fears that his son will lose the difference of his race in his drive for success. This conflict of difference ultimately, and perhaps necessarily, destroys their relationship.

The Ideal of Responsibility

Troy Maxson is a man, who takes his responsibility for his family seriously. His seriousness also becomes his greatest liability. Troy is a man caught between his own desire for freedom, embodied in his affair with Alberta and his fathering of an illegitimate child, and his fierce sense of loyalty to his wife, children and brother.

Troy's sense of responsibility comes from his own father's bitter care for him and his siblings. His father's loyalty to his family can be seen as poisonous; his father's betrayal poisons his own relationship with Cory. Ultimately, Troy becomes his father. He abandons Rose for another

woman and stubbornly refuses to repent for his sins. He also abandons his own brother and son, severing his relationships in his own quest for freedom. Troy demonstrates the idea that responsibility becomes as much a liability as a virtue.

Personal Apocalypse

Troy's brother Gabriel is a symbol of the personal apocalypse of Troy Maxson. Apocalypse, in its original meaning, connotes a revelation or an understanding of the world that brings about some kind of ending. In *Fences*, Troy's struggles with his family and with his sense of purpose reveal to him the nature of death and the impermanence of his own life. Gabriel, thinking that he is the literal angel Gabriel, foretells this revelation in Troy's life. He insists that Troy's life is written in St. Peter's book, though his mortality is not a concept of which Troy can conceive. The tragedies of Troy's life serve as a series of death events—the abandonment by his father, his own abandonment of his son, the death of his lover, and ultimately the end of his own life — all remind Troy that he is not in control of his own life, even as he attempts to control everyone around him.

Changing African American Culture

August Wilson's 'Pittsburgh Cycle' portrays African American life in Pittsburgh during each decade of the twentieth century. *Fences* resonated with audiences partly because it so accurately captured the unique situation of African Americans during the 1950s and 1960s. This was a time of great change for the African American culture. The Civil Rights movement was in its nascent stages. African Americans were slowly moving into a respectable middle class and out of the destitute poverty of the late nineteenth and early twentieth centuries. The post-World War II generation was first embracing the ideal of personal freedom.

There are several instances of this changing culture in *Fences*. One is Troy's own advancement in his job. Troy is a trash collector, a seemingly undesirable job, yet his promotion to truck driver bestows on him a level of authority and purpose that he feels he has otherwise not achieved in life. His discomfort with his own advancement is seen in his desire to retire shortly after getting his raise. This changing culture also creates bitterness in Troy. This is seen in his love/hate relationship with the game of baseball. On one hand, Troy loves the game for the

identity that it once gave him; on the other, he despises the game for its segregation and for robbing him of his chance at greatness. Troy is caught in the changing culture and represents a generation lost in their understanding of the world around.

Freedom versus Protection

The ‘fence’ in August Wilson’s play serves as a symbol of conflicting desires. In one sense, Troy and Rose seek to build a fence to keep the world out of their lives. Rose’s desire for a fence symbolizes the way in which she seeks to protect her family. She knows that Troy’s checkered past is always there and that he is, perhaps, only moments away from making decisions that forever affect her and her child. Rose’s fence seeks to keep the family in and the dangerous world out. It is a symbol of protection.

Though Troy seeks to protect his family and his way of life, the fence also becomes a symbol of discontent in his own life. In his confrontation with Rose, Troy exclaims that he has spent his whole life providing for the family. He has been the protector and defender of a quiet, normal life. The fence, therefore, does not protect Troy but instead keeps him from achieving his ultimate desire for individuality and self actualization.

Metaphor: Off and on, the characters in *Fences* work on building a fence around the Maxson household for safety. But it is obvious the fence carries emotional meaning as well. “Some people build fences to keep people out...and other people build fences to keep people in,” Troy’s friend Bono says. Indeed, the Maxsons often use the fence symbolically in order to protect themselves from sorrow, anger, death, and even each other. Baseball also functions as a metaphor in the story—Troy frequently uses the game to talk about life in general.

Task 1: Comprehension Questions

1. What do you understand by the word ‘protagonist’?
2. Identify the protagonist of *Fences*.
3. Describe how the theme of ‘dissatisfaction’ is woven into the play and how it led to wrong choices by the protagonist.
4. Recalling details from the play, how was ‘betrayal’ displayed, and is betrayal justifiable?

Task 2: Characterization

1. Choose any two characters from the play and describe them individually (thoughts, behavior, speech and interactions with other characters)
2. Analyze the protagonist of the play and provide textual evidence.

Task 3: Extension

1. Describe a time when you or someone you know was betrayed. Was it justifiable? Explain.

Exercise

1. Comment on the African American life in the drama.
2. Outline three type of fences in human life.
3. Discuss the development of the plot focusing on the character of Rose.
4. Explain the moral lesson of the drama.



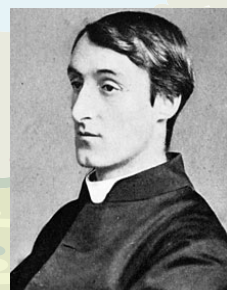
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CHAPTER

30

BINSEY POPLARS (FELLED - 1879)

My aspens dear, whose airy cages quelled,
Quelled or quenched in leaves the leaping sun,
All felled, felled, are all felled;
Of a fresh and following folded rank
Not spared, not one
That dandled a sandalled
Shadow that swam or sank
On meadow and river and wind-wandering weed-
winding bank.
O if we but knew what we do



G. M. Hopkins
1844–1889

When we delve or hew—
Hack and rack the growing green!
Since country is so tender
To touch, her being so slender,
That, like this sleek and seeing ball
But a prick will make no eye at all,
Where we, even where we mean
To mend her we end her,
When we hew or delve:
After-comers cannot guess the beauty been.
Ten or twelve, only ten or twelve
Strokes of havoc unselfe
The sweet especial scene,
Rural scene, a rural scene,
Sweet especial rural scene.

30.1 SUMMARY

Binsey Poplars is composed of two stanzas and employs a unique technique developed by Hopkins known as ‘sprung rhythm’, a type of metre created from the rhythms noted in daily music and spoken language. In sprung rhythm, the first syllable is frequently stressed, whereas the multiple unstressed syllables may anticipate it. He also makes extensive use of internal rhyme and compound adjectives, lending the poem a sense of urgency that effectively depicts his anguish and horror at the loss of his beloved trees, which have been felled.

Binsey Poplars is written almost like an elegy or statement of sadness for the departed. Gerard Manley Hopkins inscribed the poem with ‘destroyed 1879’ in reverence of the felled trees. To build the mood of particular grief, he commences the poem with the language of fondness, “My aspens dear”, portraying the trees as if they were departed loved ones.

Hopkins contrasts his love for the trees with harsh language and imagery that describes the damage done to them. He constantly mentions that the trees were “quelled”, which means that their lives were violently ended, and he emphasises how they all fell, “Quelled or quenched in leaves the leaping light/All felled, felled, all are felled” (2–3). The narrator compares the falling trees to a well-coordinated marching army heading into combat to perish “following folding rank/Not spared, not one” in the lines (4–5).

The harsh image of the trees laying in lines on the ground like dead people in the poem is juxtaposed with the lovely summery sight of trees dancing in the breeze, making whimsical shadows on the river-bank. According to Hopkins (6–8), not a single tree “that dandled a sandalled/shadow that swam or sunk/On meadow and river and wind-wandering weed-winding bank” was saved. The sight of a person’s sandaled feet casting a shadow as they bounce up and down conveys a sense of sensitivity. It typifies how the trees move to create lovely shadows on the lake. The length of the final stanza’s final line suggests that a seemingly endless row of trees was felled along the river.

The speaker’s sadness gives way to a meditation on humankind’s disdain for the environment in the poem’s second verse. The first lines of the verse, “O if we only understood what we do/When we delve or hew,” reflect Jesus Christ’s remarks while he was dying on the cross (9–0). As he stares down from the cross at the terrible spectacle of soldiers gambling for his clothing, Jesus exclaims, “Father, forgive them because they do not know what they do” [in Luke chapter 22, verse two of the *Bible*]. Hopkins uses this Biblical metaphor to emphasize how people are oblivious to the seriousness of their acts in destroying something so significant and powerful.

Hopkins compares the trees to a frail, fragile woman, saying, “Since country is so tender/To touch her being so slender” (12–13). By giving nature a feminine body, the “hacking” and “hewing” become even more heinous. Hopkins accentuates the anguish of this devastation by comparing it to the unpleasant prick of an eyeball. He uses the image of a needle in the lyric “Even where we mean/To mend her, we end her” to demonstrate how fragile nature is and how swiftly people may ruin it (16–17).

The poem continues (19–22), “After-comers cannot guess the beauty been. Ten or twelve, only ten or twelve/Strokes of havoc unselfe/The sweet especial scene.” The author claims that “after-comers,” or individuals who visit the place in which the ‘Binsey Poplars’ formerly stood, would never know their magnificence because they were “felled” in a few chops. As he wanders out of the poetry, Hopkins employs the phrase “lovely particular country landscape” to underline nature’s purity and beauty, as well as to show his regret for the trees (23–24). The poem provides readers with a “sweet” and pleasant “country vision” in their minds, reminding them of nature’s beauty and serenity.

Gerald Manley Hopkins’s poem is a lamentation in reaction to the Victorian industrial revolution’s assault on the destruction of the biosphere. The exploitation of natural resources, which destroys our ecosystem, stems from a “dominator” economic ideology of infinite expansion. This theoretical foundation is intended to move past typical binary oppositions and instead stress multidisciplinary partnership views in their many descriptions of the natural environment and life, encompassing all so-called sentient and non-sentient beings.

Hopkins understood the value of literature and art in addressing modern challenges in order to inspire, enlighten and reform, and he demonstrated this through his poems.

Form

This poem is written in ‘sprung rhythm’, the innovative metric form developed by Hopkins. In sprung rhythm the number of accents in a line are counted, but the number of syllables are not. The result, in this poem, is that Hopkins is able to group accented syllables together, creating striking onomatopoeic effects. In the third line, for example, the heavy recurrence of the accented words “all” and “felled” strike the ear like the blows of an axe on the tree trunks. However, in the final three lines, the repetition of phrases works differently. Here, the technique achieves a more wistful and song-like quality; the chanted phrase “sweet especial rural scene” evokes the numb incomprehension of grief and unwillingness of a bereaved heart to let go. This poem offers a good example of the way Hopkins chooses, alters and invents words with a view to the sonorousness of his poems. Here, he uses “dandled” (instead of a more familiar word such as “dangled”) to create a rhyme with “sandalled” and to echo the consonants in the final three lines of the stanza.

Commentary

This poem is a dirge for a landscape that Hopkins had known intimately while studying at Oxford. Hopkins here recapitulates the ideas expressed in some of his earlier poems about the individuality of the natural object and the idea that its very being is a kind of expression. Hopkins refers to this expression as “selving”, and maintains that this “selving” is ultimately always an expression of God, his creative power. The word appears here (as “unselves”), and also in “As Kingfishers Catch Fire”. Here, Hopkins emphasizes the fragility of the self or the selving: Even a slight alteration can cause a thing to cease to be what it most essentially is. In describing the beauty of the aspens, Hopkins focuses on the way they interact with and affect the space and atmosphere around them, changing the quality of the light and contributing to the elaborate natural patterning along the bank of the river. Because of these interrelations, felling a grove not only eradicates the trees, but also “unselves” the whole countryside.

The poem likens the line of trees to a rank of soldiers. The military image implies that the industrial development of the countryside equals a kind of (too often unrecognized) warfare. The natural curves and winding of the river-bank contrast with the rigid linearity of man-made arrangements of objects — a rigidity implied by the soldiers marching in formation. Hopkins points out how the narrow-minded priorities of an age bent on standardization and regularity contributes to an obliteration of beauty. Nature allows both lines and curves, and lets them interplay in infinitely complex and subtle ways; the line of trees, while also straight and orderly like soldiers, nevertheless follows the curve of the river, so that their “rank” is “following” and “folded”, caught up in intricate interrelations rather than being merely rigid, efficient and abstract. Its shadows, which are cross-hatched like sandal straps and constantly changing, offer another example of the patterning of nature. This passage expresses something of what Hopkins means by the word “inscape”: the notion of “inscape” refers both to an object’s perfect individualism and to the object’s possession of an internal order governing its “selving” and connecting it to other objects in the world. (For more on Hopkins’s notion of “inscape”, see the commentary on *As Kingfishers Catch Fire*, *Dragonflies Draw Flame*.)

The pricked eyeball makes a startling and painful image; in case the readers have not yet shared Hopkins’s acute pain over the felled poplars,

the poet makes sure we cringe now. The image suggests that when the trees disappear from sight, the ramifications are as tragic as the loss of our very organ of vision. The implication is that we are harmed as much as the landscape; Hopkins wants us to feel this as a real loss to ourselves. Not only will the landscape not be there, but we will no longer be able to see it—in this way, it really is as if our eyes were punctured. For Hopkins, the patterning of the natural world is always a reflection of God and a mode of access to God; thus, this devastation has implications for our ability to be religious people and to be in touch with the divine presence. The narrowness of the industrial mindset loses sight of these wider implications. Hopkins puts this blindness in a Biblical context with his echoes of Jesus' phrase at his own crucifixion: "Father forgive them, for they know not what they do."

Background of the Poet

Gerald Manley Hopkins was born on July 28, 1884, at Stratford, Essex, England. He was one of the greatest poets of the Victorian era (18th–19th century social revolution). He burnt all his poems and did not write for many years when he decided to become a priest. His major themes were based on 'nature' and 'religion'. He died on June 8, 1889, at Dublin, Ireland .

Plot Account/Subject Matter

Gerald Manley Hopkins was working as a priest's assistant in Oxford, England. On the March 13, 1879, he was moving around the north of the city when, he came to the little village of Binsey. He was shocked to find that a row of aspen trees or a long line of tall trees along the river, Thames, had been felled ("All felled, felled, are all felled"). He condemned the deliberate action of cutting down of some valuable tress in the village of Binsey. He compared the line of trees to a rank of soldiers ("Of a fresh and following folded rank"). In the second stanza, there was an exclamation of sorrow, horror and sadness ("O if we but knew what we do", "when we delve or hew"). This means nature is fragile and any damage done to it will make nature to lose its beauty. Any attempt to interfere with nature is an act of irreversible destruction ("Where we, even where we mean", "To mend her we end her", "when we hew or delve"). The unborn generations will not have the knowledge of beauty of the countryside before humans thoughtlessly destroy it. it ("Only ten or twelve", "strokes of havoc unselfe").

Themes in the Poem

- **Vandalization of environment:** We can see the degradation of the Earth and waste of natural resources. This was caused by rapid industrialization. Trees were cut down to give way for rural development.
- **Sacrilege:** The poet considers deforestation as a sacrilegious offence. He used Jesus Christ's words to explain it when he said "father forgive them, for they do not know what they do".
- **Lamentation:** The poet laments or regards the actions of human beings towards the destruction of the environment in which they live.

Poetic Devices/Literary Terms in the Poem

- **Language:** The poem is complicated by unusual construction of sentences. Some words are used in special forms, e.g., 'unselve' (ruin, destroy), 'especial' (special, important), 'dandled' (dangled). 'felled' (deliberate and wanton destruction of aspen trees). In the second stanza, there were punctuation marks, which range from a dash, an exclamation mark, a colon to commas.
- **Repetition:** It is when words or phrases are used several times in a poem, for example, "The sweet especial scene" (line 22), "sweet especial rural scene" (line 24) and "Ten or twelve, only ten or twelve" (line 20). These were used to show that human beings should be more sensitive to nature and what is done to it.
- **Simile:** This is a comparison of two things that share same features but are from different nature. The countryside is compared with the "Seeing Eye" (lines 14–15) "that, like this sleek and seeing ball", "But a prick will make no eye at all". This means that eye is a delicate thing and it should be taken care of.
- **Personification:** It refers to the transfer of the quality of animate object into inanimate object. In this poem, nature is considered as a woman ("Since country is so tender" "To touch her being so slender"). 'Her' is used for the countryside. The tree's shadows look like someone's leg with sandals on (lines 6–8).
- **Alliteration:** This is the repetition of same sound in poetry. The following are examples: "Quelled or quenched in leaves" (Q,Q), "Felled, felled" are all felled (F,F,F), etc. These show how human beings abuse nature in countless cases.

- **Visual image:** This is the creation of mental picture in the mind of a reader or listener. The whole poem creates a visual image that poplars lining the river near Binsey had been cut down depict (“airy cages” meaning in providing shade). The entire picture of destruction is envisioned by the words “delve or hew” (dig or chop down trees).
- **Biblical allusion:** It is when a reference is made to a thing already known by a reader. The poet used Biblical allusion in Luke 23:24 “forgive them father for they know not what they do”. In the poem, we have “O if we but know what we do”. It means human beings are ignorant of the ecological implications when they ruin nature.

Exercise

1. Describe the poet’s attitude to nature in *Binsey Poplars*.
2. Comment on the poet’s concern for future generations.
3. Outline assonance, internal rhyme and repetition in *Binsey Poplars*.
4. Explain the mood of the poem.
5. Identify the type of poem that *Binsey Poplars* is.



E12CH31

CHAPTER

31

DO NOT GO GENTLE INTO THAT GOOD NIGHT



Dylan Thomas
1914–1953

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.
Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
 And learn, too late, they grieved it on its way,
 Do not go gentle into that good night.
 Grave men, near death, who see with blinding sight
 Blind eyes could blaze like meteors and be gay,
 Rage, rage against the dying of the light.

And you, my father, there on the sad height,
 Curse, bless, me now with your fierce tears, I pray.
 Do not go gentle into that good night.
 Rage, rage against the dying of the light.

Do Not Go Gentle into That Good Night is a poem in the form of a villanelle by Welsh poet, Dylan Thomas (1914–1953). It is considered to be his best-known work. Though first published in the journal, *Botteghe Oscure*, in 1951, the poem was written in 1947 while Thomas visited Florence with his family. Subsequent publication, along with other Thomas's works, include *In Country Sleep, And Other Poems* (New Directions, 1952) and *Collected Poems, 1934–1952* (Dent, 1952)

It has been suggested that the poem was written for Thomas's dying father, although he did not die until just before Christmas 1952. It has no title other than its first line, "Do not go gentle into that good night", a line that appears as a refrain throughout the poem along with its other refrain, "Rage, rage against the dying of the light".

31.1 FORM

The villanelle consists of five stanzas of three lines followed by a single stanza of four lines (a quatrain) for a total of nineteen lines. It is structured by two repeating rhymes and two refrains: the first line of the first stanza serves as the last line of the second and fourth stanzas, and the third line of the first stanza serves as the last line of the third and fifth stanzas.

31.2 SUMMARY

In 1951, *Do Not Go Gentle into That Good Night* was published. It is a heartfelt poem written for the poet's dying father. The poet wishes for his father to resist death rather than succumb to it. The poem is a revolt against the concept of facing death impassively, as most faiths and ideologies teach. While acknowledging the reality of death, the writer implores us to act as warriors, fighting to save life until the end. As a result, the poem is a rebuke to those beliefs that promote accepting death quietly and unflinchingly. The poet believes in fighting death and attempting to remain alive as long as possible. Without a doubt, death is an inevitable part of life. It is unavoidable. We must, however, not surrender to the inevitable without a fight. In our fight against death, we must assume the role of a warrior. As a result, this poem is a protest against the traditional acceptance of death. In this poem, death is viewed as a form of challenge. A man must accept and combat this challenge. This poem is about philosophical reflection.

The poet's father had, maybe, silently embraced his mortality and considered himself already dead. But the poet wants his father to fight his imminent death rather than give up. The poet uses several people as models to motivate his father. He uses clever men, nice men, crazy guys, or even extremely religious men as examples.

To begin with, the poet portrays the wise man's approach to death. Wise people understand that death is unavoidable. Even so, people do not accept their fate quietly. Even if their thoughts or works have failed to enlighten people, they do not despair in their old age. They maintain their enthusiasm to the end of their days.

A good man devotes his entire life to doing good. While such people are on the verge of death, they control the process, which has been ineffective. They are plagued with remorse for having had little delight in life. As a result, they wish to sing and dance in their old age. They are also opposed to death.

Good guys are the total opposite of wild men. They spend their entire youth pursuing pleasures. And then, when they reach old age, they realise they wasted their youth. As a result, they strive to devote themselves to some great cause. Such men do not also go gently into that good night.

According to the poet, pious men experience a vision of mortality in old age. Men, on the other hand, do not die peacefully. They make every effort to avoid the light from fading.

To summarize, this poem represents a heroic struggle against death. “Do not go gently into that good night,” says the narrator, adding “Rage, rage against the departing light.”

The poet warns us not to bow to death quietly. Death is unavoidable, but man must wage a valiant battle against it. He must not make the moment of his death more bearable by softly consenting to death. A man demonstrates his passion for life via his struggle with death. He should cry out his anguish and sadness at the absence of the light of life from this Earth.

31.3 LITERARY OPINION

While this poem has inspired a significant amount of unique discussion and analysis from such critics as Seamus Heaney, Jonathan Westphal and Walford Davies, some interpretations of the poem’s meaning is under general consensus. “This is obviously a threshold poem about death”, Heaney writes, and Westphal agrees, noting that Thomas is advocating active resistance to death. Heaney thinks that the poem’s structure as a villanelle turns upon itself, advancing and retiring to and from a resolution in order to convey a vivid figure of the union of opposites that encapsulates the balance between natural grief and the recognition of necessity, which pervades the poem as a whole.

Westphal writes that the “sad height” Thomas refers to in line 16 is “of particular importance and interest in appreciating the poem as a whole”. He asserts that it was not a literal structure, such as a bier, not only because of the literal fact that Thomas’s father died after the poem’s publication, but also because “it would be pointless for Thomas to advise his father not to ‘go gentle’ if he were already dead.” Instead, he thinks that Thomas’ phrase refers to “a metaphorical plateau of aloneness and loneliness before death”. In his 2014 *Writers of Wales* biography of Thomas, Davies disagrees, instead believing that the imagery is more allusive in nature, and that it “clearly evokes both King Lear on the heath and Gloucester thinking he is at Dover Cliff”.

31.4 THEMES IN THE POEM

Death

Death is the central theme of *Do Not Go Gentle into That Good Night*. Throughout the poem, the speaker likens death to darkness and nighttime—the ‘good night’ in the poem’s title—while comparing life to light. The poem expresses a complex attitude towards death. The speaker acknowledges that death is impossible to evade, but urges his father to fight it for as long as he can. Yet the poem suggests that despite death’s inevitability, one can overcome it in some sense by leaving behind great words and actions, which require resisting the temptation to yield to death. For example, in the second stanza, “wise men” mourn for the fact that their words have not had enough influence, and in the third, “good men” lament how much their deed would have stood out had they been stronger. Both sets of men commit to not facing death with acquiescence, in hopes of leaving enough of a legacy to be remembered.

Aging

Old age is often associated with calmness and even weakness, but the speaker has a very different view of it. He declares that “old age” should “burn and rave”, using vivid, almost violent language, and calls on his father to “rage” against death, conjuring the image of a brutal fight. The images of light he uses are similarly powerful—“lightning”, “caught... the sun”, “blaze like meteors”. The light of the old age is portrayed as blinding, not soft and pleasant. Furthermore, the speaker’s depiction of “wise men” is particularly interesting. While wisdom is commonly paired with old age, the speaker does not envision the sort of serene wisdom typically conjured up. Instead, he asserts that the wise do not face death—“that good night”—gently, but instead dream of harnessing lightning.

Exercise

1. Comment on the persona’s view about death in *Do not Go Gentle into that Good Night*.
2. Outline the men described in the poem.
3. Explain the poet’s message in the poem.
4. Discuss with line examples euphemism, oxymoron, rhyme and alliteration used in the poem.
5. Identify the metaphorical expression in the poem.

CHAPTER



E12CH32

32

LITERARY DEVICES

32.1 COMEDY

Comedy is generally defined as a literary work that is written to amuse or entertain a reader. In a comedy, characters can certainly suffer misfortune, but they are typically comedic situations with positive outcomes. Not all examples of comedy as a literary device are funny. However, its light-hearted treatment of plot and tone does allow a reader and/or audience to release emotion and tension as a satisfying escape from the mundanity of life or tragic circumstances, with the potential of gaining insight into humanity and the self.

The Ancient Greeks utilized drama as a means of investigating the world and the meaning of being human. Comedy is among the genres they developed, first as a means of satirizing and mocking men in power for vanity and being foolish. Aristotle defined comedy as an imitation of less than average men and in terms of portraying the 'Ridiculous'. Unlike Greek tragedy, Greek comedy focused on human weaknesses and foibles, and less 'virtuous' people.

In a sense, much of modern comedy focuses on human frailties as well. For example, in his memoir, *Me Talk Pretty One Day*, David Sedaris provides witty observations about himself and others that showcase everything from hypocritical thinking to nonsensical behaviors.

“Every day we’re told that we live in the greatest country on earth. And it’s always stated as an undeniable fact: Leos are born between July 23 and August 22, fitted queen-size sheets measure sixty by eighty inches, and America is the greatest country on earth. Having grown up with this in our ears, it’s startling to realize that other countries have nationalistic slogans of their own, none of which are ‘We’re number two!’”

In this passage, Sedaris uses comedy and humor to point out that Americans often believe things to be true that the rest of the world may not see quite the same way. His observations call attention to the frailty of blind patriotism that is often demonstrated and encouraged within America.

Examples of Comedy Types

Comedy appears in many art forms, including books, movies, plays, improvisation and more. As a literary device, comedy features recurring formulas that appeal to readers. Some examples of these comedy types are as follows.

1. Situational comedy: It is also called a sitcom and comprises a comedy play and characters playing episodes after episodes.
2. Romantic comedy: It is a sub-genre of comedy comprising light-hearted themes and humorous plots.
3. Physical comedy: Also called ‘slapstick’, it is a physical comedy comprising body movements, clowning and making faces.
4. Dark comedy (gallows humor): Also called dark humor, black humor or black comedy, dark comedy makes heavy or grave subjects and themes look lighter through fun and comic remarks.
5. Farce: This comedy uses exaggeration of the situation.
6. Spoof or parody: This comedy uses imitation to ridicule or ironize life events.
7. Satire: ridicules vices, follies and foibles with the purpose to correct them.

8. Dramatic irony: Its objective is to use irony through drama or dramatic situations.
9. Tragicomedy: Its objective is to use the mixture of tragedy and comedy to make tragic moments seem lighter.

Examples of Shakespearean Comedies

During William Shakespeare's time, the term comedy referred to a light-hearted dramatic work with a characteristically happy ending, often involving marriage. Though Shakespeare's comedies do feature humorous language and comic devices, they differentiate themselves from his dramatic tragedies and history plays in their tone and plots. Some of these common plots include deception, character disputes, overcoming obstacles for a reunion, mistaken identities or disguises, and even supernatural elements. Overall, the primary theme of most Shakespearean comedy is love with an underlying tension between reason and passion.

Difference between Comedy and Tragedy

As a literary device, it may seem that comedy is the opposite of tragedy. Though comedy and tragedy are different, they are not in opposition to each other in a way that some readers might assume. For example, most people associate humor with comedy and sadness with tragedy. However, most tragic literature features humor and comic literature often features elements of sadness. These incorporations bring balance to a literary work and the reader's or audience's expectations. In general, there is a shared experience that results from viewing or reading comedy and tragedy, though they evoke different reactions and emotions. Comedy tends to evoke laughter and a sense of likeness among humans, whereas tragedy often evokes suffering and isolation.

In terms of the protagonist of a literary work, most main characters in a tragedy are complex and flawed. This allows the reader/audience to feel compassion for the tragic hero's downfall or defeat. Comic protagonists tend to be less complex and less realistic, which can create an emotional barrier between the character and the reader/audience. Comedy and tragedy also differ in their plot elements. Tragic plots typically involve suffering, a sense of inevitability, and allow for dramatic reflections. Comic plots tend to have a happy resolution that often involves characters realizing their true connections to and/or love for each other.

Elements of Comedy in Literature

1. Substance: It is text, words, sentences, phrases, or dialogues that are used in a comedy.
2. Expression and communication: It is the communicative ability of the actors and persons in question.
3. Originality: It means the nature of jokes and content.
4. Timing and rhythm: It is the situation, and use of jokes and fun to suit the purpose.
5. Setting: It means where you perform and how you perform in a specific situation.

Elements of Shakespearean Comedy

There are several elements significant in Shakespearean comedies, which are discussed below.

1. Mistaken identity and/or misconceptions: It means mistaken identity or misconception about others as it happens in *As You Like It* or *Twelfth Night* regarding Rosalind and Viola.
2. Reason versus emotion: It means using emotions or reason, such as in *A Midsummer Night's Dream* and the character of Hermia.
3. Fate and the fantastical: It means using human beings as playthings, such as in *A Midsummer Night's Dream* where Puck and Oberon play with human beings.
4. Idyllic settings: It means the use of idyllic situations such as in *As You Like It* where there is the Forest of Arden and the city of Athens in *A Midsummer Night's Dream*.
5. Separation and reconciliation: It happens in *Love's Labour Lost* with Berowne and Rosaline or in *Much Ado About Nothing* such as with Benedick and Beatrice.
6. Happy endings: These situations happen in *As You Like It* with Duke Frederick.

Use of Comedy in Sentences

1. Have you seen Dany's new car, I suppose it's better than the tricycle he bought for his daughter.
2. You can show yourself out if you are done passing all the news of the day from the street.

3. Hey, don't be a Debby Downer! It's just spilled milk, we still have pizza.
4. There are a few people in this world, I won't miss even a bit if they kick the bucket.
5. Everything will be back to normal you say... yeah when the pigs fly!

Examples of Comedy in Literature

Comedy is important as a literary device in that it typically uplifts readers through overall positivity. Writers construct comedy to amuse and entertain, thereby, creating an appeal to a broad readership and/or audience. Humorous situations, word play and other comedic devices evoke laughter, which often results in an effect of happiness. Of course, comedy is a means of addressing light - hearted topics as well as more impactful and serious subjects. Ultimately, comedy allows a reader/audience the opportunity to enjoy the meaning of a literary work as well as its entertainment value.

Here are some examples of comedy in literature.

Lysistrata by Aristophanes

“What matters that I was born a woman, if I can cure your misfortunes? I pay my share of tolls and taxes, by giving men to the State. But you, you miserable greybeards, you contribute nothing to the public charges; on the contrary, you have wasted the treasure of our forefathers, as it was called, the treasure amassed in the days of the Persian Wars. You pay nothing at all in return; and into the bargain you endanger our lives and liberties by your mistakes. Have you one word to say for yourselves?... Ah! don't irritate me, you there, or I'll lay my slipper across your jaws; and it's pretty heavy.”

Lysistrata is one of the best-known ancient Greek comedies by Aristophanes, first performed in 411 BCE. This comedy is set during the Peloponnesian War and its title character decides she is tired of the men fighting. As a result, she convinces women from the Greek city-states to withhold sex from men until they end the war. In addition, as the above passage reflects, the women take over the Acropolis and the treasury so that the war cannot be funded. As the play progresses, the men become desperate for sex, begin peace talks, and agree to terms.

This plot is humorous on many levels and has resonated with readers/audiences across time. It is a satirical piece about the foolishness of men and the cost of war. Just as Lysistrata and the other Greek women are frustrated that their men make ridiculous decisions and mistakes during war. Aristophanes satirizes the war between the sexes as well and the way primal urges for sex, power and battle affect everyone.

Synonyms of Comedy

There are several synonyms for comedy. However, none of them come close to the direct meaning. Thus, every synonym is a word or even a literary device in its own right with distinct meanings and examples. Some of the nearest terms are light entertainment, comic movie, comic play, farce, burlesque, pantomime, slapstick, satire, comic opera and sitcom.

32.2 TRAGEDY

Tragedy is a literary device signifying a story or drama that presents an admirable or courageous character that confronts powerful forces inside and/or outside of themselves. These characters do so with a dignity that reveals the nature of human spirit in the face of failure, defeat and even death. In a tragedy, a protagonist is undone or brought to ruin by a critical character flaw or by the cruelty of fate. Literary tragedies recount a tragic hero's downfall in that the protagonist typically begins in 'high' position or esteem and ends 'low' in despair, ruin, or destruction.

One of the most famous classical tragedies is *Oedipus Rex*. This Greek drama by Sophocles presents the dramatic story of Oedipus who, unknowingly, kills his father and marries his mother. *Oedipus Rex* meets all criteria for tragedy as a literary device. Oedipus is considered admirable due to his noble birth. His tragic flaw is his pride, demonstrated in denying the will of the gods and attempting to change his destiny by fleeing Corinth. Oedipus's continued pride and refusal to acknowledge the truth of his circumstances until it is too late leads to his downfall and remorse. Oedipus blinds and exiles himself.

Common Examples of Classic Greek Tragedy

As a literary device, tragedy originated in ancient Greece with religious rituals and performances. Aristotle identified the elements of classical

tragedy in his work, *Poetics*, indicating that classical tragedy is the representation of a single action, in which a hero of high status or prominence falls from fortune to misfortune due to a tragic flaw. In classical tragedy, the tragic flaw that causes the character's fall must be a misjudgment or shortcoming in the hero, and not a vice or impurity. Aristotle also stipulated that the purpose of tragedy is to evoke fear and sympathy as a result of the hero's fall, leading to catharsis or healthy emotional purge for the audience.

Here are some common examples of classic Greek tragedy.

- *Oedipus Rex*
- *Medea*
- *Ajax*
- *Prometheus Bound*
- *Agamemnon*
- *The Persians*
- *Hippolytus*
- *Bacchae*
- *Electra*
- *The Trojan Women*

Shakespearean Tragedies

William Shakespeare helped revive the Greek tradition of tragic heroes brought down by their own flaws. However, Shakespeare revolutionized the literary device of tragedy by creating more ordinary tragic heroes and protagonists, as well as enhancing their tragic stories with interesting subplots and additional characters.

Here is a list of well-known Shakespearean tragedies.

- *Hamlet*
- *Macbeth*
- *King Lear*
- *Romeo and Juliet*
- *Othello*
- *Julius Caesar*
- *Antony and Cleopatra*
- *Coriolanus*
- *Troilus and Cressida*
- *Timon of Athens*

Famous Examples of Modern Tragedy

As a literary device, tragedy has evolved since classic Greek literature into modern literary works, in which the tragic hero is more of a common man with complex flaws and vices. Here are some famous literary examples that can be considered modern tragedy.

- *The Great Gatsby*
- *One Flew Over the Cuckoo's Nest*
- *Fences*

Difference between Tragedy and Comedy

Many readers assume that, as literary devices, tragedy and comedy are opposites. There are significant differences between the two; however, they are not directly opposed to each other. In terms of plot, the events in a comic work do not have a sense of inevitability. Instead, the resolution of a comedy is typically festive once the characters realize their true connection with each other. Tragic plots stem from suffering and result in dark and dramatic reflections.

In terms of audience and/or reader experience, comedy evokes laughter as a shared experience and a sense of human likeness. Tragedy often evokes suffering and estrangement. However, this is not to say that the audience/reader does not identify with a tragic hero. In fact, most tragic protagonists are complex, engendering respect and compassion for their falls and defeats. Traditionally, comic protagonists are not as full-fledged, and therefore, remain at somewhat of an emotional distance from the audience/reader.

Writing Tragedy

It is important for writers to understand the difference between tragic circumstances and tragedy as a literary device. Tragic circumstances, such as an illness or accident, can result in interesting writing. However, these circumstances would not constitute a literary tragedy.

For a literary work to be considered tragedy, it must feature a protagonist who is brought down by a character flaw, societal restrictions or the oppressive conditions of fate. In addition, tragedies are characterized by their serious and often solemn tone. Tragic literary works are also centered around subject matters that are considered serious and important.

Here are three elements that writers should consider when utilizing tragedy as a literary device.

Protagonist

In classical tragedy, the protagonist is typically a 'hero' of noble or prominent standing. However, for writers of modern tragedy, the protagonist is much more likely to be a 'common man'. This allows modern readers to relate to the protagonist rather than revere them.

Tragic Flaw

The tragic flaw of a classical tragic hero is generally a misjudgment or deficiency in character, yet it does not take away the distinguishable heroic nature of the protagonist. When writing modern tragedy, the protagonist's tragic flaw(s) is much more complex and modern tragic heroes are often unrecognized as heroic. This can enhance the reader's understanding and appreciation of the modern tragedy.

Outcome

Though classical tragedies often end in oppressive circumstances of fate or fortune, writers of modern tragedy typically focus on the constraints and conventions of society. This, combined with the protagonist's tragic flaw, is what generally causes the negative outcome or fall of a modern tragic hero.

Examples of Tragedy in Literature

Tragedy is a classic and effective literary device that has developed across time. From ritualistic portrayals in ancient Greece of noble or prominent tragic heroes meant for a wide audience to modern works featuring a more common protagonist meant for individual reflection, tragic literary works express human flaws and the potential cruelty of fate.

32.3 TRAGIC- COMEDY

Tragicomedy is a literary device used in fictional works. It contains both tragedy and comedy. Mostly, the characters in tragicomedy are exaggerated, and sometimes there might be a happy ending after a series of unfortunate events. It is incorporated with jokes throughout the story, just to lighten the tone.

Examples of Tragicomedy in Literature

The Merchant of Venice (by William Shakespeare)

The Merchant of Venice by William Shakespeare is considered to be one of the most popular traditional tragicomedy examples. Though it has a comedic structure, there are tragic characters, such as Shylock (who is a central character), and tragic events, such as Antonio's 'loss' of life (because he is not really dead).

Although the play ends on a happy note with the union of the lovers in the story, and Antonio is saved from a tragic incident, readers are left with a taste of Shylock's sufferings. Hence, the feeling and mood of the play at the end is neither happy nor gloomy. Though, this play definitely has a comic structure, it also has a strong tragic story. Therefore, it can be classified as a tragicomedy.

The Cherry Orchard (by Anton Chekhov)

Anton Chekhov's play, *The Cherry Orchard*, turned out to be his final play that has a combination of comedy and tragedy. It is the story of an elite family that is on the verge of losing its inherited estate. As this play is based on an inevitable social change, which came with the dawn of the twentieth century, it presents the end of an aristocratic era, blended with tragic and comic elements. The comic elements can be seen in the behavior, humorous aspects and lack of responsibility of the characters.

Waiting for Godot (by Samuel Beckett)

Samuel Beckett's *Waiting for Godot* can also be considered one of the great examples of tragicomedy. There are many gestures, dialogues, actions, and situations that are filled with pure comedy. All type of musical devices have been used to evoke laughter.

The overall atmosphere is that of a dark-comedy. For example, Vladimir is determined not to listen to Estragon's nightmare. However, the latter keeps pleading with him to listen. Similarly, Estragon takes off and puts on his shoes several times, while Vladimir plays with his hat again and again. On the other hand, comedy turns into a tragedy due to the haplessness of these tramps. Vladimir and Estragon wait for somebody who does not come, which makes them disappointed. During the course of time, they indulge themselves in meaningless activities.

The Winter's Tale (by William Shakespeare)

Shakespearean tragicomedies have complex and dubious plots. One of his perfect tragicomedies is *The Winter's Tale*. The first three acts are both tragic and serious, while the final two acts are based on pastoral romance, roguery, songs, humor and reunion. A sheep-shearing celebration with the elegant, innocent Perdita serving as a hostess, dancing and singing with shepherds is suggestive of rural life in England. The blend of suffering, sorrows, humor, romance, forgiveness and reunion in the play confirms its label as a tragicomedy. There are different aspects of the tragicomedy in the play that include: tragic elements, comic elements, romantic elements and a happy ending.

Function of Tragicomedy

The main purpose of tragicomedy is to describe the dual nature of reality, where both modes can coexist, perhaps simultaneously. Therefore, the interweaving of both aspects gives both a comic and tragic view of life. Tragicomedy is mainly used in dramas and theater. Tragic plays focus exclusively on protagonists, while comic plays are devoid of focus and concern. Therefore, plays that fell between these two categories were developed. These type of plays present both modes of life through absurdity and seriousness.

32.4 MELODRAMA

Melodrama is a subgenre of drama, which is an exaggerated form of this genre. Melodramas deal with sensational and romantic topics that appeal to the emotions of the common audience. Originally, it made use of melody and music, while modern melodramas may not contain any music at all. In fact, a melodrama gives preference to a detailed characterization, where characters are simply drawn, one-dimensional or stereotyped. Typically, a melodrama uses stock characters, including a hero, heroine and villain.

Examples of Melodrama in Literature

Wuthering Heights (by Emily Bronte)

Film director William Wyler adapted Emily Bronte's classic and popular novel, *Wuthering Heights*, into a film. The novel is a sweeping romantic melodrama, in which love and class division are destined to become

a tragedy. The film stars Heathcliff as an orphan, who is taken into a wealthy family where he falls in love with Catherine, his foster sister.

Though Catherine also feels the same for him, she nevertheless marries a wealthy neighbor, leaving Heathcliff with no choice. Returning as a wealthy man after some years, the sparks begin to fly again for Catherine, and a vengeful Heathcliff marries Isabella, sister of Catherine's husband, in order to arouse her jealousy. By the end, Catherine dies, and Heathcliff follows her as he could not brook this loss any more.

Function of Melodrama

Melodrama is an exaggerated form of drama, where an author enhances the storyline in order to tug the heartstrings of the audience. Typically, these type of dramas focus on sensational plots that revolve around tragedy, unrequited love, loss or heightened emotion; featuring long-suffering protagonists, especially females, attempting in vain to overcome impossible odds. Its purpose is to play on the feelings and emotions of the audience. We see the use of melodramatic plots more often in films, theater, television, radio, cartoons and comics.

32.5 DICTION

As a literary device, diction refers to the linguistic choices made by a writer to convey an idea, or point of view, or tell a story in an effective way. The author's selection of words or vocabulary and the artistic arrangements of these words is what constitutes the style and establishes the voice of a literary work. Therefore, analyzing the style of a work of literature is an attempt to identify and understand diction — the type and quality of individual words that comprise the vocabulary of the work. Diction is closely connected to characterization. The words associated with a literary character represent their ideals, values and attitudes. Diction can create a representation of the character's outer appearance and/or inner state of mind for the reader.

For example, in George Bernard Shaw's play, *Pygmalion*, Professor Henry Higgins famously teaches Eliza Doolittle to speak like an upper-class lady as opposed to a lower-class flower girl, changing who she is as a person and how she is regarded by others through changing her diction.

“Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don’t sit there crooning like a bilious pigeon.”

Shaw’s play explores the connection between diction and class in society, especially how the style of language, expression and vocabulary is related to the speaker’s perceived position of power in society. In this passage, Henry Higgins reveals his preoccupation with how a person speaks and articulates oneself as a reflection and societal measurement of who one is as a human being. This leads to Higgins taking on Eliza as a project to prove that he can transform how others perceive her in society by eliminating her use of colloquial diction and slang, and instead teaching her formal diction and articulation.

Common Types of Diction

Diction is a literary device that allows a writer to carefully choose words and vocabulary to communicate to the reader, as well as establish a specific voice or writing style. Diction is used in every form of writing, from poetic and figurative language to formal and concise wording.

Here are eight common types of diction and their stylistic qualities.

- **Formal:** use of elevated, sophisticated, professional language; formal diction does not feature slang or colloquialisms, but instead adheres to proper grammar and complex sentence structure.
- **Informal:** conversational, casual, realistic language; informal diction is often used by writers to portray real-life communication or dialogue between realistic characters, and it is often utilized in narrative literary forms, such as short fictions and novels.
- **Colloquial:** informal words or expressions that are typically associated with a specific region or time period; colloquialisms are useful in portraying realistic and colorful characters.
- **Slang:** words or phrases originated within a particular culture or subgroup that become widespread in use.
- **Pedantic:** detailed academic writing; pedantic diction generally reflects deliberate educated word choices with denotative intention.
- **Abstract:** expression of the intangible, such as ideas or emotions.
- **Concrete:** use of words for denotative meanings; concrete diction is specific, literal and detailed so that it is not open to interpretation.

- Poetic: lyrical wording related to and reflective of a poem's theme; poetic diction typically includes descriptive language that is potentially set to rhythm and meter.

Examples of Common Types of Diction

Different styles of diction impact how a writer expresses an idea or message. In turn, writers utilize diction as a literary device to influence the way a reader understands or interprets the idea or message that is being expressed in a particular style. Diction is often used in a way that meets the reader's expectations, such as formal diction for business writing and informal diction for casual dialogue. If the type of diction presented is not aligned with a reader's expectations, this can be an incongruent result that may lead to misunderstanding or misinterpretation of what is being expressed.

Here are some examples of statements and phrases that represent common types of diction.

- Formal: As heretofore stated by the representative of the firm, any indication of microaggression among colleagues will not be tolerated.
- Informal: Text me when you're ready to head home so I can pick you up.
- Colloquial: Have y'all heard that new Country Music song?
- Slang: I look tired because I was binge-watching a show on *Netflix* last night.
- Pedantic: It's beneficial in an academic milieu to understand the etymology of literary terms.
- Abstract: My head was swirling as I tried to recall my husband's words of love.
- Concrete: That book belongs in the empty space on the second shelf.
- Poetic: Let us go then, you and I, / When the evening is spread out against the sky (from *The Love Song of J. Alfred Prufrock* by TS Eliot)

Difference between Diction and Dialect

Some people can find the difference between the terms diction and dialect confusing. Diction refers to the choice of words and linguistics, as well as the levels of effectiveness and clarity of those choices. In addition, diction refers to how such words are presented to readers or an audience. Dialect, as a matter of linguistics, refers to a variety of spoken language that characterizes a certain region, community

or group of people. Dialect often reflects minor differences in terms of vocabulary, pronunciation, spelling and style of speech.

Archaic Diction

In general, it is stated that the words not in use in topical language are known as archaic words. This is also called archaism but it is mostly the use of classical or outdated words that constitute archaism. Poets often dig out such old-fashioned words to write poetry to meet the demands of rhythm or metrical pattern. For example, using steed or stallion instead of a horse is an archaic usage of the word.

Impacts of Diction on Themes

Not only in common communication of daily lives but also in literary works, diction plays an important role in setting things right. The first significant development comes in the thematic strands that a literary piece propagates. Although tone and point of view, too, contribute to thematic strands, they depend on diction in passing on those ideas. Therefore, diction changes colors and shows nuances. It impacts the thematic strands in different ways. It is clear from Hemingway's use of diction in *A Farewell to Arms* and *The Old Man and the Sea*.

Use of Diction in Sentences

1. The banality of this argument is evident from the use in untoward circumstances. (Difficult diction)
2. The general feature of this argument is clear when applied to this difficult situation. (Common diction)
3. We do not hope that they all will come and declare it an open place. (Simple diction).
4. "The boxes will come later. That takes more time." (Conversational/informal diction)
5. If doughty deeds my lady please / Right soon I'll mount my steed." (Archaic diction).

Example of Diction in Literature

In literature, writers carefully choose specific words and phrases depending on the outcome they wish to achieve for the reader. Diction is the literary device that refers to these linguistic word choices and their artistic arrangement by a writer.

A Farewell to Arms

“The forest of oak trees on the mountain beyond the town was gone. The forest had been green in the summer when we had come into the town but now there were the stumps and the broken trunks and the ground torn up, and one day at the end of the fall when I was out where the oak forest had been I saw a cloud coming over the mountain. It came very fast and the sun went a dull yellow and then everything was gray and the sky was covered and the cloud came on down the mountain and suddenly we were in it and it was snow. The snow slanted across the wind, the bare ground was covered, the stumps of trees projected, there was snow on the guns and there were paths in the snow going back to the latrines behind trenches.”

The minimum use of adjectives in these lines shows the use of diction by Hemingway. Although it is a descriptive paragraph, there are very few adjectives used, which show how a description could still write descriptives without adjectives to simplify the work and yet make it easy to understand. For example, the first line shows the description of deforestation.

“It’s been a bad summer,” the major said. “Are you strong now?”

“Yes.”

“Did you ever get the decorations?”

“Yes. I got them fine. Thank you very much.”

“Let’s see them.”

I opened my cape so he could see the two ribbons.

“Did you get the boxes with the medals?”

“No. Just the papers.”

“The boxes will come later. That takes more time.”

“What do you want me to do?”

The writers can use description or dialogues to move the story further. Here, the use of simple diction in the conversation shows how Hemingway has transformed it into a vehicle to convey implicit meanings just using dialogues.

Synonyms of Diction

In literary vocabulary, the word diction has a vast list of meanings. It could be used in various senses, such as phraseology, phrasing,

rephrasing, turn of a phrase, choice of words, wording, use of language, language, parlance, vocabulary, terms, terminology, jargon, idiolect, locution, etc.

32.6 METONYMY

Metonymy is a figure of speech, in which one object or idea takes the place of another with which it has a close association. In fact, metonymy means ‘change of name’. As a literary device, it is a way of replacing an object or idea with something related to it instead of stating what is actually meant. Metonymy enables writers to express a word or thought in a different way by using a closely related word or thought. Therefore, this is a method for writers to vary their expression and produce an effect for the reader.

‘Silver screen’ is an excellent use of metonymy. This phrase is a figure of speech, meaning it is used for effect rather than literal meaning. Also, it is a substitute concept for movies, movie theaters, etc. ‘Screen’ is related to the way movies were traditionally shown (or screened) in a theater. In addition, ‘silver’ is associated with original black and white films and the glitter of Hollywood. As metonymy, it can take the place of words, such as movie, theater, film, etc. In this way, words, such as movie or film are not overused.

Common Examples of Metonymy

Here are some examples of metonymy that may be found in everyday expression.

- Hollywood (represents associations with the movie industry)
- Turf (represents associations with area of residence or expertise)
- Feds (represents associations with government law enforcement)
- Press (represents associations with news organizations)
- Breeze (represents associations with something that is simple, straightforward or easy)
- Broadway (represents associations with New York drama productions and stage fame)
- Coast (represents associations with seaside, ocean area, regions of land near water)
- Booze (represents associations with alcohol or liquor)
- Academics (represents associations with school, college, university, classes or study)

- Management (represents associations with administration, leadership or person in charge of something)

Usage of Metonymy in Speech or Writing

Here are some examples of metonymy that may be found in everyday writing or conversation.

- I need to decide if I will go Greek in college next year. (Greek is metonymy for sorority or fraternity membership)
- I met him at the reception when he took me for a spin during a slow song. (Spin is metonymy for dance)
- Joe’s new ride was expensive. (Ride is metonymy for car)
- When I came to visit, my friend offered me a cup. (Cup is metonymy for a beverage, such as tea or coffee)
- I wish he would keep his nose out of the plans. (Nose is metonymy for interest or attention)
- During illness, fluids are often essential for recovery. (Fluids is metonymy for hydrating substances)
- While I’m sleeping, my dog tries to steal the covers. (Covers is metonymy for bed linens, blankets, quilts, etc.)
- This class is more intelligent and engaged than the last one. (Class is metonymy for a group of students)
- Today at lunch, I sat with the jocks. (Jocks is metonymy for athletes)
- Next week, my boyfriend and I are headed to the altar. (Altar is metonymy for getting married)

Famous Metonymy

Think you haven’t heard of any famous metonymy? Here are some well-known and recognizable examples of this figure of speech.

Titles

- *Rags to Riches* (American television series)
- *The Crown* (Netflix television series)
- *He Got Game* (American film)
- *Hurtin’ (on the Bottle)* (song, Margo Price)
- *Guys and Dolls* (American stage musical)

Quotes

- “In the end, it’s not the years in your life that count. It’s the life in your years.” (Abraham Lincoln)

- “The circus arrives without warning.” (Erin Morgenstern)
- “Yesterday’s gone on down the river...” (Larry McMurtry)
- “But I, being poor, have only my dreams” (WB Yeats)
- “Be the rainbow in someone’s cloud.” (Maya Angelou)

Differences between Metonymy, Synecdoche and Metaphor

‘Metonymy’ is often confused with ‘synecdoche’. These literary devices are similar but can be differentiated. Synecdoche is a figure of speech, in which a part of something is used to signify the whole. For example, a common synecdoche for marriage proposal is to ask for someone’s ‘hand’ in marriage. Of course, the ‘hand’ in this case is just the part that signifies the whole person who is receiving the proposal.

Metonymy is a figure of speech, in which one word is used to replace another to which it is closely linked. However, unlike synecdoche, it is not a part of the word or idea it represents.

Both metonymy and synecdoche are related to metaphor, which is also a figure of speech. As a literary device, the purpose of metaphor is to compare two unlike things without using the words ‘like’ or ‘as’. There are also comparative aspects within metonymy and synecdoche, so the differences between these three devices can be subtle. One way to differentiate metaphor is that it is used to show similarity between two separate things that appear unrelated.

Comparative Examples of Metonymy, Synecdoche and Metaphor

Here are examples of these literary devices that illustrate the subtle differences.

- “Life is a climb, but the view is great.” This is an example of metaphor. ‘Life’ is being compared to ‘a climb’. Though these two concepts are different, they are considered interchangeable in this example due to the comparison.
- “There is a mountain of work on my desk.” This is an example of metonymy. ‘Mountain’ is used here as a word that would be related to a ‘pile’. Though the word ‘mountain’ is different than ‘pile’, they are both associated with one another.
- “Today, I hit my job peak.” This is an example of Synecdoche. ‘Peak’ is used here to indicate the highest point of the speaker’s career experience. The ‘peak’ is part of the whole.

Writing Metonymy

Overall, as a literary device, metonymy enhances literary symbolism. Replacing words and ideas with others that are closely associated with the original words and ideas allows the reader a more profound way of considering the meaning of an image or concept that the writer is trying to convey. In addition, these figures of speech enhance literary expression and expand description in order to avoid repeated phrasing. Here are instances, wherein it is effective to use metonymy in writing.

Demonstrate Linguistic Skill

It takes linguistic skill to create successful metonymy. For example, not every word associated with another is effective in replacing the original word or idea. When writers use metonymy as a literary device, they must consider what the reader's understanding is of the relationship between the words and phrases.

For example, the phrase 'play some tunes' is metonymy for turning on the radio or other devices that play music. In this case, most readers would understand that 'tunes' is related to a variety of musical pieces, such as songs. Therefore, this is an effective use of metonymy. However, if a writer were to use 'play some keys' as metonymy for turning on music, this would be an ineffective use of the literary device. Most readers would not understand a strong enough connection between the word 'keys' and 'musical songs'.

Create Imagery

As a figure of speech, metonymy can be used to create imagery for a reader. This allows the writer an expansion of expression in order to convey thoughts and ideas to the reader. For example, consider the use of the word 'heavy' as metonymy in the following sentence. "Mary decided she would let her husband be the heavy in giving out the children's punishments." In this case, 'heavy' is a figure of speech for someone who is an enforcer or delivering unwelcome news. However, 'heavy' also creates images of power and burden, which enhances the meaning of the metonymy in the sentence.

Avoid Word and/or Idea Repetition

In addition, metonymy as a literary device allows a writer to expand description. This functions as a means of avoiding word and/or idea

repetition. If a closely related word can be substituted for another and retain the meaning of the original, this is a means of gaining and keeping the reader's attention and interest. Conversely, repeated phrasing can result in a reader losing interest or disengaging with the material.

Examples of Metonymy in Literature

Metonymy is an effective literary device. Here are some examples of metonymy and their interpretations in well-known literary works.

A Midsummer Night's Dream (William Shakespeare)

“And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.”

In this example, Shakespeare uses metonymy with the phrase “poet's pen”. The poet, of course, is actually producing the imaginative creation. The poet forms “things unknown” into words with “a name”. However, metonymy in this passage creates an image for the reader that the source of poetry is the pen rather than the poet. Therefore, the literary device gives the impression that the tool has mastery of the artist rather than the artist mastering the tool.

All's Well that Ends Well (William Shakespeare)

“I know a man that had this trick of melancholy sold a goodly manor for a song.”

In this line, Shakespeare uses “song” as a figure of speech indicating an inexpensive or cheap price assigned to something of value. Here, the word song is associated with a street performer being paid small sums for singing. The idea that a man sold his “goodly manor” for a “song” reflects various interpretations of the line. Either the man did not properly or adequately value his manor, no longer wanted it, or was unaware of its full value.

The metonymy “song” is also a clever manner of expression in this line when compared to the phrase “trick of melancholy”. In general, “song” has positive and happy connotations, which would be the opposite of melancholy.

Exercise

1. A literary work that is written to amuse or entertain readers is?
2. Briefly describe what happens with characters in a comedy.
3. Are all literary device comedies funny? Provide an example.
4. In which literary works can comedy be found?
5. Identify and describe different types of comedy.
6. Outline the elements of comedy in literature.
7. What does tragedy signify?
8. How is the protagonist impacted in a tragedy?
9. What is a tragic comedy in literature?
10. Identify the purpose of tragic comedy.
11. Identify the literary work in which tragic comedy is used.
12. Define melodrama in literature.
13. How are characters drawn in melodrama?
14. Why is *Wuthering Heights* considered a melodrama?
15. Define diction as a literary device.
16. Explain the constitution of style and voice in a literary work.
17. How does diction create a representation of characterization?
18. Identify common types of diction.
19. Provide examples of any three types of diction.
20. Define dialect as a literary device.
21. Explain metonymy.
22. How does metonymy function as a literary device?
23. Differentiate metonymy, synecdoche and metaphor.
24. Provide examples of the figures of speech in #3 from any literary work you have studied or common place ones.

UNIT VIII

PROSE, POETRY, DRAMA AND LITERARY DEVICES

Chapter 33 Wuthering Heights

Chapter 34 Invisible Man

Chapter 35 The Caged Bird

Chapter 36 Bat

Chapter 37 Journey of the Magi

Chapter 38 The Lion and the Jewel

Chapter 39 Let Me Die Alone

Chapter 40 Literary Devices



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CHAPTER

33

WUTHERING HEIGHTS



Emily Brontë
1818–1848



Learning Objectives

At the end of this unit, learners will be able to:

- analyze the background and content of the novel;
- relate some major happenings in the novel.

Content Vocabulary

Courtship, consciousness, stylistically, architecture

33.1 LESSON INTRODUCTION

We are going to discuss the non-African prose, *Wuthering Heights*, with specific emphasis on:

- background;
- plot summary;
- characters;
- major happenings in the novel.

33.2 SUMMARY

The novel, *Wuthering Heights*, was published in 1847 in the Victorian era, an era characterized by formal rules of behaviors, where love courtship and marriage were concerned some of these rules, among others, include the followings—women will never be allowed to go out to meet gentlemen, except accompanied by some elderly person; a young woman had to take permission from her mother before young out; and marriage between two persons was only possible if the couple intending to marry belonged to the same class.

However, after the industrial revolution, which started during the era, women started moving outside the home, got education, financial empowerment and began to openly or subtly challenge many of the assumptions and values of the society.

One of the dominant social values of the society was the recognition of one's place within the social hierarchy, where the structure provided for three classes, namely: the upper class, middle class and working class.

As observed earlier, as far as marriage was concerned, members of a particular class were expected to marry from within the class and inter-class marriage was frowned upon.

Nevertheless, interclass marriage sometimes happened, especially by women interested in upward social mobility or by rebellious young men. When this happened, a lot of tension was often generated. In spite of the tension, however, many young couples would carry on with their lives. Generally, therefore, many Victorian English novels reflect the reality of class consciousness in the interactions of their characters, particularly, in marriage.

Thematically, the early English novels make use of the convention of realism. However, Emily Brontë's only novel that explores these subjects, does so using a combination of realism and romance.

The part of the work that is romance in nature also makes the work gothic.

As a rare sub-genre in contemporary literature (except in popular literature), it is perhaps also useful to briefly highlight what makes a fiction gothic.

Gothic fiction is any fiction that is characterized by an atmosphere of mystery and horror and has a pseudo-medieval setting. The gothic fiction largely evokes terror and dread through the atmosphere, themes, settings and elements of the supernatural.

The gothic tradition in English fiction started with Horace Walpole's novel, *The Castle of Otranto*. This fiction was later made popular with novels like Emily Brontë's *Wuthering Heights*. For a work to be considered gothic, it has to feature certain gothic elements.

The elements include terror, mystery, ghosts, haunted houses, gothic architecture, darkness, death, madness, secret and hereditary curses. There are also stereotypical characters like villains, tyrants, ghosts, femme, devil, etc.

The setting of a gothic novel is usually a haunted castle or mansion.

33.3 A BRIEF SUMMARY

Many people, generally those who have never read the book, consider *Wuthering Heights* to be a straightforward, if intense, love story — *Romeo and Juliet* on the Yorkshire Moors. But this is a mistake. The story is actually one of revenge. It follows the life of Heathcliff, a mysterious gypsy-like person, from childhood (about seven years old) to

his death in his late thirties. Heathcliff is raised in his adopted family and is reduced to the status of a servant, running away when the young woman he loves decides to marry another. He returns later, rich and educated, and sets about gaining his revenge on the two families that he believed ruined his life

Prologue

Chapters 1 to 3

Mr. Lockwood, a rich man from the south, has rented Thrushcross Grange in the north of England for peace and recuperation. Soon after arrival, he visits his landlord, Mr. Heathcliff, who lives in the remote moorland farmhouse called 'Wuthering Heights'. He finds the inhabitants of Wuthering Heights to be a strange group: Mr. Heathcliff appears a gentleman, but his manners and speech suggest otherwise; the mistress of the house is in her late teens, an attractive but reserved, and even rude woman; and there is a young man who appears to be one of the family, although he dresses and talks like a servant.

Being snowed in, he has to stay for the night. He is shown to an unused chamber, where he finds books and graffiti from a former inhabitant of the farmhouse called 'Catherine'. When he falls asleep, his dreams are prompted by this person and he has a nightmare where he sees her as a ghost trying to get in through the window. He wakes and is unable to return to sleep. So, as soon as the Sun rises, he is escorted back to Thrushcross Grange by Heathcliff. There, he asks his housekeeper, Ellen Dean, to tell him the story of the family from the Heights.

The Childhood of Heathcliff

Chapters 4 to 17

The story begins thirty years before when the Earnshaw family lived at Wuthering Heights consisting of the mother and the father, Hindley, a boy of fourteen, and six-year old Catherine, the same person that he had dreamt about and the mother of the present mistress. In that year, Mr. Earnshaw travels to Liverpool where he finds a homeless, gypsy-like boy of about seven, whom he decides to adopt as his son. He names him 'Heathcliff'. Hindley, who finds himself excluded from his father's affections by this newcomer, quickly learns to hate him but Catherine grows very attached to him. Soon, Heathcliff and Catherine are like

twins, spending hours on the moors together and hating every moment apart.

Because of this discord, Hindley is eventually sent to college, but he returns, three years later, when Mr. Earnshaw dies. With a new wife, Frances, he becomes the master of Wuthering Heights and forces Heathcliff to become a servant instead of a member of the family.

Heathcliff and Catherine continue to run wild, and in November, a few months after Hindley's return, they make their way to Thrushcross Grange to spy on the inhabitants. As they watch the childish behavior of Edgar and Isabella Linton, the children of the Grange, they are spotted and try to escape. Catherine, having been caught by a dog, is brought inside and helped, while Heathcliff is sent home.

Five weeks later, Catherine returns to Wuthering Heights, but she has now changed, looking and acting like a lady. She laughs at Heathcliff's unkempt appearance, and the next day when the Lintons visit, he dresses up to impress her. It fails when Edgar makes fun of him, and they argue. Heathcliff is locked in the attic, where in the evening, Catherine climbs over the roof to comfort him. He vows to get his revenge on Hindley.

In the summer of the next year, Frances gives birth to a child, Hareton, but she dies before a year is over. This leads Hindley to descend into a life of drunkenness and waste.

Two years on, Catherine has become close friends with Edgar, growing more distant from Heathcliff. One day in August, while Hindley is absent, Edgar comes to visit Catherine. She has an argument with Ellen, which then spreads to Edgar, who tries to leave. Catherine stops him, and before long, they declare themselves lovers.

Later, Catherine talks with Ellen, explaining that Edgar had asked her to marry him and she had accepted. She says that she does not really love Edgar but Heathcliff. Unfortunately, she could never marry the latter because of his lack of status and education. She, therefore, plans to marry Edgar and use that position to help raise Heathcliff's standing. Unfortunately, Heathcliff overhears the first part about Catherine not being able to marry him and flees from the farmhouse. He disappears without trace, and after three years, Edgar and Catherine are married.

Six months after the marriage, Heathcliff returns as a gentleman, having grown stronger and richer during his absence. Catherine is delighted to see him, although Edgar is not so keen. Isabella, now eighteen,

falls madly in love with Heathcliff, seeing him as a romantic hero. He despises her but encourages the infatuation, seeing it as a chance for revenge on Edgar. When he embraces Isabella one day at the Grange, he has an argument with Edgar, which causes Catherine to lock herself in her room and fall ill.

Heathcliff has been staying at the Heights, gambling with Hindley and teaching Hareton bad habits. Hindley is gradually losing his wealth, mortgaging the farmhouse to Heathcliff to repay his debts.

While Catherine is ill, Heathcliff elopes with Isabella, causing Edgar to disown his sister. The fugitives marry and return two months later to Wuthering Heights. Heathcliff hears that Catherine is ill and arranges with Ellen to visit her in secret. In the early hours of the day after their meeting, Catherine gives birth to her daughter, Cathy, and then dies.

A day after Catherine's funeral, Isabella flees with Heathcliff to the south of England, where she eventually gives birth to Linton, Heathcliff's son. Hindley dies six months after his sister and Heathcliff finds himself becoming the master of Wuthering Heights and the guardian of Hareton.

The Maturity of Heathcliff

Chapters 18 to 31

Twelve years on, Cathy has grown into a beautiful, high-spirited girl, who has rarely passed outside the borders of the Grange. Edgar hears that Isabella is dying and leaves to pick up her son with the intention of adopting him. While he is gone, Cathy meets Hareton on the moors and learns of her cousin and Wuthering Heights's existence.

Edgar returns with Linton, who is a weak and sickly boy. Although Cathy is attracted to him, Heathcliff wants his son with him and insists on having him taken to the Heights.

Three years later, Ellen and Cathy are on the moors when they meet Heathcliff, who takes them to Wuthering Heights to see Linton and Hareton. His plans are for Linton and Cathy to marry so that he would inherit Thrushcross Grange. Cathy and Linton begin a secret and interrupted friendship.

In August of the next year, while Edgar is very ill, Ellen and Cathy visit Wuthering Heights and are held captive by Heathcliff, who wants to marry his son to Cathy and, at the same time, prevent her from

returning to her father before he dies. After five days, Ellen is released and Cathy escapes with Linton's help just in time to see her father before he dies.

With Heathcliff now the master of both Wuthering Heights and Thrushcross Grange, Cathy has no choice but to leave Ellen and to go and live with Heathcliff and Hareton. Linton dies soon afterwards and, although Hareton tries to be kind to her, she retreats into herself. This is the point of the story at which Lockwood arrives.

After being ill with cold for some time, Lockwood decides that he has had enough of the moors and travels to Wuthering Heights to inform Heathcliff that he is returning to the south.

Epilogue

Chapters 32 to 34

In September, eight months after leaving, Lockwood finds himself back in the area and decides to stay at Thrushcross Grange (since his tenancy is still valid until October). He finds that Ellen is now living at Wuthering Heights. He makes his way there and she fills in the rest of the story.

Ellen had moved to the Heights soon after Lockwood had left to replace the housekeeper, who had departed. In March, Hareton had met with an accident and had become confined to the farmhouse. During this time, a friendship had developed between Cathy and Hareton. This continues into April when Heathcliff begins to act very strangely, seeing visions of Catherine. After not eating for four days, he is found dead in his room. He is buried next to Catherine.

Lockwood departs, but before he leaves, he hears that Hareton and Cathy plan to marry on New Year's Day.

Task

- Assess three major happenings in the plot summary.
- Analyze the restrictions imposed on young women in the plot.
- What is gothic novel?
- Discuss *Wuthering Heights* as a gothic novel.

Wuthering Heights is an 1847 novel by Emily Bronte initially published under her pen name 'Ellis Bell'. It concerns two families of the landed

gentry living on the West Yorkshire moors, the Earnshaws and the Lintons, and their turbulent relationship with Earnshaw's foster son, Heathcliff. The novel was influenced by romanticism and gothic fiction.

33.4 PLOT

In 1801, Mr. Lockwood, the new tenant at Thrushcross Grange in Yorkshire, pays a visit to his landlord, Heathcliff, at his remote moorland farmhouse, Wuthering Heights. There, he meets a reserved young woman (later identified as Cathy Linton), Joseph, a cantankerous servant, and Hareton, an uneducated young man who speaks like a servant. Everyone is sullen and inhospitable. Snowed in for the night, Lockwood reads the diary of the former inhabitant of his room, Catherine Earnshaw, and has a nightmare, in which a ghostly Catherine begs to enter through the window. Woken by Lockwood's fearful yells, Heathcliff is troubled.

Lockwood later returns to Thrushcross Grange in heavy snow, falls ill because of cold and becomes bedridden. While he recovers, Lockwood's housekeeper Ellen 'Nelly' Dean tells him the story of a strange family.

Nelly's Tale

Thirty years earlier, the Earnshaws lived at Wuthering Heights with their children, Hindley and Catherine, and a servant—Nelly herself. Returning from a trip to Liverpool, Earnshaw brings home a young orphan, whom he names Heathcliff; Earnshaw treats the boy as his favorite. He neglects his own children, especially after his wife dies. Hindley beats Heathcliff, who gradually becomes close friends with Catherine.

Hindley departs for university, returning as the new master of Wuthering Heights on the death of his father three years later. He and his new wife, Frances, allow Heathcliff to stay, but only as a servant.

Heathcliff and Catherine spy on Edgar Linton and his sister, Isabella, children who live nearby at Thrushcross Grange. Catherine is attacked by their dog, and the Lintons take her in, sending Heathcliff home. When the Lintons visit, Hindley and Edgar make fun of Heathcliff, and a fight ensues. Heathcliff is locked in the attic and vows revenge.

Frances dies after giving birth to a son, Hareton. Two years later, Catherine gets engaged to Edgar. She confesses to Nelly that she loves Heathcliff, and will try to help but cannot marry him because of his low social status. Nelly warns her against the plan. Heathcliff overhears part of the conversation, and misunderstanding Catherine's heart, flees the household. Catherine falls ill, distraught.

Three years after his departure, with Edgar and Catherine having married in the meantime, Heathcliff unexpectedly returns, now a wealthy gentleman. He encourages Isabella's infatuation with him as a means of revenge on Catherine. Enraged by Heathcliff's constant presence at Thrushcross Grange, Edgar cuts off contact. Catherine responds by locking herself in her room and refusing food; pregnant with Edgar's child, she never fully recovers. At Wuthering Heights, Heathcliff gambles with Hindley, who mortgages the property to him to pay his debts. Heathcliff elopes with Isabella, but the relationship fails and they soon return.

When Heathcliff discovers that Catherine is dying, he visits her in secret. She dies shortly after giving birth to a daughter, Cathy, and Heathcliff rages, calling on her ghost to haunt him for as long as he lives. Isabella flees to the south, where she gives birth to Heathcliff's son, Linton. Hindley dies six months later, leaving Heathcliff as the master of Wuthering Heights.

Twelve years later, after Isabella's death, the still- sickly Linton is brought back to live with his uncle, Edgar, at the Grange, but Heathcliff insists that his son must instead live with him. Cathy and Linton (respectively at the Grange and Wuthering Heights) gradually develop a relationship. Heathcliff schemes to ensure that they marry, and on Edgar's death demands that the couple move in with him. He becomes increasingly wild and reveals that on the night Catherine died, he dug up her grave, and ever since has been plagued by her ghost. When Linton dies, Cathy has no option but to remain at Wuthering Heights.

Having reached the present day, Nelly's tale concludes.

Ending

Lockwood grows tired of the moors and moves away. Eight months later, he arrives at Wuthering Heights while traveling through the area. He sees Nelly again, who is now the housekeeper at Wuthering Heights. She reports that Cathy has been teaching the still- uneducated Hareton

to read. Heathcliff was seeing visions of the dead Catherine; he avoided the young people, saying that he could not bear to see Catherine's eyes, which they both shared, looking at him. He had stopped eating, and a few days later, was found dead in Catherine's old room.

In the present, Lockwood learns that Cathy and Hareton plan to marry and move to the Grange. Joseph is left to take care of the declining Wuthering Heights. Nelly says that the locals have seen the ghosts of Catherine and Heathcliff wandering together. Lockwood passes by the graves of Catherine, Edgar and Heathcliff, and is convinced they are finally at peace.

33.5 SUMMARY

Emily Bronte's *Wuthering Heights* is set in England at the beginning of the nineteenth century. Mr. Lockwood rents a house at Thrushcross Grange. He twice visited Mr. Heathcliff's house at a nearby mansion named Wuthering Heights. Lockwood encounters several intriguing Wuthering Heights people upon his second visit. He inquires from the housekeeper, Nelly, about Heathcliff and Wuthering Heights. Then, Nelly remembers a difficult narrative about two families, the Earnshaws and the Lintons.

Mr. Earnshaw owned Wuthering Heights and had three children, Hindley and Catherine, in addition to one adopted child, Heathcliff. Hindley is envious of Heathcliff, but his father and sister adore him. Mr. Earnshaw sends Hindley to college, and Catherine and Heathcliff get closer. Following Mr. Earnshaw's death, Hindley returns with his wife as the new landlord. Hindley compels Heathcliff to reside as a servant. Frances, Hindley's wife, dies after giving birth to a son, Hareton.

Heathcliff and Catherine, on the other hand, are drawn to another Linton family at Thrushcross Grange. Edgar and Isabella Linton are the two children of the Lintons. Catherine gets attached to Edgar throughout her five-week stay with the Lintons. Despite her feelings for Heathcliff, she considers Edgar's money and attractiveness more appealing. Heathcliff abandons Wuthering Heights in a single night.

Catherine marries Edgar Linton and settles into Thrushcross Grange in Heathcliff's absence. Heathcliff reappears a year later, as wealthy and stately as ever, but also savage and violent. Catherine is eager to meet Heathcliff and persists in doing so, despite her husband's objections.

Heathcliff takes up residence at Wuthering Heights. Hindley accepts Heathcliff into his house as he has turned into a gambler and has lost his wealth.

It is made clear that Heathcliff and Isabella fancy each other. However, the blossoming relationship causes a schism between Edgar and Heathcliff. Edgar is opposed to all of these. Later, Catherine grows unwell as a result of her refusal to consume anything. Heathcliff, on the other hand, marries Isabella one night.

Catherine has been looked after by Edgar for a couple of months. Catherine is expecting a baby. Heathcliff abuses Isabella terribly after the wedding in Wuthering Heights. Edgar denies having any contact with Isabella as he feels Heathcliff married her just to take Thrushcross Grange from the Linton's. Heathcliff becomes concerned over Catherine's well-being and travels to Thrushcross Grange when Edgar is abroad. Heathcliff and Catherine talk of their everlasting love. Catherine delivers a baby girl, Cathy, that evening and passes away a few hours later.

Isabella flees Wuthering Heights a couple of days later, intending to travel outside of London. Heathcliff's son, Linton, was born there. Hindley passed away six months later. Heathcliff obtains ownership of Wuthering Heights by clearing off Hindley's debts. Heathcliff keeps Hareton in the same kind of slavery that Hindley had kept him in.

Cathy is now a gorgeous young woman after twelve years, whereas Hareton is a tough young guy. After Isabella's passing, Edgar returns Linton to Thrushcross Grange, where Heathcliff insisted on Linton moving to Wuthering Heights to live with him. Heathcliff, then, deliberately fosters Linton and Cathy's relationship. Cathy visits with Linton at Thrushcross Grange, despite his ill health.

Cathy and Nelly are compelled to return to Wuthering Heights with him and Linton one day. Cathy is wedded to Linton there. Cathy then departs from Wuthering Heights to look after her father. Heathcliff asks her to return to Wuthering Heights after her father's demise. Edgar is buried close to Catherine, his wife. Heathcliff shortly inherits both Wuthering Heights and Thrushcross Grange after Linton passes away. At Wuthering Heights, Cathy coexists firmly with Heathcliff and Hareton.

The story now moves forward to the present day, when Lockwood has hired Thrushcross Grange. Lockwood returns to London. Cathy and Hareton have fallen for each other to everyone's amazement. Heathcliff

perceives a remarkable resemblance between Hareton and Cathy in their love stories, and so no longer feels the need for vengeance. He dies and is buried near Catherine, on the other side of Edgar. Finally, Cathy and Hareton are independent, meddling grown-ups and want to marry and relocate to Thrushcross Grange.

33.6 CHARACTERS

- **Heathcliff:** He is a foundling from Liverpool, who is taken by Mr. Earnshaw to Wuthering Heights, where he is reluctantly cared for by the family and spoiled by his adopted father. He and Mr. Earnshaw's daughter, Catherine, grow close, and their love is the central theme of the first volume. His revenge against the man she chooses to marry and its consequences are the central theme of the second volume. Heathcliff has been considered a Byronic hero, but critics have pointed out that he reinvents himself at various points, making his character hard to fit into any single type. He has an ambiguous position in society, and his lack of status is underlined by the fact that Heathcliff is both his given name and his surname. The character of Heathcliff may have been inspired by Branwell Brontë, an alcoholic and an opium addict, who would have indeed terrorised Emily and her sister, Charlotte, during frequent crises of delirium tremens that affected him a few years before his death. Even though Heathcliff has no alcohol or drug problem, the influence of Branwell's character is likely; although the same could be said, perhaps more appropriately, of Hindley Earnshaw and Linton Heathcliff.^[4]
- **Catherine Earnshaw:** First introduced to the reader after her death, through Lockwood's discovery of her diary and carvings. The description of her life is confined almost entirely to the first volume. She seems unsure whether she is, or wants to become, more like Heathcliff, or aspires to be more like Edgar. Some critics have argued that her decision to marry Edgar Linton is allegorically a rejection of nature and a surrender to culture, a choice with unfortunate, fateful consequences for all other characters.^[5] She dies hours after giving birth to her daughter.
- **Edgar Linton:** Introduced as a child in the Linton family, he resides at Thrushcross Grange. Edgar's style and manners are in sharp contrast to those of Heathcliff, who instantly dislikes him, and of Catherine, who is drawn to him. Catherine marries him instead

of Heathcliff because of his higher social status, with disastrous results to all characters in the story. He dotes on his wife and later his daughter.

- **Ellen (Nelly) Dean:** The main narrator of the novel, Nelly, is a servant to three generations of the Earnshaws and two of the Linton family. Humbly born, she regards herself nevertheless as Hindley's foster-sister (they are the same age and her mother is his nurse). She lives and works among the rough inhabitants of Wuthering Heights but is well-read and also experiences the more genteel manners of Thrushcross Grange. She is referred to as Ellen, a name given to her to show respect, and as Nelly among those close to her. Critics have discussed how far her actions as an apparent bystander affect the other characters and how much her narrative can be relied on.^[6]
- **Isabella Linton:** She is Edgar's sister. She views Heathcliff romantically, despite Catherine's warnings, and becomes an unwitting participant in his plot for revenge against Edgar. Heathcliff marries her but treats her abusively. While pregnant, she escapes to London and gives birth to a son, Linton. She entrusts her son to her brother Edgar when she dies.
- **Hindley Earnshaw:** Catherine's older brother, Hindley, despises Heathcliff immediately and bullies him throughout their childhood before his father sends him away to college. Hindley returns with his wife, Frances, after Mr. Earnshaw dies. He is more mature, but his hatred for Heathcliff remains the same. After Frances's death, Hindley reverts to destructive behavior, neglects his son, and ruins the Earnshaw family by drinking and gambling to excess. Heathcliff beats Hindley up at one point after Hindley fails in his attempt to kill Heathcliff with a pistol. He dies less than a year after Catherine and leaves his son with nothing.
- **Hareton Earnshaw:** He is the son of Hindley and Frances, raised at first by Nelly but soon by Heathcliff. Joseph works to instill in him a sense of pride in the Earnshaw heritage (even though Hareton will not inherit Earnshaw property because Hindley has mortgaged it to Heathcliff). Heathcliff, in contrast, teaches him vulgarities as a way of avenging himself on Hindley. Hareton speaks with an accent similar to Joseph's, and occupies a position similar to that of a servant at Wuthering Heights, unaware that he has been done out of his inheritance. He can only read his name. In appearance, he reminds Heathcliff of his aunt, Catherine.

- **Cathy Linton:** The daughter of Catherine and Edgar Linton, she is a spirited and strong-willed girl, unaware of her parents' history. Edgar is very protective of her, and as a result, she is eager to discover what lies beyond the confines of the Grange. Although one of the more sympathetic characters of the novel, she is also somewhat snobbish towards Hareton and his lack of education. She is forced to marry Linton Heathcliff. But after he dies, she falls in love with Hareton and they marry.
- **Linton Heathcliff:** The son of Heathcliff and Isabella, he is a weak child. His early years are spent with his mother in the south of England. He learns of his father's identity and existence only after his mother dies when he is twelve. In his selfishness and capacity for cruelty, he resembles Heathcliff; physically, he resembles his mother. He marries Cathy Linton because his father, who terrifies him, directs him to do so, and soon after, he dies from a wasting illness associated with tuberculosis.
- **Joseph:** He is a servant at Wuthering Heights for 60 years. He is a rigid, self-righteous Christian but lacks trace of genuine kindness or humanity. He speaks a broad Yorkshire dialect and hates nearly everyone in the novel.
- **Mr Lockwood:** He is the first narrator, who rents Thrushcross Grange to escape society, but in the end, decides society is preferable. He narrates the book until Chapter 4, when the main narrator, Nelly, picks up the tale.
- **Frances:** She is Hindley's ailing wife and mother of Hareton Earnshaw. She is described as somewhat silly and is obviously from a humble family. Frances dies not long after the birth of her son.
- **Mr. and Mrs. Earnshaw:** Catherine's and Hindley's father, Mr. Earnshaw is the master of Wuthering Heights at the beginning of Nelly's story, and is described as an irascible but loving and kind-hearted man. He favors his adopted son, Heathcliff, which causes trouble in the family. In contrast, his wife mistrusts Heathcliff from their first encounter.
- **Mr. and Mrs. Linton:** They are Edgar's and Isabella's parents. They educate their children in a well-behaved and sophisticated way. Mr. Linton also serves as the magistrate of Gimmerton, as his son does in later years.
- **Dr. Kenneth:** He is the longtime doctor of Gimmerton and a friend of Hindley's, who is present at the cases of illness during the novel.

Although not much of his character is known, he seems to be a rough but honest person.

- **Zillah:** She is a servant to Heathcliff at Wuthering Heights during the period following Catherine's death. Although she is kind to Lockwood, she does not like or help Cathy at Wuthering Heights because of Cathy's arrogance and Heathcliff's instructions.
- **Mr. Green:** He is Edgar's corruptible lawyer, who should have changed Edgar's will to prevent Heathcliff from gaining Thrushcross Grange. Instead, Mr. Green changes sides and helps Heathcliff to inherit the Grange as his property.

Exercise

1. Examine the role of Nelly in the development of the plot.
2. Comment on the gothic and supernatural nature of *Wuthering Heights*.
3. How does the quest for love motivate the characters and impact the plot.
4. Discuss the challenges of the social class and its destructiveness.
5. Describe the relationship of Cathy Linton, Heathcliff and Hareton.

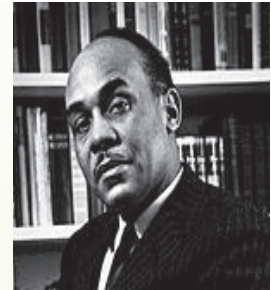
CHAPTER



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34

INVISIBLE MAN



Ralph Ellison
1914–1994



34.1 SUMMARY

Invisible Man is the story of a black American in the twentieth century, who sought to be known successful and well acclaimed but had to learn through diverse experiences of his invisibility as a black person in a white dominated society.

At the beginning of the novel, the narrator (who remains nameless through the story) emphasizes his invisibility. He notes that his invisibility is the result of people's inability to see him take or take note of him. In reality, he is not invisible; he admits that he has been hiding from the rest of the world by living underground.

He also has been stealing electricity from the monopolized Light and Power Company. The narrator learns that in the United States of America, a person's skin color played a vital role in social mobility, especially mobility on the social ladder.

In the American society where the narrator lives as a black person, he is expected to defer at all times to the whims and caprices of whites.

At different stages in the narration, the author shows how a black person is humiliated by whites, who want to show that blacks are inferior to them. The novel is mainly focused on the ill-treatment of the blacks, who lived in the twentieth century America.

An unnamed narrator speaks, telling his readers that he is an 'invisible man'. The narrator explains that he is invisible simply because others refuse to see him. He goes on to say that he lives underground, siphoning electricity away from Monopolized Light and Power Company by lining his apartment with light bulbs. The narrator listens to jazz and recounts a vision he had while he listened to Louis Armstrong, traveling back into the history of slavery.

The narrator flashes back to his own youth, remembering his naïveté. The narrator is a talented young man. He is invited to give his high school graduation speech in front of a group of prominent white local leaders. At the meeting, the narrator is asked to join a humiliating boxing match, a battle royal, with some other black students. Next, the boys are forced to grab for their payment on an electrified carpet. Afterward, the narrator gives his speech while swallowing blood. The local leaders reward the narrator with a briefcase and a scholarship to the state's black college.

At different stages in the narration, the author shows how a black person is humiliated by whites, who want to show that blacks are inferior to them. An example of this occurs when the narrator gets an opportunity to present a speech at the battle royal program for white seniors. The privilege was extended to him as a result of the address that he had delivered at his senior school graduation party. However, he is unprepared for the horrific events that he witnesses and the experiences that he gathers at the program. The narrator is forced by the school superintendent, who had taken him and some other black students, to participate in watching a white nude girl dance. The blacks are not expected to show any signs of sexual arousal. After enduring this scene, he is blindfolded alongside some of his classmates, and they are instructed to fight.

They all fight one another without any reason. After the narrator has been beaten, black and blue, he is given a chance to speak. Though most of the white men do not listen to his speech, he talks about social equality. His reference to social equality, which from the perspective of the narrator is synonymous with racial equality, almost gets repeatedly asserting that what he meant to say was social responsibility and not equality. At the end of his speech, he is given a scholarship to a college of black. That night, he had a dream. In the dream, his grandfather appears to him and shows him the content of the letter he was given. After gaining admission into the college, the narrator distinguishes himself academically so much that he is given the privilege of driving Mr. Norton, a wealthy white trustee of the college. The trustee becomes interested in the case of Jim Trueblood, a black man who had impregnated his biological daughter.

At a point in the narration, the narrator drives Mr. Norton to Golden Day, which serves as a bar parlour and brothel for the blacks. At Golden Day, he witnesses an argument between Mr. Norton and a doctor, a military veteran, who challenges Mr. Norton on the issue of race relations. The trustee is provoked and asks the narrator to drive him back to the college. On return, the narrator apologizes first to Mr. Norton and then Dr. Bledsoe, but his apologies are discountenanced. At the liberty paints, the narrator is initiated into a white place politics that is also steeped in racism. First, he works with Mr. Kimbro, a white man whose refusal to explain things in detail leads to the narrator's relocation to basement, where he is made to work with a grumpy old

man, named Lucius Brockway. Brockway's insecurity at the workplace makes him ensue a fight with the narrator. The narrator is surprised when this happens, but he accepts the offer to move down-town as he believes that men of color, like him, can only gain visibility and respect if they were members of the brotherhood. One of the significant discoveries by the narrator is the fact that his mentor, Bro. Jack, who has introduced him to the brotherhood, is partly blind—a metaphorical reference to the fact that brotherhood is blind to its faults. The narrator decides to undermine the brotherhood from within, using a woman, Sybil, who is married to one of the leaders of the group.

The narrator of *Invisible Man* is a nameless young black man, who moves in the twentieth century United States where reality is surreal and who can survive only through pretense. Because the people he encounters “see only my surroundings, themselves, or figments of their imagination”, he is effectively invisible. He leaves the racist South for New York City, but his encounters continue to disgust him. Ultimately, he retreats to a hole in the ground, which he furnishes and makes his home. There, brilliantly illuminated by stolen electricity, he can seek his identity.

Detail: *Invisible Man* is Ralph Ellison's only novel and is widely acknowledged as one of the greatest novels of the African American literature. The invisibility of Ellison's protagonist is about the invisibility of identity—above all, what it means to be a black man—and its various masks, confronting both personal experience and the force of social illusions. The novel's special quality is its deft combination of existential inquiry into identity as such—what it means to be socially or racially invisible—with a more sociopolitical allegory of the history of the African American experience in America. The first-person narrator remains nameless, retrospectively recounting his shifts through the surreal reality of surroundings and people from the racist South to the no less inhospitable world of New York City.

While *Invisible Man* bears comparison with the existentialist novels of Sartre and Camus, it also maps out the story of one man's identity against the struggles of collective self-definition. This takes the narrator protagonist through the circumscribed social possibilities afforded to African Americans, from enslaved grandparents through southern education, to models associated with Booker T. Washington, through to the full range of Harlem politics. Ellison's almost sociological clarity in the way he shows his central character working through these possibilities

is skillfully worked into a novel about particular people, events and situations, from the nightmarish world of the ironically named 'Liberty Paints' to the Marxist-Leninist machinations of 'Brotherhood'. In the process, Ellison offers sympathetic but severe critiques of the ideological resources of the black culture, such as religion and music.

34.2 CHARACTERS

The Narrator

The narrator is nameless protagonist or the 'invisible man' of the novel. A black man in 1930s. America, the narrator considers himself invisible because people never see his true self beneath the roles that stereotype and racial prejudice compel him to play. Though the narrator is intelligent, deeply introspective and highly gifted with language, the experiences that he relates demonstrate that he was naïve in his youth. As the novel progresses, the narrator's illusions are gradually destroyed through his experiences as a student at college, as a worker at the Liberty Paints plant and as a member of a political organization called 'Brotherhood'. Shedding his blindness, he struggles to arrive at a conception of his identity that honors his complexity as an individual without sacrificing social responsibility.

Brother Jack

He is the white and blind loyal leader of the 'Brotherhood', a political organization that professes to defend the rights of the socially oppressed. Although he initially seems compassionate, intelligent and kind, and claims to uphold the rights of the socially oppressed, Brother Jack actually possesses racist viewpoints and is unable to see people as anything other than tools. His glass eye and red hair symbolize his blindness and communism, respectively.

Tod Clifton

He is a black member of the Brotherhood and a resident of Harlem. Tod Clifton is a passionate, handsome, articulate and intelligent man. He eventually parts ways with the Brotherhood, though it remains unclear whether a fallout has taken place or he has simply become disillusioned with the group. He begins selling Sambo dolls on the street, seemingly both perpetrating and mocking the offensive stereotype of the lazy and servile slave that dolls represent.

Ras the Exhorter

He is a stout, flamboyant, charismatic and angry man with a flair for public agitation. Ras represents the black nationalist movement, which advocates the violent overthrow of white supremacy. Ellison seems to use him to comment on the black nationalist leader, Marcus Garvey, who believed that blacks would never achieve freedom in white society. A maverick, Ras frequently opposes the Brotherhood and the narrator, often violently, and incites riots in Harlem.

Sybil

She is a white woman whom the narrator uses to find out information about the Brotherhood. Sybil instead uses the narrator to act out her fantasy of being raped by a savage black man.

Rinehart

Rinehart is a surreal figure, who never appears in the book, except by reputation. Rinehart possesses a seemingly infinite number of identities, among them pimp, bookie and preacher, who speaks on the subject of 'invisibility'. When the narrator wears dark glasses in Harlem one day, many people mistake him for Rinehart. The narrator realizes that Rinehart's shape-shifting capacity represents a life of extreme freedom, complexity and possibility. He also recognizes that this capacity fosters a cynical and manipulative inauthenticity. Rinehart, thus, figures crucially in the book's larger examination of the problem of identity and self-conception.

Dr. Bledsoe

He is the president at the narrator's college. Dr. Bledsoe proves to be selfish, ambitious and treacherous. He is a black man, who puts on a mask of servility to the white community. Driven by his desire to maintain his status and power, he declares that he would see every black man in the country lynched before he would give up his position of authority.

Mr. Norton

He is one of the wealthy white trustees at the narrator's college. Mr. Norton is a narcissistic man who treats the narrator as a tally on his scorecard, that is, as proof that he is liberal minded and a philanthropic.

Norton's wistful remarks about his daughter add an eerie quality of longing to his fascination with the story of Jim Trueblood's incest.

Reverend Homer A. Barbee

He is a preacher from Chicago who visits the narrator's college. Reverend Barbee's fervent praise of the Founder's 'vision' strikes an inadvertently ironic note because he himself is blind. With Barbee's first name, Ellison makes reference to the Greek poet, Homer, another blind orator who praised great heroes in his epic poems. Ellison uses Barbee to satirize the college's desire to transform the founder into a similarly mythic hero.

Jim Trueblood

He is the uneducated black man who impregnated his own daughter. He lives on the outskirts of the narrator's college campus. The students and faculty of the college view Jim Trueblood as a disgrace to the black community. To Trueblood's surprise, however, whites have shown an increased interest in him since the story of his incest spread.

The Veteran

He is an institutionalized black man, who makes bitterly insightful remarks about race relations. Claiming to be a graduate of the narrator's college, the Veteran tries to expose the pitfalls of the school's ideology. His bold candor angers both the narrator and Mr. Norton—the Veteran exposes their blindness and hypocrisy, and points out the sinister nature of their relationship. Although society has deemed him 'shell-shocked' and insane, the Veteran proves to be the only character who speaks the truth in the first part of the novel.

Emerson

He is the son of one of the wealthy white trustees (whom the text also calls Emerson) of the narrator's college. The younger Emerson reads the supposed recommendation from Dr. Bledsoe and reveals Bledsoe's treachery to the narrator. He expresses sympathy for the narrator and helps him get a job, but he remains too preoccupied with his own problems to help the narrator in any meaningful way.

Mary

She is a serene and motherly black woman with whom the narrator stays after learning that the Men’s House has banned him. Mary treats him kindly and even lets him stay for free. She nurtures his black identity and urges him to become active in the fight for racial equality.

34.3 ELEMENTS OF NON-AFRICAN PROSE

Tone and Language

There are not many novels that can produce such a feeling of both sorrow and jubilation for a character as Ralph Ellison’s *Invisible Man*. There is such a wide range of emotions produced by the novel that it is impossible not to feel both ways. *Invisible Man* is a wonderfully well written novel about an African American living in pre-civil rights America. The novel is an excellent example of, a character finding himself as the story progresses. The narrator (invisible man) starts off as a naive college student and ends with the young man realizing that his world has become that of ‘infinite possibilities’. Ellison’s writing techniques include that of visual imagery and irony. This is one of the instances that tone has a tendency to cause emotions for the reader as the character finds out critical facts about his life. However, Ellison was careful in creating the tone for the book. He has adopted the sort of tone that will appeal to all readers, not just blacks. Without it, “he would have failed to establish a true middle-of-consciousness for everyone” (Bellow). Ellison wrote the book in a language that we can all speak and recognize.

Point of View

At the outset of *Invisible Man*, the unnamed hero is in transition. He has discovered that he is invisible and has retreated from the world in defiance; but the reader senses that all is not resolved.

In the adventure that the invisible man proceeds to relate in the first person (“I”), his voice changes over time from that of a naive young man, to someone who is clearly more responsible though still confused, to a person willing to deal with the world whatever the risks. The novel is framed by a Prologue and Epilogue. The story opens in the present, switches to flashback, and then, returns to the present, but a step

forward from the Prologue. Writing down the story has helped the hero to make up his mind about things. Leonard J. Deutsch attributes the complexity of the novel in part to this juxtaposition of the writer's style. The language is simple and straight-forward. The author avoids the use of elevated English to depict the narrator's level of education. The presence of the narrator in the novel engenders the use of the first-person narrative technique. The author is presented as limited in his knowledge of the actions of the other characters in the novel. The first-person narrative style gives pre-eminence to the thoughts and actions of the narrator above that of any other character in the novel. The tone prevalent in the novel ranges from hopelessness to optimism. When the narrator begins to grasp the reality of the Brotherhood, the mood of the novel becomes melancholic. The entire novel is written using the past tense. Only the Prologue and Epilogue contain some statements written in the present tense.

Blindness as Metaphor

The writer makes use of metaphor as blindness to convey his message of invisibility. Blindness, as used by the author in novel, can be defined as the choice of certain persons to see things in a certain light.

Rev. Homer A. Barbee's and Jack's blindness in one eye are indicative of the society's blindness. The way these two persons manage to give an impression of knowledge and have mastered the psychology of man so much that they can use their words and ideas to make people to do their biddings is significant. Barbee's speech is recorded to be soul touching that there was so much sniffing in the hall. Even the narrator feels a heightened sense of guilt for his decisions after listening to Barbee. Moreover, it is not until the end of his speech that the narrator realizes that Barbee is blind. The same applies to Jack. He is able to convince the narrator of the goodness of the Brotherhood movement and visibility the movement can give to him. It is the end of novel, the narrator realizes that Jack has a glass of false eye. Sybil's comment on the narrator's inquiry of her husband is also noteworthy.

Character as Metaphor

Almost all characters are symbols of different ideas that are embedded in the novel. The narrator, as well as the 87-year old man and his wife, represent black Americans and the marginalization of the black

community. This idea is also highlighted through the depiction of the narrator's stay in a manhole. The manhole represents this marginalization, which at the time the novel was published in 1952, was restricting many blacks from being integrated into the American society.

Use of African American English Dialect

The writer makes use of African American version of the English language in this novel to show characters who are proud of their heritage. Characters like Mary Rambo, Ras, the Exhorter, the yam seller and many other black persons the narrator meets on his quest for visibility used their dialect and their conversations. On the other hand, there are blacks who had been well conditioned to practice only the white man's way of life and speak the white man's English. Characters like Bledsoe, the brothers and even the narrator hardly use the African American dialect in their conversations.

Exercise

1. How does the 'Invisible Man' journey through self-discovery?
2. Consider the narrator's experiences at Liberty Paints.
3. Describe how invisibility enables the narrator to tell his story.
4. Outline the theme of racism in the novel.
5. Write a letter to the narrator and explain your thoughts on blindness and invisibility.

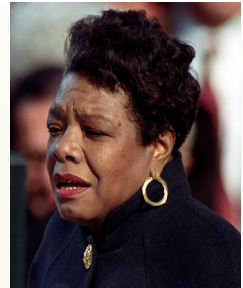


E12CH35

CHAPTER

35

THE CAGED BIRD



Maya Angelou
1928–2014

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage

can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill

of things unknown
 but longed for still
 and his tune is heard
 on the distant hill
 for the caged bird
 sings of freedom.

35.1 ABOUT THE POEM

Caged Bird was published in Maya Angelou's 1983 poetry collection *Shaker, Why Don't You Sing?* The poem describes the opposing experiences between two birds: one bird is able to live in nature as it pleases, while a different caged bird suffers in captivity. The latter bird sings both to cope with its circumstances and to express its own longing for freedom. Using the extended metaphor of these two birds, Angelou paints a critical portrait of oppression, in which she illuminates the privilege and entitlement of the unoppressed, and conveys the simultaneous experience of suffering and emotional resilience. In particular, the poem's extended metaphor can be seen as portraying the experience of being a black person in America.

35.2 SUMMARY

A free bird flies on the wind, as if floating downstream until the wind current shifts, and the bird dips its wings in the orange sunlight, and he dares to call the sky his own.

But a bird that moves angrily and silently in a small cage can barely see through either the cage bars or his own anger. His wings are cut, so he cannot fly; and his feet are tied together, so he opens his throat to sing.

The caged bird sings fearfully of things he does not know but still wants, and his song can be heard from as far away as distant hills because the caged bird sings about freedom.

The free bird thinks about another breeze, the global winds that blow from east to west and make the trees sound as if they are sighing, it thinks of the fat worms waiting to be eaten on the lawn in the early morning light, and it says it owns the sky.

But a caged bird stands on the grave of its own dead dreams, and in dream, it screams from the nightmares that it sees. Its wings are trimmed down and its feet are tied, so it opens its throat to sing. The caged bird sings fearfully of things it does not know but still wants, and its song can be heard from as far away as distant hills, because the caged bird sings about freedom.

35.3 THEMES

Oppression and the African American Experience

The poem describes a caged bird—a bird that is trapped in a narrow cage with limited mobility, only to be able to sing about the freedom it has never had and cannot attain. This caged bird is an ‘extended metaphor’ for the black community’s past and ongoing experience of racism in the United States, in particular, and can also be read as portraying the experience of any oppressed group. The metaphor captures the overwhelming agony and cruelty of the oppression of marginalized communities by relating it to the emotional suffering of the caged bird.

The poem uses the metaphor of the bird to capture not just the way that oppression imposes overt physical limitations on the oppressed, but also the way that those limitations emotionally and psychologically impact the oppressed. For instance, in lines 10–11 the poem states that the caged bird “can seldom see through his bars”, which seems at first as if the poem is going to explain how being in the cage limits the bird’s line of sight. But instead, the poem further describes the bars as being “bars of rage”—the bird is imprisoned and certainly the physical bars of the cage limit its line of sight, but the bird can “seldom see” because these conditions make the bird “blind with rage”. By fusing the limits imposed by the cage with the emotional impact those limits inspire, the poem makes clear that the environment and the anger cannot be separated from one another. The oppression of the cage does not just keep the bird captive; the captivity changes the bird, and in so doing robs it of its very self.

As an extended metaphor used to convey the pain of the oppression faced by black people throughout (and before) the history of the United States, aspects of the poem can be read as directly related to that

particular experience. For instance, the caged bird's song can be seen as an 'allusion' to black spirituals. Abolitionist Frederick Douglass once said, "Slaves sing most when they are most unhappy." Additionally, Angelou's image of the 'caged bird' is one borrowed from a poem by Paul Laurence Dunbar, *Sympathy*, which states, "I know why the caged bird sings, ah me [...] / it is not a carol of joy or glee [...]". What both Dunbar and Douglass are saying is that the oppressed sing not because they are happy, but because they are unhappy. The cause of the caged bird's song explicitly mirrors Douglass and Dunbar's insights: though the song is full of the hope of freedom, the fact that the caged bird can only hope of freedom makes clear that it lacks that freedom. The song may be full of hope, but it is born from a place of deep pain, and the hope can be seen as primarily an attempt to cope with an intolerable situation.

The poem's point about the bird's song springing from sadness is critically important because, historically, many defenders of slavery and other forms of oppression argued that the song and dance that was a part of the black American culture indicated that black people were in fact joyful and content with their situation. The idea that such music might be an expression of cultural or emotional pain was ignored (in large part because ignoring it meant that those who benefitted from such oppression could also justify the oppression as not being oppressive at all).

Caged Bird actively and explicitly disputes the notion that the musical expression of an oppressed group is a sign of contentment. It is instead an assertion that the opposite is true. In making such an assertion, the poem refuses to bend to the convenient and racist interpretation of African American song by white oppressors and instead asserts that the anguish forced on black communities by white oppression must be acknowledged.

Where this theme appears in the poem

- Lines 8–14
- Lines 15–22
- Lines 27–38

Freedom versus Captivity

The poem, *Caged Bird*, compares and contrasts the experience of a free bird with that of a bird held in captivity. While part of this contrast

is meant to convey the injustice forced upon the captive bird, the comparison also allows the poem to explore how a free being thinks and acts, and to argue that freedom is a natural state for living beings. As an extended metaphor for the historical oppression of black people in the United States, the idea that freedom is a human's natural state of existence further demonstrates the cruelty and injustice of racism. The caged bird's longing for freedom also demonstrates the black community's resilience against this oppression.

The poem's first key insight about freedom pertains to what a free being is allowed to think about. Putting that more concretely: because the free bird is, well, free, it never has to think about its own freedom. Instead, the free bird spends its time living and doing what it wants. When the free bird thinks, it is only of "another breeze" or "fat worms". Thus, for the free bird, freedom is natural and subconscious. The free bird never has to think about freedom. It simply is free.

It is also worth noting the ways in which freedom gives the free bird a sense of entitlement: the speaker notes in line 7 that the free bird "dares to claim the sky", as its own, and repeats this sentiment later in line 26. Despite all the freedom the bird already has, it continues to seek more from the world—it sees its freedom as naturally implying that it should "own" the world. It is difficult not to see this insight as referring more broadly to the way that free people, such as slaveholders in the American pre-Civil War South, saw their own freedom—and the lack of freedom of the black people they owned—as indicating that their ownership of their slaves was how things should be. They saw their freedom, rather than a privilege or a natural right, as a signal that they should own everything else.

The caged bird, on the other hand, because it lacks freedom, spends all of its time thinking and singing about freedom. Much like breathing, freedom is experienced as something that is only thought of when it is no longer there. When one can breathe freely, there is no need to think about it—however, when one can't breathe, of course, it becomes the only thing one can think of. In this way, the poem makes clear the emotional and even intellectual exhaustion that comes from a lack of freedom, the way it creates a prison not just for a physical body but also for the mind.

The caged bird, unlike the free bird, is completely immobilized—not only is the bird held captive in a cage, but its wings are clipped and its

feet tied; thus, even if the bird were to escape his cage, he would still be unable to move or fly. The total immobilization of the caged bird is representative of the layers of discrimination a marginalized person can face, from overt and official policies of slavery and discrimination, to racially-motivated violence, to being written out of history or culture. The caged bird, being tied and clipped, seems to represent the ways oppression not only imprisons individuals and communities, but also how it seeks to limit them in ways that can then be used to justify their imprisonment: for instance, a bird with clipped wings and bound feet could not possibly survive outside a cage, so the person who put it there can then justify keeping the bird in the cage to keep it safe. The imprisonment of the bird becomes self-perpetuating, and conveniently (for the one keeping the bird caged) self-justifying.

In a similar vein, the immobilization of the bird could also be read as demonstrating just how overwhelming and cruel oppression can be. A bird that is already caged does not need to also have its wings clipped or its feet tied—in this poem, but the bird is subjected to all three. The poem, then, serves as a nuanced and damning portrait of all forms of racism and discrimination, and in particular, of the racism and oppression perpetrated by the United States against black people.

Where this theme appears in the poem

- Lines 1–38

Freedom as a Universal and Natural Right

Even as *Caged Bird* explores the behavior of the free and the captive, it also makes clear that the desire for freedom is an organic and universal impulse that cannot be bound or destroyed. The poem states that the caged bird sings “of things unknown / but longed for still”. The speaker then clarifies: “the caged bird / sings of freedom”. Because freedom is a thing “unknown” to the caged bird, the implication is that the caged bird was not taken from its natural environment, but rather was likely born in the cage and has never known anything else. The caged bird has never known freedom but still understands what freedom is, and yearns for it. The understanding of freedom seems to be universal and suggests that freedom is the natural state of living things.

Given that the caged bird in the poem is an extended metaphor for the historic struggle of the black community under historical and ongoing racist oppression, the idea that freedom is a biological impulse

argues against the inhumane cruelty of oppression. The metaphor also demonstrates the resilience of the black community. Because of the omnipresence of racism throughout the United States history, the poem implies that black people, like the caged bird, have never experienced true freedom, at least not in the same way than those who are not forced to endure systemic oppression do. The fact that they nonetheless continue longing for this “thing unknown” illustrates that despite the hopelessness that the metaphor of the caged bird conveys, the black community’s desire for freedom and determination to achieve it remains.

The repetition of the entire third stanza—which also appears, word for word, as the poem’s sixth stanza—further demonstrates the resilience of the black community. In the third stanza, the speaker tells the reader that the caged bird “sings with a fearful trill / of things unknown / but longed for still / and his tune is heard / on the distant hill”, which demonstrates that despite the hopelessness of the situation, the bird continues to sing loudly enough that it is heard from far away, inspiring others. The repetition of the stanza as the sixth and final stanza of the poem conveys that the caged bird does not simply give up, but rather will continue to sing for freedom— thus, this repetition seems to suggest that even as black Americans endure its intolerable circumstances, it will continue to yearn and work for freedom.

Where this theme appears in the poem

- Lines 15–22
- Lines 31–38

35.4 POEM EXPLANATION

Stanza 1

“A free bird... claim the sky”

Adding contrast to the title of the poem, the poet begins with a description of a free bird. She describes how a bird that is free to fly performs all kind of tricks in the air. A free bird can flow with the wind stream.

It reminds us of the people who are free to live as they wish. They can do whatever they want to. A free bird “dips his wing in the orange sun rays”. A person who is free can take part in the brightness of this world. Only a free person can “dare to claim the sky”. Freedom knows no limit.

Stanza 2

“But a bird... throat to sing”

The poet then talks of a bird who is limited to a “narrow cage”. Such a bird cannot see “through his bars of rage”. Restriction from freedom fills us with hesitation towards life. In such anger, one cannot see ahead.

A bird inside the cage has no wings to fly because its wings are clipped and feet tied. It cannot go anywhere so it can use only its mouth, which is free to sing. It reminds us of the poet’s own life, in which she faced so much but kept singing poems.

Stanza 3

“The caged bird... sings of freedom”

Again the poet compares the free bird to a caged bird, who can only sing fearfully. Due to the lack of freedom, most of the things from the outer world are unknown to the caged bird so it longs for them.

A song travels from place to place so the song of the caged bird can also be heard in distant hills. It means, the poet’s claims for freedom through her poetry are now known in distant places too.

35.5 POETIC DEVICES

Metaphor

The poet uses metaphor (an indirect comparison) when she compares wind to water. The words ‘downstream’ and ‘current’ make us think of the tides in a sea or ocean.

and floats downstream

till the current ends

Again, she uses metaphors in case of two birds — ‘free bird’ and ‘caged bird’. The free bird represents the privileged section of society, whereas the caged one signifies the underprivileged section. Maya Angelou was an active participant in the African American Freedom Movement. That is why, this poem is seen as an autobiographical representation of the condition in which she and her community was living in. The slavery and segregation of the African Americans are compared to the condition of the caged bird, and the free bird refers to the freedom enjoyed by the white Americans.

Alliteration

Alliteration (repetition of consonant sounds at the beginning of nearby words) is used in places like:

*can seldom see through (repetition of 's' sound)
and the fat worms waiting on a dawn bright lawn
his shadow shouts on a nightmare screams*

End Rhyme and Internal Rhyme

End rhyme is used in the second, fourth and sixth lines of the third stanza — 'trill', 'still' and 'hill'. Internal rhyme is used in the fourth stanza — "and the fat worms waiting on a dawn bright lawn".

Imagery

Angelou has used vivid imageries. 'Orange sun rays', 'distant hills', 'fat worms', etc., are examples of visual imagery while 'sighing trees', 'nightmare scream' and 'fearful trill' are examples of auditory imagery.

Personification

The poet personifies (applies human characteristics) the two birds when she says — 'dips his wing', 'dares to claim the sky', 'name the sky his own', 'opens his throat to sing', 'sings of freedom', etc.

Repetition

The poet has repeated the third stanza later in the poem to emphasize the distressed condition of the downtrodden people.

Moreover, the use of contrast in the form of two birds in completely opposite situation and the use of moods in 'fearful trill' 'nightmare scream', 'bright lawn', 'grave of dreams', etc., also form literary devices.

Exercise

1. Explain the physical and non-physical cages of human life.
2. Compare the birds in the poem.
3. Discuss the themes of the following.
 - (a) Freedom/captivity
 - (b) Racial oppression
4. Highlight symbolism and metaphors in the poem.
5. Discuss the poem's connection to the poet's life.



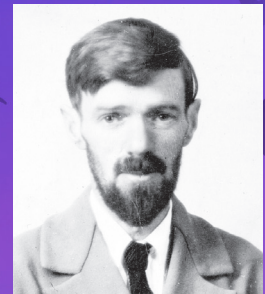
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CHAPTER

36

BAT

At evening, sitting on this terrace,
When the sun from the west, beyond Pisa,
beyond the mountains of Carrara
Departs, and the world is taken by surprise ...
When the tired flower of Florence is in gloom
beneath the glowing
Brown hills surrounding ...



D. H. Lawrence
1885–1930



When under the arches of the Ponte Vecchio
A green light enters against stream, flush
from the west,
Against the current of obscure Arno ...
Look up, and you see things flying
Between the day and the night;



Swallows with spools of dark thread sewing the shadows together.
A circle swoop, and a quick parabola under the bridge arches
Where light pushes through;
A sudden turning upon itself of a thing in the air.
A dip to the water.
And you think:
“The swallows are flying so late!”
Swallows?
Dark air-life looping
Yet missing the pure loop ...
A twitch, a twitter, an elastic shudder in flight
And serrated wings against the sky,
Like a glove, a black glove thrown up at the light,
And falling back.
Never swallows!
Bats!
The swallows are gone.
At a wavering instant the swallows gave way to bats
By the Ponte Vecchio ...
Changing guard.
Bats, and an uneasy creeping in one’s scalp
As the bats swoop overhead!
Flying madly.
Pipistrello!
Black piper on an infinitesimal pipe.
Little lumps that fly in air and have voices indefinite, wildly vindictive;
Wings like bits of umbrella.

Bats!
 Creatures that hang themselves up like an old rag, to sleep;
 And disgustingly upside down.
 Hanging upside down like rows of disgusting old rags
 And grinning in their sleep.
 Bats!
 In China the bat is symbol for happiness.
 Not for me!

36.1 INTRODUCTION

The nineteenth century focus on romantic poetry still left the remnants of its effects in the poetry of the next century as issues on nature were always being treated. All the while, the modernist tendencies of most of the writers led them to contrast nature with the gloomy realities that were direct consequences of industrialization.

DH Lawrence wrote the poem at a time when English poetry was transiting from the romantic poetry of the nineteenth century to the modernist period, which was the twentieth century. In *Bat*, Lawrence creates a poem that unifies both backgrounds by creating a poem about something in nature and describing his dislike for it in a modernist style. *Bat* was published in an anthology entitled *Birds, Beasts and Flowers*. It was written during the period of Lawrence's creative career where he focused his attention on animals, using them to examine human consciousness and sensibility.

Mankind's reaction to and interaction with birds (bats) is somewhat highlighted by Lawrence, who also registered his true feelings regarding the animal.

Setting: the place and time in which something takes place inclusive of the atmosphere

Nocturnal: done, occurring or active at night

Bat: a nocturnal mammal whose forelimbs are adapted as wings. This flying mammal is also known as 'Pipistrello' in Italy, which means little piper.

Swallow: a small oscine black bird with short bill, long pointed wings and a deeply forked tail

Serrated: having or denoting a jagged edge, sawlike

Theme: the central message or main idea of a work

The poet, DH Lawrence wrote the poem, *Bat*, in which he expressed his feelings about the nocturnal mammal. He contrasts bats and swallows where one fades away to give way to the other at evening time. Bats being nocturnal can only see at night but are blind during the daylight hours.

His disgust for bats is shown when he refers to their appearance, sleeping habits and sound. He is completely repulsed by them.

His appreciation of nature comes out through personification, alliteration, assonance and imagery.

Task 1: Point of view

- Determine the poet's point of view and cite textual evidence.

Task 2: Literary Devices

- Identify the literary devices implored by the poet with line examples.

Task 3: Extension Task: Creativity

- The poet shared his dislike for bats. Compose a poem in which you share your dislike about something.

Exercise

1. How does the poet's description of nature embody the imagery in the poem?
2. Explain the symbolic importance of the poem.
3. Comment on the poem's rhetorical question.
4. Comment on the mood and tone of the poem.
5. Discuss four poetic devices in the poem.



E12CH37

CHAPTER

37

JOURNEY OF THE MAGI



T.S. Eliot
1888 –1965

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.'
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling

And running away, and wanting their liquor and women,
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.
Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.
All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was

Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

Exercise

1. Explain the significance of the poet's dramatic monologue.
2. Examine the role of the magi.
3. Describe how the poem explores the achievement of rebirth.
4. Comment on the use of irony and allegory in the *Journey of the Magi*.
5. Identify the poem type.

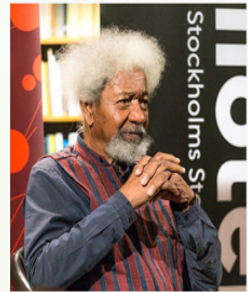


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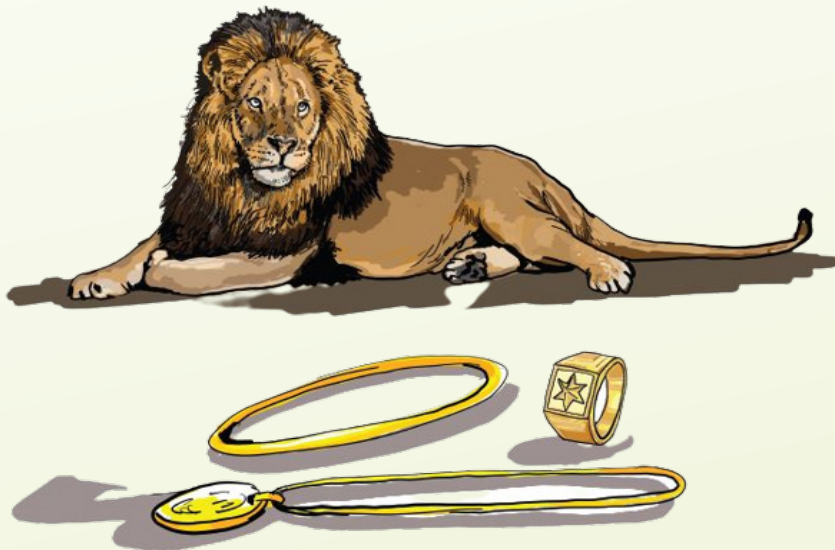
CHAPTER

38

THE LION AND THE JEWEL



Wole Soyinka
1934–



38.1 SUMMARY

The play is set in the village of Ilunjinle, Nigeria. Sidi, a beautiful young woman also known as 'The Jewel', carries her pail of water past the school where Lakunle, the schoolteacher and a village outsider with modern ideas, works. He approaches her and chastises her for carrying her water on the head and stunting her shoulders; she is unfazed. Lakunle loves Sidi and wants to marry her, but he refuses to pay her bride-price because he considers it an archaic tradition. Sidi does not love Lakunle; she finds him and his ideas about making her a modern, Western bride obnoxious. However, she plans to marry him if he can pay the price as the village traditions necessitate.

While Sidi and Lakunle are talking, several young women run up to Sidi and tell her that the stranger—a photographer who visited the village some time ago—is back, and that he brought with him the magazine that contained within it pictures of the village and villagers. Sidi occupies a central space and is stunningly beautiful. Lakunle is dismayed to hear this, but Sidi glows with pride.

Sidi suggests the villagers act out and dance to the story of the stranger. She pushes Lakunle to participate and act as the stranger, and the performance commences. The drummers, singers and actors play out the arrival of the stranger and his camera. Lakunle gets into the spirit of the performance. As it goes on, the Bale (i.e., head) of the village, Baroka—a.k.a. 'the Lion'—arrives. He plays the role of the chief. Later that day, he stares at the pictures of Sidi and muses that he has not taken a wife for some time.

Sadiku, Baroka's senior wife and head of the harem, finds Sidi and tells her that Baroka wants to take her for a wife. She paints this as an incredible honor, but Sidi laughs that Baroka is old. She glories in her photographs and says Baroka only wants her because she is so famous and has brought so much honor to the village.

Lakunle, who is jealously listening, excoriates Baroka as being against progress and modernity.

Sadiku returns to Baroka and gives him Sidi's reply. He is calm at first but becomes distressed when she tells him Sidi said he is old. He bemoans the fact that he is no longer virile, and tries to take comfort in the elderly Sadiku's gentle touch.

Sidi is standing and admiring her photos near the schoolhouse when Sadiku, cackling to herself and carrying a bundle, arrives. Inside the bundle is a carved figure of the Bale. Sadiku looks at it and bursts into laughter, exulting in how she and the women have undone him. Sidi is confused, and Sadiku whispers to her about the Bale's impotence.

Lakunle sees them talking and tries to learn what they are saying, but both women tell him to leave them alone.

Sidi announces she has a plan, and tells Sadiku that it would be wonderful if she could go to dinner with the Bale and see him thwarted. Sadiku gleefully agrees, and Sidi bounds off. After she leaves, Sadiku and Lakunle argue, with Lakunle telling Sadiku that his plans of modernity are what is best for the village.

The scene shifts to the Bale's bedroom, where he is engaged in wrestling with a man hired for the purpose of making him stronger. Sidi enters confidently, but the Bale's dismissive attitude confuses her. She pretends to ask his counsel on a man who wanted to marry her, describing the Bale instead.

As the Bale continues to wrestle, he criticizes Sidi for listening to Sadiku and being one of the vexing young women of the village. He asks her if Sadiku invented any stories, and she says no. He pretends to complain about Sadiku's constant matchmaking. He does admire Sidi, though, for seeming much deeper and more mature than how he once saw her. Baroka confides in her his plan for a stamp machine that will have images of Ilunjinle on it, as well as of Sidi herself. He ruminates more to himself that he does not hate progress but only bland similarity. He admits he and the schoolteacher are not so different, and that they must work together.

The drums begin, and female dancers pursue a male. Sadiku and Lakunle wait for Sidi to return. Lakunle is nervous, and claims he will go and rescue Sidi.

The mummers play in the distance, and Sadiku joyfully assumes the Bale has been brought down. She also tells Lakunle he must pay the mummers for a performance or it would be rude. She grabs money from his pocket and pays them; they dance out the story of Baroka and his downfall. Sadiku herself is invited to help kill the Bale.

Suddenly Sidi runs in, sobbing. She throws herself to the ground. Lakunle is horrified and asks if she was beaten. Sidi sobs that Sadiku

was fooled: the Lion tricked her and was not impotent at all, so he raped Sidi and took her virginity.

Lakunle announces he will still marry Sidi. She is perplexed and asks if this is true. He assents. However, almost immediately when marriage preparations start, Lakunle becomes visibly distressed. He claims to need more time.

Sidi laughs and says she is actually getting ready to marry Baroka, because it is the only thing she can do. Sadiku blesses her and asks the gods for fertility.

The festivities begin, and even Lakunle seems to be getting into the spirit of things when he chases a young woman who shakes her butt at him.

Exercise

1. Comment on Lakunle's rejection of African values in the play.
2. Examine the relationship between Sadiku and Sidi in the play.
3. Assess the theme of virility and cowardice.
4. Examine the dramatic techniques of flashback and plot twist in the play.
5. Describe Wole Soyinka's writing style of *The Lion and the Jewel*.



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CHAPTER

39

LET ME DIE ALONE



John K. Kargbo
1954–1992



Kargbo's *Let Me Die Alone* is based on the historical Madam Yoko or Mammy Yoko (1849–1906) of the Mende people in Sierra Leone. She was a leader and a legendary monarch of the Mende people in Sierra Leone. According to history, she is from an advantageous lineage coupled with her shrewd marriage choices and the power given to her from the secret Sande society, Yoko became a leader of considerable influence that she expanded the Mende Kingdom and at the time of her death, she was the ruler of the vast Kpa Mende Confederacy.

Let Me Die Alone, however, addresses the gender struggles of the famous Madam Yoko, the crises she encountered within her chieftdom, the sacrifices, her courageous decision to join all-male secret society, and the wielded tremendous influence with the colonial masters. She, however, felt betrayed despite her influence with the colonial rulers that she was instructed to relinquish her conquered territories. This is the last straw that broke the camel's back.

39.1 PLOT SUMMARY

John K. Kargbo's *Let Me Die Alone* is a play written in three acts, seven scenes. The play sums up the prevalence of betrayal in a typical African traditional society. The play opens at Senahun in Gbanya's bedroom while Sande's drumming is ongoing on the offstage. Gbanya, the ruler of the Mende chieftdom, is seen in a dire need of romantic play with his wife, Yoko, thus, hindering her from joining the company of other Sande women, cult women dancers. Gbanya urges her to stay with him and attend to his emotional urge and lust at the moment of succeeding in forcing Yoko to bed, but they were instantly interrupted by a violent knocking offstage. It was a message from the Governor through the messenger who informs them that Governor Row, the British colonial representative, will be visiting tomorrow. In light of the news, Gbanya sensed something bad will happen to him as the Governor has never visited before. He acknowledged that it might have something to do with the boys he hired out to John Caulker to fight against his brother, George, and this further confirms his fears and unseats his heart.

However, Yoko being a smart woman sensed that her husband is disturbed and he confirms it as he confides in her the anxiety, he gets the constant visit of his ancestors in dream, imploring him to join them. He also said he dreamt about him being humiliated by the Governor in the presence of his people.

At first, Yoko tries to dissuade him from wallowing in negative thoughts. Later, when she notices his unwieldiness to her advice, she reminds him of his promise to bequeath the throne to her at his demise. Gbanya objects vehemently to such arrangement by laying claims to the fact that the Mende land is in a state of chaos and disorder and it needs a man to right the wrongs.

In Act 1, scene two, we encounter Musa and Lamboi. They both are presumably members of Gbanya's administration. Lamboi, who is obsessed about his ambition to become the chief, seeks the cooperation of Musa, the seer and medicine man, in killing Gbanya. At first, Musa refuses to oblige to Lamboi's evil agenda. However, he later accepts to help when Lamboi threatens to reveal his secret of human sacrifices.

Gbanya prepares to receive his enemy, the Governor, with lots of gifts, although his wife, Yoko, feels otherwise and advises Gbanya to prepare for war as he receives the Governor. Also, Lamboi feels gifting so much gifts to the Governor is not needed, but Gbanya insists.

The anticipated colonial Governor, Dr Rowe, arrives and as expected, he outrightly humiliates Gbanya for supporting a white brother against the other. He sees it as a direct affront against his orders that there should be no more fighting. Gbanya continues to deny the accusation but the Governor humiliates him by ordering his soldiers to flog him with a whip, fined to pay fifty pounds in the equivalence of cattle and rice. When the Governor and his team leave. Lamboi and Musa took the advantage of this incident to poison Gbanya in pretense that it is meant to relive his pain. While in his death throes, Gbanya is quick to recognize he has been poisoned. He curses his killers and instructs Yoko to take charge of the chieftom before he dies.

Lamboi tries to persuade Yoko out of the idea of becoming the new chief as he tries to proclaim himself as one. But suspicious Yoko, who is convinced that Gbanya has been killed by the duo, objects to the pronouncement. She assumes the mantle of leadership and decides to join the Poro cult, which would consequently prevent her from bearing children.

Act two opens with Jilo preparing to cook for her husband, Ndapi. Lansana appears to have an affair with Jilo. Here, we witness the infidelity of Jilo to Ndapi as she is involved in an extramarital affair with Lansana right in her matrimonial home, even at a very narrow escape of being caught by her husband and Lavalie, who had entered but they

were engrossed in discussions that concerns the mysterious death of the chief, Gbanya, and the expansionist war Yoko was about to embark on.

As Ndapi and Lavalie leave the stage to strategize on how to stop Yoko from embarking on war, Lansana and Jilo emerge from the hut and agree to meet at a safer place.

When Ndapi returns, he is portrayed as a woman beater, one who maltreats his wife, as he would not stop to inflict pain on Jilo even while they converse. After a while, a guard enters and urges him not to beat his wife as it could make him lose his self-esteem. Jilo reveals Yoko's plan to move the chieftdom from Senahun to Moyamba.

In the following scene, we witness Yoko in her royal splendor at her palace in Moyamba. There is a rapid growth in Yoko's powers with her servitude to the Governor and the expansion of her chieftdom. We also witness a shift in her government's seat from Senahun to Moyamba. Yoko also expresses an uneasy feeling and fear of being killed by those who do not want her on the throne. She expresses the wishes of being a mother instead of a queen; she misses the joy of motherhood; she then requests the presence of Jeneba, Ndapi's daughter whom she adopted as her own.

While Yoko prepares for a meeting with the elders after a guard announces the arrival of a messenger from the Governor, Ndapi drags his wife, Jilo, to the barre before Chief Yoko and accuses her of adultery with a member of Yoko's household, Lansana, who is already on the run to Taiama. Immediately, Yoko deploys two warriors to fetch him as she is disappointed with Jilo and Lansana's abominable act. While this is on, Musa and Lamboi do not relent in their ploy to eliminate Yoko and take the kingdom for themselves. They marvel at how Yoko has successfully managed the affairs of the chieftdom and her dexterity in maintaining a good diplomatic relationship with the Governor. They decide to kill Jeneba and incite the people against her (Yoko).

Yoko, thereafter, prepares to embark on a stately visit to the Governor's place. But before she leaves for her journey, a report of Jeneba being kidnapped is brought to her and she orders a search to unravel the disappearance of Jeneba before she returns.

Meanwhile, the duo, Musa and Lamboi, starts their nefarious plan. They kill Jeneba and impress the people into believing that Yoko is the

guilty evil doer by engaging in human sacrifices to get the favor of the Governor. They poisoned the mind of the people, the village's Sande women, Jilo and most especially, the father of the child, Ndapi.

Upon yoko's arrival, she is called several unprintable names, such as 'witch', 'murderer', etc. Yoko is baffled by the people's sudden change in attitude towards her. She is more confused when Ndapi questions her legitimacy to the throne. She then realizes that she had been accused of burying Jeneba alive to sustain her in power and allow favor from the Governor. Frantically, she pleads innocent and denies having a hand in Jeneba's disappearance.

Ndapi will not listen to any of these. Rather, he attributes her heartlessness to her inability to procreate. Fortunately for the queen, the dead body of Jeneba is found mutilated — her heart and private part cut off.

Upon this discovery, everyone realizes that Yoko has been wrongly accused. Ndapi, in particular, tries to make amends for the humiliation he has made her go through. Yoko announces that she will unravel the matter to its very root at the Poro Bush.

After a thorough investigation, she discovers Lamboi and Musa are behind the death of Jeneba. Ndapi attempts to go after them but Yoko reminds him of the consequence of their actions: "Their noses will rot, cataracts will marry their eyeballs, leprosy will devour their fingers and elephantiasis will cling to their legs" which is the Gbeni's revenge.

As all these are ongoing at the Poro Bush, the messenger of the Governor arrives to bring a message to Queen Yoko. The messenger, who is a Poro man, was initially stopped by the guards from entering the shrine but is allowed on being confirmed by the queen that he also belongs to the Poro society. In his message, he tells Yoko that the Governor has instructed her to relinquish all her conquered territories.

This upsets the queen and she sees it as the last straw that broke the camel's back. She sends Lavalie for some herbs that were delivered through a guard to the queen. Musu prepares the concoction. At the same moment, Yoko turns to the messenger and expresses her displeasure over boundary demarcation. She says she felt humiliated after her long years of services and loyalty to the Governor, and this obvious reward is least expected. Yoko realizes she has been overwhelmed by depression, she turns a deaf ear to Ndapi and Jilo's apologies, and recalls her

husband, who had once warned her that: “behind every set of white teeth there lurks an evil plotting mind”; she dismisses them and the messenger. She receives the concoction from Musu, who perceived it was poisoned and wanted to drink it first, but the queen disagrees and says: “Let Me Die Alone”. She poisons herself amidst pleas from everyone and sends words to the entire chieftom not to mourn as she did not bring a child to this world. She slumps to the ground and dies.

Exercise

1. Explore the theme of excessive desire for power.
2. Describe how the craving for power impacted the life of the characters.
3. Discuss how the chieftom of Mende is undermined by internal conspirators.
4. Outline gender discrimination and cultural connections in *Let Me Die Alone*.
5. Explain the significance of the title, *Let Me Die Alone*.



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CHAPTER

40

LITERARY DEVICES

40.1 PROSE

Prose is a literary device referring to writing that is structured in a grammatical way, with words and phrases that build sentences and paragraphs. Works written in prose feature language that flow in natural patterns of everyday speech. Prose is the most common and popular form of writing in fiction and non-fiction works.

As a literary device, prose is a way for writers to communicate with readers in a straightforward, even conversational manner and tone. This creates a level of familiarity that allows the reader to connect with the writer's expression, narrative and characters. An example of the effective familiarity of prose is JD Salinger's *The Catcher in The Rye*:

What really knocks me out is a book that, when you are all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it.

Salinger's prose is presented as a first-person narration as if Holden Caulfield's character is speaking to and conversing directly. This style of prose establishes familiarity and intimacy between the narrator and the reader that maintains its connection throughout the novel.

Common Examples of First Prose Lines in Well-known Novels

The first prose line of a novel is significant for the writer and the reader. This opening line allows the writer to grab the attention of the reader, set the tone and style of the work, and establish elements of setting, character, point of view, and/or plot. For the reader, the first prose line of a novel can be memorable and inspire them to continue reading. Here are some common examples of the first prose lines in well-known novels.

- Call me Ishmael. (*Moby Dick*)
- It was the best of times, it was the worst of times (*A Tale of Two Cities*)
- It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife. (*Pride and Prejudice*)
- It was love at first sight. (*Catch 22*)
- In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind ever since. (*The Great Gatsby*)
- It was a bright cold day in April, and the clocks were striking thirteen. (1984)
- I am an invisible man. (*Invisible Man*)
- Mother died today. (*The Stranger*)
- They shoot the white girl first, but the rest they can take their time. (*Paradise*)
- All this happened, more or less. (*Slaughterhouse-Five*)

Prose is a powerful literary device in that certain lines in literary works can have a great effect on readers in revealing human truths or resonating as art through language. Well-crafted, memorable prose evokes thoughts and feelings in readers. Here are some examples of famous lines of prose.

- Shoot all the blue jays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird. (*To Kill a Mockingbird*)
- In spite of everything, I still believe that people are good at heart. (*Anne Frank: The Diary of a Young Girl*)
- All Animals are Equal, but some animals are more equal than others. (*Animal Farm*)
- It is easier to start a war than to end it. (*One Hundred Years of Solitude*)

- It is not often that someone comes along who is a true friend and a good writer. Charlotte was both. (*Charlotte's Web*)
- I think it pisses God off if you walk by the color purple in a field somewhere and don't notice it. (*The Color Purple*)
- There is no greater agony than bearing an untold story inside you (*I Know Why the Caged Bird Sings*)
- The answer to the ultimate question of life, the universe and everything is 42. (*The Hitchhiker's Guide to the Galaxy*)
- The only thing worse than a boy who hates you: a boy that loves you. (*The Book Thief*)
- Just remember: If one bird carried every grain of sand, grain by grain, across the ocean, by the time he got them all on the other side, that would only be the beginning of eternity. (*In Cold Blood*)

Types of Prose

Writers use different types of prose as a literary device depending on the style and purpose of their work. Here are the different types of prose.

- **Non - fiction:** prose that recounts a true story, provides information, or gives a factual account of something (such as manuals, newspaper articles, textbooks, etc.)
- **Heroic:** prose usually in the form of a legend or fable that is intended to be recited and has been passed down through oral or written tradition
- **Fiction:** most familiar form of prose used in novels and short stories and featuring elements, such as plot, setting, characters, dialogue, etc.
- **Poetic prose:** poetry written in the form of prose, creating a literary hybrid with occasional rhythm and/or rhyme patterns

Difference between Prose and Poetry

Many people consider prose and poetry to be opposites as literary devices. While that is not quite the case, there are significant differences between them. Prose typically features natural patterns of speech and communication with grammatical structure in the form of sentences and paragraphs that continue across the lines of a page rather than breaking. In most instances, prose features everyday language.

Poetry, traditionally, features intentional and deliberate patterns, usually in the form of rhythm and rhyme. Many poems also feature

a metrical structure, in which patterns of beats repeat themselves. In addition, poetry often includes elevated, figurative language rather than everyday verbiage. Unlike prose, poems typically include line breaks and are not presented as or formed into continuous sentences or paragraphs.

Writing a Prose Poem

A prose poem is written in prose form without a metrical pattern and without a proper rhyme scheme. However, other poetic elements, such as symbols, metaphors and figurative language are used extensively to make the language poetic. Writing a prose poem involves using all these poetic elements, including many others that a poet could think about. It is not difficult to write a prose poem. It, however, involves a step-by-step approach.

1. Think about an idea related to a specific theme or a choose topic.
2. Think poetically and write as prose is written but insert notes, beats and patterns where necessary.
3. Use repetitions, metaphors and similes extensively.
4. Revise, revise and revise to make it melodious.

Prose Edda versus Poetic Edda

Prose Edda refers to a collection of stories collected in Iceland, or what they are called the Icelandic Saga. Most of the Prose Edda stories have been written by Snorri Sturluson, while the rest compiled have been written by several other writers. On the other hand, the poems about Norse gods and goddesses are called the Poetic Edda. It is stated that almost all of these poems have been derived from the Codex Regius written around the thirteenth century, though they could have been composed much earlier. Such poems are also referred to as Eddaic poetry. In other words, these poetic outputs and writings are classical poetic pieces mostly woven around religious themes.

Example of Prose in Literature

Prose is an essential literary device in literature and the foundation for storytelling. The prose in literary works functions to convey ideas, present information and create a narrative for the reader through the intricate combinations of plot, conflict, characters, setting and resolution. Here are some examples of prose in literature.

This Is Just to Say by William Carlos Williams

I have eaten
the plums
that were in
the icebox
and which
you were probably
saving
for breakfast
Forgive me
they were delicious
so sweet
and so cold

In this poem, Williams utilizes poetic prose to create a hybrid work of literature. The poem is structured in appearances like a poetic work with line breaks and stanzas. However, the wording of the work flows as prose writing in its everyday language and conversational tone. There is an absence of figurative language in the poem, and instead, the expression is direct and straightforward.

By incorporating prose as a literary device in his poem, Williams creates an interesting tension for the reader between the work's visual representation as a poem and the familiar, literal language making up each individual line. However, rather than undermine the literary beauty of the poem, the prose wording enhances its meaning and impact.

Synonyms of Prose

Prose has a few close synonyms but cannot be used interchangeably. Some of the words coming near in meanings are unlyrical, unpoetic, factual, literal, antipoetic, writing, prosaic and factual.

40.2 DRAMA

Drama is a mode of fictional representation through dialogue and performance. It is one of the literary genres, which is an imitation of some action. Drama is also a type of play written for theater, television, radio and film.

In simple words, a drama is a composition in verse or prose presenting a story in pantomime or dialogue. It contains a conflict of characters, particularly the ones who perform in front of the audience on stage. The person who writes drama for stage directions is known as a 'dramatist' or 'playwright'.

Types of Drama

There are several types of drama. Some of the most common forms are given below.

1. Comedy: plays or dramas that are meant to create laughter among the readers or audiences
2. Comedy of manners: plays or dramas that are meant to make fun of the manners and ways of a social group for correction
3. Commedia dell'arte: Italian plays that are meant to create characters to place them in improvised situations; it was also called a comedy of profession. Most of the characters presented in such plays were masters, lovers and servants.
4. Costume drama: plays or dramas that are meant to present dresses of the time
5. Farce: plays or dramas that present buffoons, horseplay for crude characterization
6. Grand Guignol: plays or dramas are meant to show brutality, horror and violence during the nineteenth century.
7. Jacobean drama: plays and dramas that were written during the period of James I
8. Kabuki: plays and dramas that are of Japanese style comprising dance, stylized performance and glamorous costumes
9. Kathakali: short plays with the music of Indian origin that are known for colorful costumes and face masks
10. Melodrama: dramas and plays that are known for exaggeration of characters, events and situations for sensationalism
11. Morality plays: dramas and plays that were meant to highlight moral qualities during the fifteenth and sixteenth century in Europe.
12. Mastery plays: dramas that were written during the Middle Ages to depict the life of Christ

13. Shadow play: dramas and plays that are used to present shadows instead of characters on the stage
14. Situation comedy or sitcom: plays or dramas that present various characters in their daily activities
15. Soap operas: plays or dramas that present a domestic thematic strand full of sentimentalism
16. Sketch: short dramas and plays that are meant to create comic situations through short sketches
17. Street theater: dramas and plays that are meant to entertain the public in the streets through readymade scenes and themes
18. Absurd play: plays and dramas that are meant to present the irrationality of life through changing dramatic structures and conventions
19. Theater of cruelty: dramas and plays that are meant to change present sufferings and pains through characters, themes and structures
20. Tragedy: the oldest form of drama that intends to present tragic emotions on stage
21. Tragicomedy: drama that presents tragedy and comedy together to make people feel relieved after watching tragic events
22. Romantic comedy: a form of comedy, these dramas and plays are meant to present light-hearted moments of life

Dramatic Sentences — Use of Drama in Sentences

1. George's next-door neighbors, The Manfreds, were all asleep in their coffins when I climbed the fence to get my football.
2. When Rosy saw her favorite choco-chip cookie at the Elite Bakers, she felt as if the time froze.
3. Just after the old man died, he sat up!
4. Icy fingers gripped Monica's arm in the darkness. She let out a shrill cry.
5. Ian had never seen a ghost in his entire life. But as they say, there is a first time for everything.

Examples of Drama in Literature

Much Ado About Nothing (By William Shakespeare)

Much Ado About Nothing is the most frequently performed Shakespearian comedy in modern times. The play is romantically funny, in that love between Hero and Claudio is laughable, as they never even get a single chance to communicate on stage until they get married.

Their relationship lacks development and depth. They end up merely as caricatures, exemplifying what people face in life when their relationships are internally weak. The love between Benedick and Beatrice is amusing, as initially, their communications are very sparky, and they hate each other. However, they all of sudden make up and start loving each other.

Oedipus Rex (By Sophocles)

Sophocles's mythical and immortal drama *Oedipus Rex* is thought to be his best classical tragedy. Aristotle has adjudged this play as one of the greatest examples of tragic drama in his book, *Poetics*, by giving the following reasons.

- The play arouses emotions of pity and fear, and achieves tragic catharsis.
- It shows the downfall of an extraordinary man of high rank, Oedipus.
- The central character suffers due to his tragic error called hamartia; as he murders his real father, Laius, and then, marries his real mother, Jocasta.
- Hubris is the cause of Oedipus's downfall.

40.3 TONE

Tone is a literary device that reflects the writer's attitude toward the subject matter or audience of a literary work. By conveying this attitude through tone, the writer creates a particular relationship with the reader that, in turn, influences the intention and meaning of the written words. However, though the writer's tone may reflect their personal attitude or opinion, this literary device may also strictly apply to convey the attitudes and feelings of a certain character or narrator. Therefore, it is essential for readers to look closely at the literary choices made by the writer so as not to unfairly assign a tone to them and to interpret tone judiciously.

Writers use several techniques to convey tone, including word choice, figurative language, punctuation and even sentence structure. This helps to establish a narrative voice so that the reader not only understands the words as they are presented in a work but also their meanings, as intended by the writer, character or narrator. A defined tone allows the readers to connect with the writer and/or the narrator and characters. For example, in his short story *The Tell-Tale Heart*, Edgar Allan Poe utilizes tone as a literary device to convey the way the narrator feels about the old man and his eye.

His eye was like the eye of a vulture, the eye of one of those terrible birds that watches and waits while an animal dies, and then, falls upon the dead body and pulls it to pieces to eat it.

The tone of this passage reveals that the narrator fears and is distressed by the old man's eye. This is conveyed by Poe's use of vulture as a figurative comparison and the violent imagery associated with the remaining wording. As a result of this defined tone in describing the old man's eye, the reader understands the narrator's simultaneous feelings of revulsion and fascination. This establishes the narrator's attitude and motive for the reader, which helps to reinforce the actions and events of the story.

Common Examples of Tone Used by Writers

Just as tone of voice can express sentiment and emotion in speaking, tone can do the same in writing. Here are some common examples of tone used by writers to convey the following feelings.

- Nostalgic
- Regretful
- Joyful
- Envious
- Persuasive
- Dry
- Playful
- Assertive
- Pessimistic
- Petulant
- Facetious
- Inspirational
- Sympathetic

- Ironic
- Conflicted
- Fearful
- Reverent
- Nervous
- Anticipating
- Derisive

Difference between Tone and Mood

As literary devices, tone and mood may seem interchangeable. Though they are similar, they are independent of each other and serve different purposes in a literary work. Tone signifies the point of view of the writer, whereas mood serves to convey the atmosphere of a written work and its overall feeling or vibe. Writers rely on figurative language and other literary devices to evoke mood in readers, whereas dialogue and descriptors are typically used to convey tone.

Many of the words used to describe a literary work's tone can also be used to describe mood, such as passionate, wistful, nostalgic, etc. In narrative work, a character's tone is conveyed to the reader through specific dialogue and descriptions of the character's body language, facial expressions, and so on. Mood, however, does not always align with the tone expressed by a writer, narrator or character. For example, a writer may set a mournful mood through a work's genre, setting, context clues and plot details; yet, certain characters may be unaware of the sad circumstances and their dialogue may reflect a completely different tone.

Three Types of Tone: Non-assertive, Aggressive and Assertive

When a literary piece just presents facts and does not show any information using persuasive or convincing word choice, it is a non-assertive tone. However, when it attacks the position of the other party or persons, using words, showing aggression and anger, it means the tone is aggressive. And if there is no sign of anger, and the expression is calm, peaceful and somewhat pacifist, it means the tone is assertive. Even such tones could be non-assertive aggressive, confused, assertive aggressive, and so on. In short, it depends on the word choice and the readers' perception.

Use of Tone in Sentences

1. You are a terrible liar! (Aggressive tone)
2. If you don't do what I say, I'll beat you to the pulp. (Aggressive tone)
3. You have to pick your legos from the floor and put them in the basket. So, when I come back, I don't want to see anything lying around. (Assertive tone)
4. I don't really like the way you talk to me. I'll thank you for your manners. (Assertive tone)
5. I'm sorry you lost your ticket. Kindly get off the bus and get another one. (Non-assertive tone)
6. Thanks for not answering my call. I was at the hospital for your sister and she needed you. A great brother you are! (Non-assertive tone)

Examples of Tone in Literature

As a literary device, tone is an important aspect of the narrative voice of a literary work. This allows the writer to inform the reader and communicate attitudes and feelings that might otherwise be limited in conveying with just words. Here are some examples of tone in literature.

Synonyms of Tone

Tone does not have close synonyms used in literature. However, generally, mood, quality, feel, style, air, note, attitude, spirit, character, temper, flavor, and tenor could be interchangeably used.

40.4 MOOD

As a literary device, mood refers to the emotional response that a writer wishes to evoke in readers through a story. This response can range anywhere from feelings of calm, fear, anger or joy depending on the literary work. In general, short stories and poems feature a consistent mood due to their length. Novels can feature more than one mood, although readers will typically identify an overall emotional response to the work as a whole. Mood allows a writer to create a memorable and meaningful story with which the reader can connect. In addition, writers reveal their artistic use of language and creative skills when establishing the mood of a literary work.

For example, in her novel about the relationship between mothers and daughters, Amy Tan's *The Joy Luck Club* utilizes mood as a literary device to evoke emotions in the reader as a parallel for the way the mother characters attempt to emotionally connect with their daughters. "It's not that we had no heart or eyes for pain. We were all afraid. We all had our miseries. But to despair was to wish for something already lost. Or to prolong what was already unbearable...What was worse, to sit and wait for our own deaths with proper somber faces? Or to choose our own happiness?"

In this passage, though the subject matter centers around pain, despair and loss, the mood of the narrative is hopeful. Tan intentionally establishes this mood to evoke hope in the readers in the same way that the mothers in the novel wish to inspire and evoke hope in their daughters.

Common Examples of Adjectives to Describe Mood

As a literary device, mood represents the emotional quality of a story that is created through a writer's use of language. Mood can be evoked through description of events in a story, its setting, reactions among characters, and even through the story's outcome or resolution of the conflict.

Here are some common examples of adjectives to describe mood.

- Joyful
- Nervous
- Peaceful
- Melancholy
- Panicked
- Pensive
- Resentful
- Angry
- Hopeful
- Lonely
- Nostalgic
- Anxious
- Calm
- Sentimental
- Cheerful
- Uneasy

- Hopeless
- Stressed
- Sorrowful
- Optimistic

Examples of How Writers Establish Mood

Mood is an essential literary device to bring cohesion to a story and create an emotional response in readers. This response allows readers to experience emotion and connection within a story, making the literary work more meaningful and memorable. When writers establish mood, it should be consistent with the literary work so that the mood is not disjointed from the story yet remains emotionally accessible and resonant for readers. Though it may seem difficult to achieve mood in a story without being too overt or too subtle for readers, writers can rely on four techniques to craft this literary device.

Here are some points of how writers establish mood.

Setting

A story's setting refers to its 'physical' location and the time frame in which it takes place. Setting can have a distinct impact on the mood of a story. For example, if a story is set in an idyllic pasture on a sunny day, readers will be inclined to expect a happy mood. In turn, if a story is set in a futuristic dystopia, readers may expect a mood of tension or hopelessness.

Tone

Though tone and mood appear similar, they are distinct. Mood indicates the emotions evoked in the reader by the story. Tone refers to the narrator's attitude toward the events taking place in the story, which can also evoke emotion in the reader. The tone of a narrator can contribute to a story's mood by enhancing the reader's emotional response.

Choice of Words

Word choice in a story is a key to establishing its mood. This includes the way words 'sound' to a reader, perhaps harsh or loving, and the use of connotative meanings of words. For example, if a writer states that a family returned to their house, the implied meaning is that the family has come back to the structure in which they live. If, instead, a writer states that a family has returned to their home, the implied meaning

is that the family has come back to a place of comfort and belonging. A writer's choice of words is significant in establishing a story's mood by evoking emotional responses in readers.

Subject Matter

The subject matter of a story can also help establish its mood. For example, a story about war is likely to feature a sad mood, whereas a story about romantic love is likely to feature a happy mood.

Difference between Mood and Atmosphere

Though mood and atmosphere can seem interchangeable as literary devices, they are distinguishable. Essentially, mood is a literary device that is created directly by the writer to evoke an emotion in the reader. Atmosphere is a general feeling or sensation generated by the environment of a scene in a literary work. Atmosphere is a feeling imposed on the reader rather than an emotion evoked in a reader. For example, the atmosphere of a very dramatic scene in literature may be described as restrictive. However, 'restrictive' is not applicable in describing the mood and emotion of the reader in response to the scene. Instead, restrictive applies to the atmospheric feeling of the environment created in the scene, not the mood.

Examples of Mood in Literature

Establishing mood in a story, poem, novel, or other fictional work is an essential literary device. Mood engages the readers with the narrative and helps them understand many aspects of a story on an emotional level. This allows the readers to make further connections with the literary work as the writer is able to express deeper meaning. Here are some examples of mood in well-known literature.

Eurydice (HD)

So you have swept me back,
I who could have walked with the live souls
above the earth,
I who could have slept among the live flowers
at last;
so for your arrogance
and your ruthlessness

I am swept back
 where dead lichens drip
 dead cinders upon moss of ash;
 so for your arrogance
 I am broken at last,
 I who had lived unconscious,
 who was almost forgot;

In her poem, HD gives Eurydice (a nymph in Greek mythology, daughter of Apollo and wife of Orpheus) a voice to express her anger and resentment at her fate. Orpheus has the chance to rescue Eurydice from the underworld and bring her back to life on Earth, under the condition that he does not look back at her until both of them are touched by daylight. Unfortunately, Orpheus looks back at Eurydice as soon as he reaches the surface, not waiting for her to do the same, and she is banished once again to the underworld forever.

The mood of the poem that HD establishes for the reader on the part of Eurydice is anger and resentment at Orpheus for his actions in determining her fate. This is clear through her choice of words such as ‘arrogance’, ‘ruthlessness’ and ‘broken’. However, there is an overarching mood of anguish in the poem as well that evokes the same feeling for readers. This anguish is a result of the ‘promise’ of being brought back to life on Earth and all its beauty for Eurydice. She is in as much pain for the reawakening of hope in her at the thought of being among the living, and the anguished mood of the poem evokes these emotions in the reader as well.

And Then There Were None (Agatha Christie)

“The others went upstairs, a slow unwilling procession. If this had been an old house, with creaking wood, and dark shadows, and heavily panelled walls, there might have been an eerie feeling. But this house was the essence of modernity. There were no dark corners — no possible sliding panels — it was flooded with electric light — everything was new and bright and shining. There was nothing hidden in this house, nothing concealed. It had no atmosphere about it. Somehow, that was the most frightening thing of all. They exchanged good-nights on the upper landing. Each of them went into his or her own room, and each of them automatically, almost without conscious thought, locked the door....”

In her well-known novel, Christie makes an interesting and clear delineation between mood and atmosphere in the narrative. The atmosphere of the house where the group is staying is modern, new and open, and therefore, emanates what should be a non-threatening feeling to the characters and readers as well. However, in describing the behavior of the characters in this ‘non-threatening’ setting, the mood of the story becomes ominous and foreboding. Therefore, Christie utilizes mood as a literary device to evoke feelings of nervousness and fear in the reader, even though the atmosphere of the setting does not appear frightening. This makes for an engaging and memorable reading experience.

The Old Man and the Sea (Ernest Hemingway)

“He looked across the sea and knew how alone he was now. But he could see the prisms in the deep dark water and the line stretching ahead and the strange undulation of the calm. The clouds were building up now for the trade wind and he looked ahead and saw a flight of wild ducks etching themselves against the sky over the water, then blurring, then etching again and he knew no man was ever alone on the sea.”

In his well-known novel, Hemingway portrays a character (the old man), who lives much of his life in isolation and often suffers from loneliness. However, as demonstrated in this passage, the overall mood of the story reflects the comforting presence of nature, which eases the man’s feelings of loneliness and those of the reader as well. Hemingway establishes this mood through the peaceful and comforting tone of the narrator toward the old man and the setting, which influences the reader’s emotions.

Exercise

1. Prose:
 - (i) Write a paragraph of prose about your favorite childhood memory. Identify at least three literary devices used in your writing.
 - (ii) Read a piece of prose and identify if it is fiction or non-fiction. Explain how you came to your conclusion.
 - (iii) Write a short story in which you use personification to bring an object to life.
 - (iv) Write a prose piece using alliteration, onomatopoeia, and hyperbole.

- (v) Choose a famous quote from a prose writer and explain its meaning and significance in your own words.
2. Difference between Prose and Poetry:
- (i) Write a paragraph of prose and a poem on the same topic. Discuss the differences in language, structure, and literary devices used in each piece.
 - (ii) Read a poem and a piece of prose with a similar theme. Compare and contrast how each piece conveys meaning through language and structure.
 - (iii) Identify examples of imagery, symbolism, and metaphor in a piece of poetry and prose. Discuss how they contribute to the meaning and tone of the piece.
 - (iv) Write a piece of prose and a poem using the same literary device (such as repetition or rhyme). Discuss how the device is used differently in each form.
 - (v) Choose a famous poem and a famous prose piece and analyze how each uses form and structure to convey meaning.
3. Types of Prose:
- (i) Research and summarize the key features of each type of prose (such as fiction, non-fiction, memoir, biography, autobiography, essay, etc.).
 - (ii) Choose a type of prose and write a brief piece in that style. Identify the features of the style you used.
 - (iii) Read a piece of prose and identify what type of prose it is. Discuss the characteristics of that type of prose and how they are used in the piece.
 - (iv) Analyze the language and structure of a piece of prose and discuss how it contributes to the meaning and tone of the piece.
 - (v) Choose a famous work of fiction and a famous work of non-fiction. Discuss the differences in language, structure, and tone between the two.
4. Writing a Prose Poem:
- (i) Read examples of prose poems and identify the literary devices used in each one.
 - (ii) Choose an object and write a prose poem about it. Incorporate at least three literary devices into your piece.
 - (iii) Analyze a prose poem and discuss how the form and structure of the piece contribute to its meaning and tone.

- (iv) Write a prose poem in which you use imagery, symbolism, and metaphor to convey a particular emotion or mood.
 - (v) Choose a famous prose poem and analyze how the form and structure of the piece contribute to its meaning and tone.
5. Drama:
- (i) Read a scene from a play and identify the tone of the characters' dialogue. Discuss how the tone contributes to the overall mood of the scene.
 - (ii) Write a scene for a play in which a character speaks assertively, aggressively, and non-assertively. Discuss how the tone of the character's dialogue is conveyed through language and stage directions.
 - (iii) Analyze a scene from a play and discuss how the setting, dialogue, and stage directions contribute to the mood and tone of the scene.
 - (iv) Choose a famous play and analyze how the language, setting, and characters contribute to the overall tone and mood of the play.
 - (v) Write a short monologue in which you use irony and dramatic irony to convey a particular emotion or mood.



UNIT

IX

REVIEW OF PAST EXAMINATION PAPERS (WASSCE – LITERATURE IN ENGLISH – PAPER 1)

1. Answer questions from past WASSCE papers.
2. Literary Devices
3. Discuss past questions in prose, poetry and drama.
4. Discuss various themes, characters, exposition, tone and mood.
5. Review contents, expressions, mechanics and styles.
6. Drill for literary devices using examples.



UNIT

X

REVIEW OF PAST EXAMINATION PAPERS (WASSCE – LITERATURE IN ENGLISH – PAPER 2 AND 3)

1. Reviewing past examinations questions on selected poems, novels and plays
2. Survey of literary devices
3. Discuss past questions in prose, poetry and drama.
4. Discuss themes, characters, exposition, tone, mood and plots.
5. Content, expression, mechanics, style.
6. Drill for literary devices using examples

Health Related Caution

What are the ways to avoid dengue and malaria fever?

- Time your outings.
- Reduce mosquito habitat.
- Sleep under mosquito-net.
- Put screens on windows and doors.
- Keep your house airy and well-lit.
- Do not let water stagnate anywhere.
- Wear long pants and long sleeves to cover your body.
- Apply mosquito repellent with DEET (diethyltoluamide) to exposed skin.
- Treat clothing, mosquito nets, tents, sleeping bags and other fabrics with an insect repellent called permethrin.



How can a person reduce the risk of getting HIV?

- Get tested for HIV.
- Do not inject drugs.
- Choose less risky sexual behaviors.
- Use condoms every time you have sex.
- Limit your number of sexual partners.
- Get tested and treated for STDs.
- Talk to your health care provider about pre-exposure prophylaxis (PrEP).

WHAT IS BULLYING?

Any unwanted written, verbal, graphic, or physical act by an individual or group toward another person(s) that causes harm or distress.

Types of Bullying

- Physical
- Verbal
- Social
- Emotional
- Cyber

Signs of Bullying

- Headaches
- Depression
- Loss of friends
- School absenteeism
- Academic problems



What You Can Do

PREVENT

- Be a role model for positive communication, healthy relationships, and self-care.
- Reinforce acts of kindness, respect, and inclusion.
- Set policies and rules about bullying.

RECOGNIZE

- Know the definition of bullying and its many forms.
- Talk with and actively listen to the youth who confide in you.
- Watch for warning signs of bullying.

INTERVENE

- If you witness bullying behavior
- Respond quickly and consistently to send the message that it is not acceptable.
- Separate the students involved.
- Meet any immediate medical or mental health needs.
- Stay calm and model respectful behavior.



Source: Teacher's Diary on *Cyber-Crime Awareness* by UNODC, Cybercrime and MoE, Republic of Liberia

