LOVELY PROFESSIONAL UNIVERSITY

ENGLISH-I

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SYLLABUS

English-I

Objectives:

- To acknowledge basic grammar rules and its usage
- To develop interest in language and improve vocabulary
- To enhance comprehension and writing skills
- To build confidence in public speaking
- To teach correct usage of words

S. No.	Topics
1.	Functional Grammar: Phrase, Clause
2.	Functional Grammar: Sentence
3.	Parts Of Speech: Noun and Pronoun
4.	Parts Of Speech: Verb and Adverb
5.	Parts Of Speech: Adjective and Preposition
6.	Parts Of Speech: Interjections and Conjunctions
7.	Comprehension – Seen and Unseen Passages
8.	Paragraph Writing : Types- Descriptive , Narrative etc
9.	Short Story: Khushwant Singh 's " Portrait of a Lady" Detailed Text
10.	Khushwant Singh 's " Portrait of a Lady" Discussion on all spheres of the text and questions.
11.	Short Story: Jhumpa Lehri's " The Third and Final Continent" Detailed Study
12.	Jhumpa Lehri's " The Third and Final Continent" Discussion on all spheres of the text and questions.
13.	Short Story: R.K. Narayan's "Malgudi Days":Detailed study
14.	R.K. Narayan's "Malgudi Days" : Discussion on all spheres of the text and questions.
15.	R.K. Narayan's "Malgudi Days" : Comprehension Passages
16.	Poem: The World is Too Much With US by William Wordsworth
17.	Poem: Daffodils by William Wordsworth
18.	Poem: "Where the World is Without Fear" By Rabindranath Tagore
19.	Vocabulary & Usage : Word Building , Same Words used in different parts of Speech: Noun and Verbs
20.	Vocabulary & Usage : Word Building , Same Words used in different parts of Speech: Adjectives and Adverbs
21.	Explanation of Seen passages in verse
22.	Explanation of Unseen Passages in verse
23.	One Act Play: Monkey's Paw- Detailed Study
24.	One Act Play: Monkey's Paw- Discussion on all spheres of the text and questions.

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Unit 1: Functional Grammar: Phrase, Clause

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1.7 Review Questions

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Objectives

After studying this unit, you will be able to:

- Know about functional grammar
- Understand the uses of phases and clauses
- Explain the functions and structures of dependent and independent clauses.

Introduction

Functional Grammar (FG), as developed by Simon Dik and others, is a general theory of the organization of natural language. FG seeks to be a theory which is 'functional' in at least three different, though interrelated senses:

Functional grammar has a number of features which make it suitable for studying language variation.

- Firstly, it is based on the notion of choice—it models grammar as a set of options (a repertoire or resource). This means that it presents grammar to teachers and students as a set of tools they can use rather than a set of rules about what not to do.
- Secondly, functional grammar looks at the way in which grammar is used to construct texts in their context of use—it is concerned in other words with real language not just with the made up examples of language that can be found in many language tests, exercises, work sheets or traditional grammar books. Its application is not restricted to the analysis of isolated sentences—it explains the way in which sentences are structured to construct whole texts such as stories, essays and reports which students learn to read and write in primary and seconday school.
- Thirdly, functional grammar is concerned with the way in which grammar is organised to make meaning. Because it is concerned with meaning, it can be related directly to the concerns of teachers and students in all subject areas.

Notes

Overall, functional grammar is concerned with the way that the different kinds of meaning that contribute to grammatical structure are comprehensively addressed. It is concerned with resources for

- analysing experience—what is going on,
- analysing interaction—who is communicating with whom
- analysing the ways in which messages are constructed

Notes In order to model grammar as a context sensitive, meaning-making resource, functional grammar looks closely at the different contributions made by clause, phrase and group and word structure to a text.

At the clause level, functional grammar deals with resources for:

- analysing experience (Process type, Participants and Circumstances),
- participating in communication (mood and modality)
- packaging information (theme and cohesion)

In addition it is concerned with resources for combining clauses into clause complexes (sentences).

At the phrase and group level, functional grammar deals with resources for :

- constructing Participants (noun groups)
- assessing events and setting them in time (verb groups)
- modifying events (adverb groups)
- qualifying Processes (preposition phrases)
- At the word class level functional grammar is concerned with resources for adapting words to clause, phrase and group structures
- Within words, functional grammar is concerned with resources for analysing morphemes (inflection and derivation).

Because the study of language structure has not been an explicit part of teacher education for some decades, a technical approach to language is unfamiliar to many teachers. However the resources described above are regularly used by speakers and writers to make meaning in speech and writing. Bringing these resources to consciousness provides a powerful tool for teachers and students to use in comprehending and composing texts within contexts.

1.1 Phrase

In everyday speech, a phrase may refer to any group of words. In linguistics, a phrase is a group of words which form a constituent and so function as a single unit in the syntax of a sentence. A phrase is lower on the grammatical hierarchy than a clause.

For example, the house at the end of the street is a phrase. It acts like a noun. It can further be broken down into two shorter phrases functioning as adjectives: at the end and of the street, a shorter prepositional phrase within the longer prepositional phrase. At the end of the street could be replaced by an adjective such as nearby: the nearby house or even the house nearby. The end of the street could also be replaced by another noun, such as the crossroads to produce the house at the crossroads.

Notes

Most phrases have an important word defining the type and linguistic features of the phrase. This word is the head of the phrase and gives its name to the phrase category. For example the phrase the massive dinosaur is a noun phrase because its head word (dinosaur) is a noun. The head can be distinguished from its dependents (the rest of the phrase other than the head) because the head of the phrase determines many of the grammatical features of the phrase as a whole.

Phrases may be classified by the type of head taken by them:

Prepositional phrase (PP) with a preposition as head (e.g. in love, over the rainbow). Languages using postpositions instead have postpositional phrases. The two types are sometimes commonly referred to as appositional phrases.

The Prepositional Phrase

Recognize a prepositional phrase when you see one.

At the minimum, a prepositional phrase will begin with a preposition and end with a noun, pronoun, gerund, or clause, the "object" of the preposition.

The object of the preposition will often have one or more modifiers to describe it. These are the patterns for a prepositional phrase:

preposition + noun, pronoun, gerund, or clause

preposition + modifier(s) + noun, pronoun, gerund, or clause

Here are some examples of the most basic prepositional phrase:

At home

At = preposition; home = noun.

In time

In = preposition; time = noun.

From Ram

From = preposition; Richie = noun.

With me

With = preposition; me = pronoun.

By singing

By = preposition; singing = gerund.

About what we need

About = preposition; what we need = noun clause.

Most prepositional phrases are longer, like these:

From my grandmother

From = preposition; my = modifier; grandmother = noun.

Under the warm blanket

Under = preposition; the, warm = modifiers; blanket = noun.

In the weedy, overgrown garden

In = preposition; the, weedy, overgrown = modifiers; garden = noun.

Along the busy, six-lane highway

Along = preposition; the, busy, six-lane = modifiers; highway = noun.

Notes

By writing furiously

By = preposition; writing = gerund; furiously = modifier.

Understand what prepositional phrases do in a sentence.

A prepositional phrase will function as an adjective or adverb. As an adjective, the prepositional phrase will answer the question Which one?

Examples:

The book on the bathroom floor is swollen from shower steam.

Which book? The one on the bathroom floor!

The sweet potatoes in the vegetable bin are green with mold.

Which sweet potatoes? The ones forgotten in the vegetable bin!

The note from Beverly confessed that she had eaten the leftover pizza.

Which note? The one from Beverly!

Did u know? As an adverb, a prepositional phrase will answer questions such as How? When? or Where?

Freddy is stiff from yesterday's long football practice.

How did Freddy get stiff? From yesterday's long football practice!

Before class, Josh begged his friends for a pencil.

When did Josh do his begging? Before class!

Feeling brave, we tried the Dragon Breath Burritos at Tito's Taco Palace.

Where did we eat the spicy food? At Tito's Taco Palace!

Remember that a prepositional phrase will never contain the subject of a sentence.

Sometimes a noun within the prepositional phrase seems the logical subject of a verb. Don't fall for that trick! You will never find a subject in a prepositional phrase. Look at this example:

Neither of these cookbooks contains the recipe for Manhattan-style squid eyeball stew.

Cookbooks do indeed contain recipes. In this sentence, however, cookbooks is part of the prepositional phrase of these cookbooks. Neither—whatever a neither is—is the subject for the verb contains.

Neither is singular, so you need the singular form of the verb, contains. If you incorrectly identified cookbooks as the subject, you might write contain, the plural form, and thus commit a subject-verb agreement error.

Some prepositions—such as along with and in addition to—indicate "more to come." They will make you think that you have a plural subject when in fact you don't. Don't fall for that trick either! Read this example:

Tommy, along with the other students, breathed a sigh of relief when Mrs. Markham announced that she was postponing the due date for the research essay.

Logically, more than one student is happy with the news. But Tommy is the only subject of the verb breathed. His classmates count in the real world, but in the sentence, they don't matter, locked as they are in the prepositional phrase.

Notes

Noun phrase (NP) with a noun as head (e.g. the black cat, a cat on the mat)

The Noun Phrase

Recognize a noun phrase when you see one.

A noun phrase includes a noun—a person, place, or thing—and the modifiers which distinguish it.

You can find the noun dog in a sentence, for example, but you don't know which canine the writer means until you consider the entire noun phrase: that dog, Aunt Audrey's dog, the dog on the sofa, the neighbor's dog that chases our cat, the dog digging in the new flower bed.

Modifiers can come before or after the noun. Ones that come before might include articles, possessive nouns, possessive pronouns, adjectives, and/or participles.

Articles: a dog, the dog

Possessive nouns: Aunt Audrey's dog, the neighbor's dog, the police officer's dog

Possessive pronouns: Our dog, her dog, their dog

Adjectives: That dog, the big dog, the spotted dog

Participles: The drooling dog, the barking dog, the well trained dog

Modifiers that come after the noun might include prepositional phrases, adjective clauses, participle phrases, and/or infinitives.

Prepositional phrases: A dog on the loose, the dog in the front seat, the dog behind the fence

Adjective clauses: The dog that chases cats, the dog that looks lost, the dog that won the championship

Participle phrases: The dog whining for a treat, the dog clipped at the grooming salon, the dog walked daily

Infinitives: The dog to catch, the dog to train, the dog to adopt

Less frequently, a noun phrase will have a pronoun as its base—a word like we, everybody, etc.—and the modifiers which distinguish it. Read these examples:

We who were green with envy

We = subject pronoun; who were green with envy = modifier.

Someone intelligent

Someone = indefinite pronoun; intelligent = modifier.

No one important

No one = indefinite pronoun; important = modifier.

Verb phrase (VP) with a verb as head (e.g. eat cheese, jump up and down)

Verb Phrases

Phrases can also be classified by the "head" of the phrase, which is the key word in the phrase. Here are the types and example:

Prepositional phrase: in the car, behind the tree

Noun phrases: the purple cow, a funny clown

Notes

Verb phrases: eat pizza, chasing a wild goose

Appositive phrases: my strange brother, his overbearing mother

Absolute phrases: These modify an entire clause, like "He yelled at her, his eyes glaring." or "They came into the principal's office, their heads down."

Verb Phrase Examples

A verb phrase can be the predicate of the clause or sentence. A verb phrase can also be a phrase that contains a verb and its complements, objects, or modifiers. Following are further explanations and examples.

Here are some verb phrase examples where the verb phrase is the predicate of a sentence. In this case, the verb phrase consists of the main verb plus any auxiliary, or helping, verbs.

She was walking to the mall.

Ted might eat the cake.

You must go right now.

Words were spoken.

The teacher is writing a report.

You have woken up everyone in the neighborhood.

Next are some verb phrase examples of verb phrases where the phrase has a single function which means it can act like an adverb or an adjective. The phrase would include the verb and any modifiers, complements, or objects.

She came across some old love letters.

The small dog was reluctant to learn new things.

Finally, we can afford to buy a new house.

Walking on the ice, she slipped and fell.

Open the door to let the fresh air in.

To make lemonade, you first need some lemons.

Notes **Appositive** It renames noun as a pronoun and is always placed between commas (e.g. "Bob, my annoying neighbor, is short")

Absolute Modifies the entire sentence and is linked with commas. (e.g. "Mike threw the book, his eyes are red")

Complexity

A complex phrase consists of several words, whereas a simple phrase consists of only one word. This terminology is especially often used with verb phrases:

simple past and present are simple phrases, which require just one verb.

complex verbs have one or two aspects added and hence require additional two or three words.

Notes

"Complex," which is phrase-level, is often confused with "compound", which is word-level. However, there are certain phenomena that formally seem to be phrases but semantically are more like compounds, such as "women's magazines," which has the form of a possessive noun phrase, but which refers (just like a compound) to one specific lexeme (i.e. a magazine for women and not a magazine owned by a woman).

Task Differentiate phrase and clause with suitable examples.

1.2 Clause

In grammar, a clause is the smallest grammatical unit that can express a complete proposition[1]. In some languages it may be a pair or group of words that consists of a subject and a predicate, although in other languages in certain clauses the subject may not appear explicitly as a noun phrase, being instead marked on the verb (this is especially common in null subject languages). The most basic kind of sentence consists of a single (independent) clause. More complex sentences may contain multiple clauses, including clauses contained within clauses. Clauses may be independent or dependent. Independent clauses are those that could stand as a sentence by themselves, although they may be used connected with other clauses in a longer sentence. Dependent clauses are those that would be awkward or nonsensical if used alone, and must be used in a sentence also containing an independent clause.

Clauses are often contrasted with phrases. Traditionally, a clause was said to have both a finite verb and its subject, whereas a phrase either contained a finite verb but not its subject (in which case it is a verb phrase) or did not contain a finite verb. Hence, in the sentence "I didn't know that the dog ran through the yard," "that the dog ran through the yard" is a clause, as is the sentence as a whole, while "the yard," "through the yard," "ran through the yard," and "the dog" are all phrases. However, modern linguists do not draw the same distinction, as they accept the idea of a non-finite clause, a clause that is organized around a non-finite verb.

What is a Clause?

A clause is a part of a sentence. There are two main types: independent (main clauses), dependent (subordinate clauses).

1. Independent clauses

An independent clause is a complete sentence; it contains a subject and verb and expresses a complete thought in both context and meaning.

For example: The door opened.

Independent clauses can be joined by a coordinating conjunction to form complex or compound sentences.

Co-ordinating Conjunctions		
and or yet	but nor	for so

Notes

For example: Take two independent clauses and join them together with the conjunction **and**: " The door opened." "The man walked in." = The door opened **and** the man walked in.

2. Dependent clauses

A dependent (subordinate) clause is part of a sentence; it contains a subject and verb but does not express a complete thought. They can make sense on their own, but, they are dependent on the rest of the sentence for context and meaning. They are usually joined to an independent clause to form a complex sentence.

Dependent clauses often begin with a subordinating conjunction or relative pronoun (see below) that makes the clause unable to stand alone.

Subordinating Conjunctions			
after	although	as	because
before	even if	even though	if
in order that	once	provided that	rather than
since	so that	than	that
though	unless	until	when
whenever	where	whereas	wherever
whether	while	why	

Relative Pronouns		
that	which	whichever
who	whoever	whom
whose	whosever	whomever

For example:

The door opened **because** the man pushed it.

Dependent clauses can be nominal, adverbial or adjectival.

A nominal clause (noun clause) functions like a noun or noun phrase. It is a group of words containing a subject and a finite verb of its own and contains one of the following: **that | if | whether**

For example:

- I wondered **whether** the homework was necessary.

Noun clauses answer questions like "who(m)?" or "what?"

An adverbial clause (adverb clause) is a word or expression in the sentence that functions as an adverb; that is, it tells you something about how the action in the verb was done. An adverbial clause is separated from the other clauses by any of the following subordinating conjunctions: **after | although | as | because | before | if | since | that | though | till | unless | until | when | where | while**

For example:

- They will visit you **before** they go to the airport.

Adverbial clauses can also be placed before the main clause without changing the meaning.

Notes

For example:

- **Before** they go to the airport, they will visit you.

Notes When an adverb clause introduces the sentence (as this one does), it is set off with a comma.

Adverb clauses answer questions like "when?", "where?", "why?"

An adjectival clause (adjective clause or relative clause) does the work of an adjective and describes a noun, it's usually introduced by a relative pronoun: **who** | **whom** | **whose** | **that** | **which**

For example:

- I went to the show **that** was very popular.

This kind of clause is used to provide extra information about the noun it follows. This can be to define something (a defining clause), or provide unnecessary, but interesting, added information (a non-defining clause).

For example:

- The car **that** is parked in front of the gates will be towed away. (Defining relative clause)

Information contained in the defining relative clause is absolutely essential in order for us to be able to identify the car in question.

- My dog, **who** is grey and white, chased the postman. (Non-defining relative clause)

A non-defining relative clause is separated from the rest of the sentence by commas. If you take away the non-defining clause the basic meaning of the sentence remains intact.

For example:

- My dog chased the postman.

Adjective clauses answer questions like "which?" or "what kind of?"

Self Assessment

State whether the following statements are true or false :

1. Phrase is any group of words without meaning.
2. 'By singing' is a prepositional phrase.
3. 'The black cat' is a noun phrase.
4. Clause is a complete sentence.
5. 'Because' is a subordinating conjunction.

1.3 Functions of Dependent Clauses

There are three main types of dependent clause: **noun clauses**, **adjective clauses**, and **adverb clauses**, so-called for their syntactic and semantic resemblance to nouns, adjectives, and adverbs, respectively. In the following English examples, dependent noun clauses are shown in bold:

- "I imagine **(that) they are having a good time**."
- "I keep thinking about **what happened yesterday**."

Notes

(The word that is optional in the first sentence, highlighting a complication in the entire dependent/independent contrast: "They are having a good time." is a complete sentence, and therefore an independent clause, but "(that) they are having a good time" is a dependent clause in the above example, with or without the conjunction "that".)

An adjective clause modifies a noun phrase. In English, adjective clauses typically come at the end of their phrase and usually have **a relative pronoun** forming **a relative clause**. The pronoun can sometimes be omitted to produce a **reduced relative clause**:

- "The woman **(who) I saw** said otherwise."
- "I found the book **that she suggested to me**."

An adverb clause typically modifies its entire main clause. In English it usually precedes (in a **periodic sentence**) or follows (in a **loose sentence**) its main clause. The following adverb clauses show when (with the subordinating **conjunction** "when") and why (with the subordinating conjunction "because"):

- "**When she gets here**, all will be explained."
- "She's worried **because they were already an hour late**."

The line between categories may be indistinct, and, in some languages, it may be difficult to apply these classifications at all. At times more than one interpretation is possible, as in the English sentence "We saw a movie, after which we went dancing," where "after which we went dancing" can be seen either as an adjective clause modifying "movie" (so "movie" is the **antecedent** of "which") ("We saw a movie. After the movie, we went dancing.") or as an adverb clause modifying the entire independent clause (so the independent clause in its entirety is the antecedent of "which") ("We saw a movie. After we saw the movie, we went dancing."). Sometimes the two interpretations are not synonymous, but are both intended, as in "Let me know when you're ready," where "when you're ready" functions both as a noun clause (the object of know, identifying what knowledge is to be conveyed) and as an adverb clause (specifying when the knowledge is to be conveyed).

Task What are dependent clauses and how it is differ from independent clause.

1.4 Structures of Dependent Clauses

Dependent clauses may be classified by their structure, although this classification scheme does make some reference to the clause's function in a sentence. This scheme is more complex than analysis by function, as there are many different ways that a dependent clause can be structured. In English. Common structures include the following:

- Many dependent clauses, such as "before he comes" or "because they agreed," consist of a **preposition**-like subordinating conjunction, plus what would otherwise be an independent clause. These clauses act much like **prepositional phrases**, and are either adjective clauses or adverb clauses, with many being able to function in either capacity.
- **Relative clauses**, such as "which I couldn't see," generally consist of a **relative pronoun**, plus a clause in which the relative pronoun plays a part. Relative clauses usually function as adjective clauses, but occasionally they function as adverb clauses; in either case, they modify their relative pronoun's antecedent and follow the phrase or clause that they modify.

Notes

- Fused relative clauses, such as "what she did" (in the sense of "the thing she did"), are like ordinary relative clauses except that they act as noun clauses; they incorporate their subjects into their relative pronouns.
- Declarative **content clauses**, such as "that they came," usually consist of the conjunction that plus what would otherwise be an independent clause, or of an independent clause alone (with an implicit preceding that). For this reason, they are often called that-clauses. Declarative content clauses refer to states of affairs; it is often implied that the state of affairs is the case, as in "It is fortunate that they came," but this implication is easily removed by the context, as in "It is doubtful that they came."
- Interrogative content clauses, such as "whether they came" and "where he went" (as in "I don't know where he went"), are much like declarative ones, except that they are introduced by **interrogative words**. Rather than referring to a state of affairs, they refer to an unknown element of a state of affairs, such as one of the participants (as in "I wonder who came") or even the truth of the state (as in "I wonder whether he came").
- **Small clauses**, such as "him leave" (as in "I saw him leave") and "him to leave" (as in "I wanted him to leave"), are minimal predicate structures, consisting only of an object and an additional structure (usually an **infinitive**), with the latter being predicated to the former by a controlling verb or preposition.

1.5 Summary

- Functional Grammar (FG), as developed by Simon Dik and others, is a general theory of the organization of natural language.
- Most phrases have an important word defining the type and linguistic features of the phrase. This word is the head of the phrase and gives its name to the phrase category.
- **Prepositional phrase** (PP) with a preposition as head (e.g. in love, over the rainbow).
- **Noun phrase** (NP) with a noun as head (e.g. the black cat, a cat on the mat)
- **Verb phrase** (VP) with a verb as head (e.g. eat cheese, jump up and down)
- Phrases can also be classified by the "head" of the phrase, which is the key word in the phrase.
- A clause is a part of a sentence. There are two main types: independent (main clauses), dependent (subordinate clauses).
- An independent clause is a complete sentence; it contains a subject and verb and expresses a complete thought in both context and meaning.
- A dependent (subordinate) clause is part of a sentence; it contains a subject and verb but does not express a complete thought. They can make sense on their own, but, they are dependent on the rest of the sentence for context and meaning.
- There are three main types of dependent clause: **noun clauses**, **adjective clauses**, and **adverb clauses**, so-called for their syntactic and semantic resemblance to nouns, adjectives, and adverbs, respectively.

Notes

1.6 Keywords

Prepositional phrase : Phrase with a preposition as head (*e.g.*, in love, over the rainbow)

Appositive : In renames noun as a pronoun and is always placed between cammas (*e.g.*, "Bob, my annoying neighbor, is short")

Complexity : A complex phrase consists of several words, whereas a simple phrase consists of only one words.

Antecedent : In the sentence "We saw a movie, after which we went dancing" "movie" is the antecedent of "which".

1.7 Review Questions

1. What is functional grammar?
2. Explain phrases and clauses.
3. Explain structure of dependent clauses.

Answers: Self Assessment

1. False
2. True
3. True
4. False
5. True

1.8 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links www.prismnet.com/~hcexres/style/phrases_clauses.html

http://www.towson.edu/ows/advadjnomclause.htm

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Unit 2: Functional Grammar: Sentence

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2.2 Compound Sentence

2.3 Complex Sentence

2.4 Complex Sentences/Adjective Clauses

2.5 Summary

2.6 Keywords

2.7 Review Questions

2.8 Further Readings

Objectives

After studying this unit, you will be able to:

- Explain about sentences
- Know the types of sentences
- Use and differentiate all sentences.

Introduction

A sentence is a group of words containing a subject and predicate. Sometimes, the subject is "understood," as in a command: "[You] go next door and get a cup of sugar." That probably means that the shortest possible complete sentence is something like "Go!" A sentence ought to express a thought that can stand by itself, but it would be helpful to review the section on Sentence Fragments for additional information on thoughts that cannot stand by themselves and sentences known as "stylistic fragments."Sentences are also defined according to function: declarative (most of the sentences we use), interrogative (which ask a question — "What's your name?"), exclamatory ("There's a fire in the kitchen!"), and imperative ("Don't drink that!").

2.1 Simple Sentence

A simple sentence, also called an independent clause, contains a subject and a verb, and it expresses a complete thought. In the following simple sentences, subjects are in yellow, and verbs are in green.

- Some **students like** to study in the mornings.
- **Ram** and **Shyam play** tennis every afternoon.
- **Sita goes** to the library and **studies** everyday.

Notes

The three examples above are all simple sentences. Note that sentence B contains a compound subject, and sentence C contains a compound verb. Simple sentences, therefore, contain a subject and verb and express a complete thought, but they can also contain a compound subjects or verbs.

2.2 Compound Sentence

A compound sentence contains two independent clauses joined by a coordinator. The coordinators are as follows: for, and, nor, but, or, yet, so. (Helpful hint: The first letter of each of the coordinators spells FANBOYS.) Except for very short sentences, coordinators are always preceded by a comma. In the following compound sentences, subjects are in yellow, verbs are in green, and the coordinators and the commas that precede them are in red.

- I **tried** to speak Spanish**, and** my **friend tried** to speak English.
- **Mohan played** football, **so Reena went** shopping.
- **Shyamal played** football**, for Maria went** shopping.

The above three sentences are compound sentences. Each sentence contains two independent clauses, and they are joined by a coordinator with a comma preceding it. Note how the conscious use of coordinators can change the relationship between the clauses. Sentences B and C, for example, are identical except for the coordinators. In sentence B, which action occurred first? Obviously, "Mohan played football" first, and as a consequence, "Reena went shopping. In sentence C, "Maria went shopping" first. In sentence C, "Shyamal played football" because, possibly, he didn't have anything else to do, for or because "Maria went shopping." How can the use of other coordinators change the relationship between the two clauses? What implications would the use of "yet" or "but" have on the meaning of the sentence?

Self Assessment

Fill in the blanks:

1. Sentence is a group of words containing ..... and predicate.
2. A compound sentence contains two ..... clauses.
3. A complex sentence always has a ..... .

2.3 Complex Sentence

A complex sentence has an independent clause joined by one or more dependent clauses. A complex sentence always has a subordinator such as because, since, after, although, or when or a relative pronoun such as that, who, or which. In the following complex sentences, subjects are in yellow, verbs are in green, and the subordinators and their commas (when required) are in red.

A. When he handed in his homework, he forgot to give the teacher the last page.

B. The teacher returned the homework after she noticed the error.

C. The students are studying because they have a test tomorrow.

D. After they finished studying, Juan and Maria went to the movies.

E. Juan and Maria went to the movies after they finished studying.

When a complex sentence begins with a subordinator such as sentences A and D, a comma is required at the end of the dependent clause. When the independent clause begins the sentence

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with subordinators in the middle as in sentences B, C, and E, no comma is required. If a comma is placed before the subordinators in sentences B, C, and E, it is wrong.

Note that sentences D and E are the same except sentence D begins with the dependent clause which is followed by a comma, and sentence E begins with the independent clause which contains no comma. The comma after the dependent clause in sentence D is required, and experienced listeners of English will often hear a slight pause there. In sentence E, however, there will be no pause when the independent clause begins the sentence.

Task Write down five examples of complex sentences.

2.4 Complex Sentences/Adjective Clauses

At a certain point in your writing in English, you should be able to identify every sentence you write as simple, compound, or complex.

Did u know? Two additional structures, adjective clauses and appositives, will give you a much greater sentence variety within which to accomplish your writing objectives.

Defination

An adjective clause is a dependent clause that modifies a noun. It is possible to combine the following two sentences to form one sentence containing an adjective clause:

The children are going to visit the museum.

They are on the bus.

The children **who are on the bus** are going to visit the museum.

Adjective Clause

In the sentence above, there are two other ways to write the sentence correctly using the second sentence as the adjective clause.

The children **that are on the bus** are going to visit the museum.

The children **on the bus** are going to visit the museum.

Some other sentences can be combined into a sentence using adjective clauses in a variety of ways, and they are all correct. Note the variety of ways in which the following two sentences can be combined.

The church is old.

My grandparents were married there.

The church **where** my grandparents were married is old.

The church **in which** my grandparents were married is old.

The church **which** my grandparents were married **in** is old.

The church **that** my grandparents were married **in** is old.

Notes

The church my grandparents were married **in** is old.

In the sentences above, the adjective clauses are underlined. Please carefully read the use of the word "in" and how and where it is used.

2.5 Summary

- A sentence is a group of words containing a subject and predicate.
- A simple sentence, also called an independent clause, contains a subject and a verb, and it expresses a complete thought.
- A compound sentence contains two independent clauses joined by a coordinator. The coordinators are as follows: for, and, nor, but, or, yet, so.
- An adjective clause is a dependent clause that modifies a noun. It is possible to combine the following two sentences to form one sentence containing an adjective clause:

2.6 Keywords

Simple Sentence : A sentence having subject and verb.

Compound Sentence : A sentence contains two independent clauses joined by coordinator.

Complex Sentence : A sentence contains a independent clause joined by one or more dependent clauses.

2.7 Review Questions

1. Define sentences and its types.
2. Write 10 sentences and specify whether it is simple, compound and complex.
3. Define complex sentences with examples.

Answers: Self Assessment

1. subject 2. independent 3. subordinator

2.8 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links www.ivcc.edu/rambo/eng1001/sentences.htm

http://grammar.about.com/od/c/g/complexsentence.htm

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Unit 3: Parts of Speech: Noun and Pronoun

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Objectives

After studying this unit, you will be able to:

- Define noun and pronoun
- Explain all types of nouns
- Use all types of pronouns.

Introduction

Learning about the parts of speech is the first step in grammar study just as learning the letters of the alphabet is the first step to being able to read and write. From learning the parts of speech we begin to understand the use or function of words and how words are joined together to make meaningful communication. To understand what a part of speech is, you must understand the idea of putting similar things together into groups or categories. Let's look at some examples of categories.

Notes Learning about the parts of speech is the first step in grammar study just as learning the letters of the alphabet is the first step to being able to read and write.

From learning the parts of speech we begin to understand the use or function of words and how words are joined together to make meaningful communication. To understand what a part of speech is, you must understand the idea of putting similar things together into groups or categories. Let's look at some examples of categories.

Notes

Colours	Fruits	Drinks	Languages
blue	banana	milk	Spanish
red	apple	water	Arabic
yellow	orange	soda	Japanese
green	grape	beer	English
black	lemon	coffee	Korean

Colours, fruits, drinks, and languages are categories. If I tell you that Grebo is a language, you would understand exactly what Grebo is. If we did not have the category language, it would be hard to explain what is meant by the word Grebo. It is very convenient to have categories to talk about similar things. Let's look at some more examples of categories. In the list below, which does not belong with the others?

(*a*) violin

(*b*) hammer

(*c*) drums

(*d*) piano

(*e*) guitar

If you chose hammer, you are right. Violin, drums, piano, and guitar are used to make music, but a hammer is not used to make music. Hammer doesn't fit with the other words because it is a tool and all of the others are musical instruments.

Let's try another example. Which of these does not belong with the others?

(*a*) hammer

(*b*) saw

(*c*) violin

(*d*) screwdriver

(*e*) wrench

This time, the word violin does not belong because it is not a tool. It is very useful to have categories like musical instruments and tools to organize our ideas. The parts of speech are categories used to organize or classify words according to how they are used. We use parts of speech as a way to make it easier to talk about language.

The philosopher Aristotle and later scientists studied animals and classified them according to what they have in common. For example, eagles, robins and sparrows are kinds of birds; sharks, salmon and tuna are kinds of fish; and dogs, horses and elephants are kinds of mammals.

Aristotle and others also studied language and classified words according to what they have in common. We usually use 8 categories or parts of speech to classify all the words we use in English. This classification is not perfect. Sometimes it is hard to tell which category a word belongs in. The same word may belong in different categories depending on how it is used. There may be better ways to classify English than by using the 8 parts of speech. But this classification has been used for a long time and many grammar books use it, so it is easier to keep on using it. It is possible to speak or learn a language without knowing the parts of speech, but for most of us, knowing about parts of speech makes things easier.

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Here is an example of how it can be helpful to know about the parts of speech. Look at the sentence: The man surreptitiously entered the room. You probably don't know the meaning of the words surreptitiously, but if you know about parts of speech, you will recognize that it is an adverb and that it tells you something about how the man entered the room. You may still not understand the exact meaning of the word, but you can understand the whole sentence better than if you did not know about parts of speech.

When you look up a word in a dictionary, you will find not only the meaning of the word but also what part of speech it is. This information is very helpful in understanding the full meaning of the word and knowing how to use it.

The 8 parts of speech that are used to describe English words are:

1. Nouns
2. Verbs
3. Adjectives
4. Adverbs
5. Pronouns
6. Prepositions
7. Conjunctions
8. Articles

3.1 Noun

A **noun** is a word used to name a person, animal, place, thing, and abstract idea. Nouns are usually the first words which small children learn. The **highlighted** words in the following sentences are all nouns:

Late last **year** our **neighbours** bought a **goat**.

Raman was an **opera singer**.

The **bus inspector** looked at all the **passengers' passes**.

According to **Plutarch**, the **library** at **Alexandria** was destroyed in 48 B.C.

Philosophy is of little **comfort** to the **starving**.

A noun can function in a sentence as a subject, a direct object, an indirect object, a subject complement, an object complement, an appositive, an adjective or an adverb.

3.2 Noun Gender

Many common nouns, like "engineer" or "teacher," can refer to men or women. Once, many English nouns would change form depending on their gender—for example, a man was called an "author" while a woman was called an "authoress"—but this use of **gender-specific nouns** is very rare today. Those that are still used occasionally tend to refer to occupational categories, as in the following sentences.

David Garrick was a very prominent eighteenth-century actor.

Madhubala was at the height of her career as an actress in the 1950s.

The manager was trying to write a want ad, but he could not decide whether he was advertising for a "waiter" or a "waitress".

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3.3 Noun Plurals

Most nouns change their form to indicate number by adding "-s" or "-es", as illustrated in the following pairs of sentences:

When Matthew was small he rarely told the **truth** if he thought he was going to be punished.

Many people do not believe that **truths** are self-evident.

As they walked through the silent house, they were worried by an unexpected **echo**.

I like to shout into the quarry and listen to the **echoes** that return.

He tripped over a **box** left carelessly in the hallway.

Since we are moving, we will need many **boxes**.

There are other nouns which form the plural by changing the last letter before adding "s". Some words ending in "f" form the plural by deleting "f" and adding "ves," and words ending in "y" form the plural by deleting the "y" and adding "ies," as in the following pairs of sentences:

The harbour at Marble Mountain has one **wharf**.

There are several **wharves** in Halifax Harbour.

Warsaw is their favourite **city** because it reminds them of their courtship.

The vacation my grandparents won includes trips to twelve European **cities**.

Other nouns form the plural irregularly. If English is your first language, you probably know most of these already: when in doubt, consult a good dictionary.

Task Explain types of noun with the suitable examples.

3.4 Possessive Noun

In the possessive case, a noun or pronoun changes its form to show that it owns or is closely related to something else. Usually, nouns become possessive by adding a combination of an apostrophe and the letter "s."

You can form the possessive case of a singular noun that does not end in "s" by adding an apostrophe and "s," as in the following sentences:

The red suitcase is **Shyama's**

The only luggage that was lost was the **prime minister's**.

The exhausted recruits were woken before dawn by the **drill sergeant's** screams.

The **miner's** face was covered in coal dust.

You can form the possessive case of a singular noun that ends in "s" by adding an apostrophe alone or by adding an apostrophe and "s," as in the following examples:

The **bus's** seats are very uncomfortable.

The **bus'** seats are very uncomfortable.

The film crew accidentally crushed the **platypus's** eggs.

Notes

The film crew accidentally crushed the **platypus'** eggs.

Shelly's poetry was once more popular than Lord Byron's.

Shelly's poetry was once more popular than Lord Byron's.

You can form the possessive case of a plural noun that does not end in "s" by adding an apostrophe and a "s," as in the following examples:

The **children's** mittens were scattered on the floor of the porch.

The **sheep's** pen was mucked out every day.

Since we have a complex appeal process, a **jury's** verdict is not always final.

The **men's** hockey team will be playing as soon as the **women's** team is finished.

The hunter followed the **moose's** trail all morning but lost it in the afternoon.

You can form the possessive case of a plural noun that does end in "s" by adding an apostrophe:

The concert was interrupted by the **dogs'** barking, the **ducks'** quacking, and the **babies'** squalling.

The **janitors'** room is downstairs and to the left.

My uncle spent many hours trying to locate the **squirrels'** nest.

The archivist quickly finished repairing the **diaries'** bindings.

Religion is usually the subject of the **roommates'** many late night debates.

Using Possessive Nouns

When you read the following sentences, you will notice that a noun in the possessive case frequently functions as an adjective modifying another noun:

The **miner's** face was covered in coal dust.

Here the possessive noun "miner's" is used to modify the noun "face" and together with the article "the," they make up the phrase that is the sentence's subject.

The concert was interrupted by the **dogs'** barking, the **ducks'** quacking, and the **babies'** squalling.

In this sentence, each possessive noun modifies a gerund. The possessive noun "dogs"' modifies "barking," "ducks"' modifies "quacking," and "babies"' modifies "squalling."

The film crew accidentally crushed the **platypus's** eggs.

In this example the possessive noun "platypus's" modifies the noun "eggs" and the noun phrase "the platypus's eggs" is the direct object of the verb "crushed."

My uncle spent many hours trying to locate the **squirrels'** nest.

In this sentence the possessive noun "squirrels"' is used to modify the noun "nest" and the noun phrase "the squirrels' nest" is the object of the infinitive phrase "to locate."

Types of Nouns

There are many different types of nouns. As you know, you capitalise some nouns, such as "India" or "Bhutan," and do not capitalise others, such as "badger" or "tree" (unless they appear at the beginning of a sentence). In fact, grammarians have developed a whole series of noun types, including the proper noun, the common noun, the concrete noun, the abstract

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noun, the countable noun (also called the count noun), the non-countable noun (also called the mass noun), and the collective noun.

Notes You should note that a noun will belong to more than one type: it will be proper or common, abstract or concrete, and countable or non-countable or collective.

Different Types of Noun

Proper nouns

You always write a **proper noun** with a capital letter, since the noun represents the name of a specific person, place, or thing. The names of days of the week, months, historical documents, institutions, organisations, religions, their holy texts and their adherents are proper nouns. A proper noun is the opposite of a common noun.

In each of the following sentences, the proper nouns are **highlighted**:

The **Marroons** were transported from **Jamaica** and forced to build the fortifications in **Halifax**.

Many people dread **Monday** mornings.

Beltane is celebrated on the first of **May**.

Abraham appears in the **Talmud** and in the **Koran**.

Last year, I had a **Baptist**, a **Buddhist**, and a **Gardnerian Witch** as roommates.

Common nouns

A **common noun** is a noun referring to a person, place, or thing in a general sense—usually, you should write it with a capital letter only when it begins a sentence. A common noun is the opposite of a proper noun.

In each of the following sentences, the common nouns are **highlighted**:

According to the **sign**, the nearest **town** is 60 **miles** away.

All the **gardens** in the **neighbourhood** were invaded by **beetles** this **summer**.

I don't understand why some **people** insist on having six different **kinds** of **mustard** in their **cupboards**.

The road **crew** was startled by the **sight** of three large **moose** crossing the **road**.

Many child-care **workers** are underpaid.

Sometimes you will make proper nouns out of common nouns, as in the following examples:

The tenants in the **Mazher Apartments** are appealing the large and sudden increase in their rent.

The meals in the Bouncing **Bean Restaurant** are less expensive than meals in ordinary restaurants.

Many witches refer to the Renaissance as the Burning **Times**.

The **Diary of Anne Frank** is often a child's first introduction to the history of the **Holocaust**.

Notes

Concrete nouns

A **concrete noun** is a noun which names anything (or anyone) that you can perceive through your physical senses: touch, sight, taste, hearing, or smell. A concrete noun is the opposite of a abstract noun.

The **highlighted** words in the following sentences are all concrete nouns:

The **judge** handed the **files** to the **clerk**.

Whenever they take the **dog** to the **beach**, it spends hours chasing **waves**.

The real estate **agent** urged the **couple** to buy the second **house** because it had new **lift**.

The **book binder** replaced the flimsy paper **cover** with a sturdy, cloth-covered **board**.

Abstract nouns

An **abstract noun** is a noun which names anything which you can not perceive through your five physical senses, and is the opposite of a concrete noun. The **highlighted** words in the following sentences are all abstract nouns:

Buying the fire extinguisher was an **afterthought**.

Tillie is amused by people who are nostalgic about **childhood**.

Justice often seems to slip out of our grasp.

Some scientists believe that **schizophrenia** is transmitted genetically.

Countable nouns

A **countable noun** (or **count noun**) is a noun with both a singular and a plural form, and it names anything (or anyone) that you can count. You can make a countable noun plural and attach it to a plural verb in a sentence. Countable nouns are the opposite of non-countable nouns and collective nouns.

In each of the following sentences, the **highlighted** words are countable nouns:

We painted the **table** red and the **chairs** blue.

Since he inherited his **aunt's library**, Raman spends every **weekend** indexing his **books**.

Miriam found six silver **dollars** in the **toe** of a **sock**.

The mango **tree** lost three **branches** in the **typhoon**

Non-countable nouns

A **non-countable noun** (or **mass noun**) is a noun which does not have a plural form, and which refers to something that you could (or would) not usually count. A non-countable noun always takes a singular verb in a sentence. Non-countable nouns are similar to collective nouns, and are the opposite of countable nouns.

The **highlighted** words in the following sentences are non-countable nouns:

Joseph Priestly discovered **oxygen**.

The word "oxygen" cannot normally be made plural.

Oxygen is essential to human life.

Notes

Since "oxygen" is a non-countable noun, it takes the singular verb "is" rather than the plural verb "are."

We decided to sell the **furniture** rather than take it with us when we moved.

You cannot make the noun "furniture" plural.

The **furniture** is heaped in the middle of the room.

Since "furniture" is a non-countable noun, it takes a singular verb, "is heaped."

The crew spread the **gravel** over the roadbed.

You cannot make the non-countable noun "gravel" plural.

Gravel is more expensive than I thought.

Since "gravel" is a non-countable noun, it takes the singular verb form "is."

Collective nouns

A **collective noun** is a noun naming a group of things, animals, or persons. You could count the individual members of the group, but you usually think of the group as a whole is generally as one unit. You need to be able to recognise collective nouns in order to maintain subject-verb agreement. A collective noun is similar to a non-countable noun, and is roughly the opposite of a countable noun.

In each of the following sentences, the **highlighted** word is a collective noun:

The **flock** of geese spends most of its time in the pasture.

The collective noun "flock" takes the singular verb "spends."

The **jury** is dining on take-out chicken tonight.

In this example the collective noun "jury" is the subject of the singular compound "is dining."

The steering **committee** meets every Wednesday afternoon.

Here the collective noun "committee" takes a singular verb, "meets."

The **class** was startled by the bursting light bulb.

In this sentence the word "class" is a collective noun and takes the singular compound verb "was startled."

Self Assessment

Fill in the blanks:

1. There are ..... types of parts of speech.
2. Engineer and teacher are ..... nouns.
3. The noun of the engine is ..... .
4. Committee is a ..... noun.

3.5 Pronoun

A **pronoun** can replace a noun or another pronoun. You use pronouns like "he," "which," "none," and "you" to make your sentences less cumbersome and less repetitive.

Notes

Did u know? Grammarians classify pronouns into several types, including the personal pronoun, the demonstrative pronoun, the interrogative pronoun, the indefinite pronoun, the relative pronoun, the reflexive pronoun, and the intensive pronoun.

3.6 Personal Pronouns

A **personal pronoun** refers to a specific person or thing and changes its form to indicate person, number, gender, and case.

Subjective Personal Pronouns

A **subjective personal pronoun** indicates that the pronoun is acting as the subject of the sentence. The subjective personal pronouns are "I," "you," "she," "he," "it," "we," "you," "they."

In the following sentences, each of the **highlighted** words is a subjective personal pronoun and acts as the subject of the sentence:

I was glad to find the bus pass in the bottom of the green knapsack.

You are surely the strangest child **I** have ever met.

He stole the selkie's skin and forced her to live with him.

When **she** was a young woman, **she** earned her living as a coal miner.

After many years, **they** returned to their homeland.

We will meet at the library at 3:30 p.m.

It is on the counter.

Are **you** the delegates from Sahara group?

Objective Personal Pronouns

An **objective personal pronoun** indicates that the pronoun is acting as an object of a verb, compound verb, preposition, or infinitive phrase. The objective personal pronouns are: "me," "you," "her," "him," "it," "us," "you," and "them."

In the following sentences, each of the **highlighted** words is an objective personal pronoun:

Seamus stole the selkie's skin and forced **her** to live with **him**.

The objective personal pronoun "her" is the direct object of the verb "forced" and the objective personal pronoun "him" is the object of the preposition "with."

After reading the pamphlet, Judy threw **it** into the garbage can.

The pronoun "it" is the direct object of the verb "threw."

The agitated assistant stood up and faced the angry delegates and said, "Our leader will address **you** in five minutes."

In this sentence, the pronoun "you" is the direct object of the verb "address."

Rama and Shyama will meet **us** at the newest café in the market.

Here the objective personal pronoun "us" is the direct object of the compound verb "will meet."

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Give the list to **me**.

Here the objective personal pronoun "me" is the object of the preposition "to."

I'm not sure that my contact will talk to **you**.

Similarly in this example, the objective personal pronoun "you" is the object of the preposition "to."

Christopher was surprised to see **her** at the drag races.

Here the objective personal pronoun "her" is the object of the infinitive phrase "to see."

Possessive Personal Pronouns

A **possessive pronoun** indicates that the pronoun is acting as a marker of possession and defines who owns a particular object or person. The **possessive personal pronouns** are "mine," "yours," "hers," "his," "its," "ours," and "theirs." Note that possessive personal pronouns are very similar to possessive adjectives like "my," "her," and "their."

In each of the following sentences, the **highlighted** word is a possessive personal pronoun:

The smallest gift is **mine**.

Here the possessive pronoun "mine" functions as a subject complement.

This is **yours.**

Here too the possessive pronoun "yours" functions as a subject complement.

His is on the kitchen counter.

In this example, the possessive pronoun "his" acts as the subject of the sentence.

Theirs will be delivered tomorrow.

In this sentence, the possessive pronoun "theirs" is the subject of the sentence.

Ours is the green one on the corner.

Here too the possessive pronoun "ours" function as the subject of the sentence.

3.7 Demonstrative Pronouns

A **demonstrative pronoun** points to and identifies a noun or a pronoun. "This" and "these" refer to things that are nearby either in space or in time, while "that" and "those" refer to things that are farther away in space or time.

Did u know? The demonstrative pronouns are "this," "that," "these," and "those." "This" and "that" are used to refer to singular nouns or phrases and "these" and "those" are used to refer to plural nouns and noun phrases.

Note that the demonstrative pronouns are identical to demonstrative, though, obviously, you use them differently. It is also important to note that "that" can also be used as a relative pronoun.

In the following sentences, each of the **highlighted** words is a demonstrative pronoun:

This must not continue.

Here "this" is used as the subject of the compound verb "must not continue."

Notes

This is puny; **that** is the tree I want.

In this example "this" is used as subject and refers to something close to the speaker. The demonstrative pronoun "that" is also a subject but refers to something farther away from the speaker.

Three customers wanted **these**.

Here "these" is the direct object of the verb "wanted."

Interrogative Pronouns

An **interrogative pronoun** is used to ask questions. The interrogative pronouns are "who," "whom," "which," "what" and the compounds formed with the suffix "ever" ("whoever," "whomever," "whichever," and "whatever"). Note that either "which" or "what" can also be used as an interrogative adjective, and that "who," "whom," or "which" can also be used as a relative pronoun.

You will find "who," "whom," and occasionally "which" used to refer to people, and "which" and "what" used to refer to things and to animals.

"Who" acts as the subject of a verb, while "whom" acts as the object of a verb, preposition, or a verbal.

The **highlighted** word in each of the following sentences is an interrogative pronoun:

Which wants to see the dentist first?

"Which" is the subject of the sentence.

Who wrote the novel Rockbound?

Similarly "who" is the subject of the sentence.

Whom do you think we should invite?

In this sentence, "whom" is the object of the verb "invite."

To **whom** do you wish to speak?

Here the interrogative pronoun "whom " is the object of the preposition "to."

Who will meet the delegates at the train station?

In this sentence, the interrogative pronoun "who" is the subject of the compound verb "will meet."

To **whom** did you give the paper?

In this example the interrogative pronoun "whom" is the object of the preposition "to."

What did she say?

Here the interrogative pronoun "what" is the direct object of the verb "say."

Relative Pronouns

You can use a **relative pronoun** is used to link one phrase or clause to another phrase or clause. The relative pronouns are "who," "whom," "that," and "which." The compounds "whoever," "whomever," and "whichever" are also relative pronouns.

You can use the relative pronouns "who" and "whoever" to refer to the subject of a clause or sentence, and "whom" and "whomever" to refer to the objects of a verb, a verbal or a preposition.

Notes

In each of the following sentences, the **highlighted** word is a relative pronoun.

You may invite **whomever** you like to the party.

The relative pronoun "whomever" is the direct object of the compound verb "may invite."

The candidate **who** wins the greatest popular vote is not always elected.

In this sentence, the relative pronoun is the subject of the verb "wins" and introduces the subordinate clause "who wins the greatest popular vote." This subordinate clause acts as an adjective modifying "candidate."

In a time of crisis, the manager asks the workers **whom** she believes to be the most efficient to arrive an hour earlier than usual.

In this sentence "whom" is the direct object of the verb "believes" and introduces the subordinate clause "whom she believes to be the most efficient". This subordinate clause modifies the noun "workers."

Whoever broke the window will have to replace it.

Here "whoever" functions as the subject of the verb "broke."

The crate **which** was left in the corridor has now been moved into the storage closet.

In this example "which" acts as the subject of the compound verb "was left" and introduces the subordinate clause "which was left in the corridor." The subordinate clause acts as an adjective modifying the noun "crate."

I will read **whichever** manuscript arrives first.

Here "whichever" modifies the noun "manuscript" and introduces the subordinate clause "whichever manuscript arrives first." The subordinate clause functions as the direct object of the compound verb "will read."

Indefinite Pronouns

An **indefinite pronoun** is a pronoun referring to an identifiable but not specified person or thing. An indefinite pronoun conveys the idea of all, any, none, or some.

The most common indefinite pronouns are "all," "another," "any," "anybody," "anyone," "anything," "each," "everybody," "everyone," "everything," "few," "many," "nobody," "none," "one," "several," "some," "somebody," and "someone." Note that some indefinite pronouns can also be used as indefinite adjectives.

The **highlighted** words in the following sentences are indefinite pronouns:

Many were invited to the lunch but only twelve showed up.

Here "many" acts as the subject of the compound verb "were invited."

The office had been searched and **everything** was thrown onto the floor.

In this example, "everything" acts as a subject of the compound verb "was thrown."

We donated **everything** we found in the attic to the woman's shelter garage sale.

In this sentence, "everything" is the direct object of theverb "donated."

Although they looked everywhere for extra copies of the magazine, they found **none**.

Here too the indefinite pronoun functions as a direct object: "none" is the direct object of "found."

Make sure you give **everyone** a copy of the amended bylaws.

In this example, "everyone" is the indirect object of the verb "give" — the direct object is the noun phrase "a copy of the amended bylaws."

Give a registration package to **each**.

Here "each" is the object of the preposition "to."

Task Write down 20 pronouns and categorize it in its different types.

Reflexive Pronouns

You can use a **reflexive pronoun** to refer back to the subject of the clause or sentence.

Notes The reflexive pronouns are "myself," "yourself," "herself," "himself," "itself," "ourselves," "yourselves," and "themselves." Note each of these can also act as an intensive pronoun.

Each of the **highlighted** words in the following sentences is a reflexive pronoun:

Diabetics give **themselves** insulin shots several times a day.

The Dean often does the photocopying **herself** so that the secretaries can do more important work.

After the party, I asked **myself** why I had faxed invitations to everyone in my office building.

Richard usually remembered to send a copy of his e-mail to**himself**.

Although the landlord promised to paint the apartment, we ended up doing it **ourselves**.

Intensive Pronouns

An **intensive pronoun** is a pronoun used to emphasise its antecedent. Intensive pronouns are identical in form to reflexive pronouns.

The **highlighted** words in the following sentences are intensive pronouns:

I **myself** believe that aliens should abduct my sister.

The Prime Minister **himself** said that he would lower taxes.

They **themselves** promised to come to the party even though they had a final exam at the same time.

Notes

Self Assessment

State whether the following statements are true or false :

5. 'He' is an objective pronoun.
6. Interrogative pronoun used to ask questions.
7. Whomever is an Interrogative pronoun.
8. Myself is a Reflexive pronoun.

3.8 Summary

- A **noun** is a word used to name a person, animal, place, thing, and abstract idea.
- A **common noun** is a noun referring to a person, place, or thing in a general sense—usually, you should write it with a capital letter only when it begins a sentence.
- A **concrete noun** is a noun which names anything (or anyone) that you can perceive through your physical senses: touch, sight, taste, hearing, or smell.
- A **countable noun** (or **count noun**) is a noun with both a singular and a plural form, and it names anything (or anyone) that you can count.
- A **collective noun** is a noun naming a group of things, animals, or persons.
- A **personal pronoun** refers to a specific person or thing and changes its form to indicate person, number, gender, and case.
- A **demonstrative pronoun** points to and identifies a noun or a pronoun.
- An **indefinite pronoun** is a pronoun referring to an identifiable but not specified person or thing. An indefinite pronoun conveys the idea of all, any, none, or some.

3.9 Keywords

Noun	:	It is name of person, place or things.
Interrogative Pronoun	:	used to ask questions.
Intensive Pronoun	:	used to emphasise its antecedent.

3.10 Review Questions

1. Define parts of speech and hence noun and pronoun.
2. What is common noun? Write 10 common nouns.
3. Differentiate personal pronoun and demonstrative pronoun.

Answers: Self Assessment

1.	eight	2.	common
3.	engineer	4.	collective
5.	false	6.	true
7.	false	8.	true.

Notes

3.11 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links http://www.writingcentre.uottawa.ca/hypergrammar/nounchar.html

http://grammar.ccc.commnet.edu/grammar/plurals.htm

http://www.towson.edu/ows/pronouns.htm

Notes

Unit 4: Parts of Speech: Verb and Adverb

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Objectives

Introduction

4.1 Verb Classification

4.2 Adverb

4.3 Summary

4.4 Keywords

4.5 Review Questions

4.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know about verbs and adverbs
- Explain helping verbs and main verbs
- Explain present, past and future tenses.

Introduction

The verb is king in English. The shortest sentence contains a verb. You can make a one-word sentence with a verb, for example: "**Stop!**" You cannot make a one-word sentence with any other type of word.

Verbs are sometimes described as "action words". This is partly true. Many verbs give the idea of action, of "doing" something. **For example, words like run, fight, do and works** all convey action.

But some verbs do not give the idea of action; they give the idea of existence, of state, of "being". For example, **verbs like be, exist, seem and belong** all convey state.

A verb always has a subject. (In the sentence "John speaks English", John is the subject and speaks is the verb.) In simple terms, therefore, we can say that verbs are words that tell us what a subject **does** or **is**; they describe:

- **action** (Ram plays football.)
- **state** (Anthony seems kind.)

There is something very special about verbs in English. Most other words (adjectives, adverbs, prepositions etc) do not change in form (although nouns can have singular and plural forms). But almost all verbs change in form. For example, the verb to work has five forms:

- **to work, work, works, worked, working**

Of course, this is still very few forms compared to some languages which may have thirty or more forms for a single verb.

Notes

4.1 Verb Classification

We divide verbs into two broad classifications:

1. Helping Verbs

Imagine that a stranger walks into your room and says:

- I **can**.
- People **must**.
- The Earth **will**.

Do you understand anything? Has this person communicated anything to you? Probably not! That's because these verbs are **helping verbs** and have no meaning on their own. They are necessary for the grammatical structure of the sentence, but they do not tell us very much alone. We usually use helping verbs with main verbs. They "help" the main verb. (The sentences in the above examples are therefore incomplete. They need at least a main verb to complete them.) There are only about 15 helping verbs.

2. Main Verbs

Now imagine that the same stranger walks into your room and says:

- I **teach**.
- People **eat**.
- The Earth **rotates**.

Do you understand something? Has this person communicated something to you? Probably yes! Not a lot, but something. That's because these verbs are **main verbs** and have meaning on their own. They tell us something. Of course, there are thousands of main verbs.

In the following table we see example sentences with helping verbs and main verbs. Notice that all of these sentences have a main verb. Only some of them have a helping verb.

	helping verb		**main verb**	
John			likes	coffee.
You			lied	to me.
They			are	happy.
The children	are		playing.	
We	must		go	now.
I	do	not	want	any.

Helping Verbs

Helping verbs have no meaning on their own. They are necessary for the grammatical structure of a sentence, but they do not tell us very much alone. We usually use helping verbs with main verbs. They "help" the main verb (which has the real meaning). There are only about 15 helping verbs in English, and we divide them into two basic groups:

Notes

Notes Helping verbs are also called "auxiliary verbs".

Primary helping verbs (3 verbs)

These are the verbs be, do, and have. Note that we can use these three verbs as helping verbs **or** as main verbs. On this page we talk about them as helping verbs. We use them in the following cases:

- **be**
  - to make continuous tenses (He **is** watching TV.)
  - to make the passive (Small fish **are** eaten by big fish.)
- **have**
  - to make perfect tenses (I **have** finished my homework.)
- **do**
  - to make negatives (I **do** not like you.)
  - to ask questions (**Do** you want some coffee?)
  - to show emphasis (I **do** want you to pass your exam.)
  - to stand for a main verb in some constructions (He speaks faster than she **does**.)

Modal helping verbs (10 verbs)

We use modal helping verbs to "modify" the meaning of the main verb in some way. A modal helping verb expresses necessity or possibility, and changes the main verb in that sense. These are the modal verbs:

- can, could
- may, might
- will, would,
- shall, should
- must
- ought to

Here are examples using modal verbs:

- I **can't** speak Chinese.
- John **may** arrive late.
- **Would** you like a cup of coffee?
- You **should** see a doctor.
- I really **must** go now.

Semi-modal verbs (3 verbs)

The following verbs are often called "semi-modals" because they are partly like modal helping verbs and partly like main verbs:

Notes

- need
- dare
- used to

Task Write down 10 sentences containing helping verb and main verb and mention the types of verb.

Main Verbs

Main verbs have meaning on their own (unlike helping verbs). There are thousands of main verbs, and we can classify them in several ways:

Notes Main verbs are also called "lexical verbs".

Transitive and intransitive verbs

A transitive verb takes a direct object: Somebody killed the President. An intransitive verb does not have a direct object: He died. Many verbs, like speak, can be transitive or intransitive. Look at these examples:

transitive:

- I **saw** an elephant.
- We are **watching** TV.
- He **speaks** English.

Intransitive:

- He has **arrived**.
- John **goes** to school.
- She **speaks** fast.

Linking verbs

A linking verb does not have much meaning in itself. It "links" the subject to what is said about the subject. Usually, a linking verb shows equality (=) or a change to a different state or place (>). Linking verbs are always intransitive (but not all intransitive verbs are linking verbs).

- Mary **is** a teacher. (Mary = teacher)
- Tara **is** beautiful. (Tara = beautiful)
- That **sounds** interesting. (that = interesting)
- The sky **became** dark. (the sky > dark)
- The bread **has gone** bad. (bread > bad)

Notes

Dynamic and stative verbs

Some verbs describe action. They are called "dynamic", and can be used with continuous tenses. Other verbs describe state (non-action, a situation). They are called "stative", and cannot normally be used with continuous tenses (though some of them can be used with continuous tenses with a change in meaning).

Dynamic verbs (examples):

- hit, explode, fight, run, go

Stative verbs (examples):

- be
- like, love, prefer, wish
- impress, please, surprise
- hear, see, sound
- belong to, consist of, contain, include, need
- appear, resemble, seem

Regular and Irregular Verbs

This is more a question of vocabulary than of grammar. The only real difference between regular and irregular verbs is that they have different endings for their past tense and past participle forms. For regular verbs, the past tense ending and past participle ending is always the same:-ed. For irregular verbs, the past tense ending and the past participle ending is variable, so it is necessary to learn them by heart.

regular verbs: base, past tense, past participle

- look, looked, looked
- work, worked, worked

irregular verbs: base, past tense, past participle

- buy, bought, bought
- cut, cut, cut
- do, did, done

Regular verbs

English regular verbs change their form very little (unlike irregular verbs). The past tense and past participle of regular verbs end in **-ed**, for example:

work, work**ed**, work**ed**

But you should note the following points:

1 Some verbs can be both regular and irregular, for example:

learn, **learned**, learned
learn, **learnt**, learnt

2. Some verbs change their meaning depending on whether they are regular or irregular, for example "to hang":

Notes

regular	hang, hanged, hanged	to kill or die, by dropping with a rope around the neck
irregular	hang, hung, hung	to fix something (for example, a picture) at the top so that the lower part is free

3. The present tense of some regular verbs is the same as the past tense of some irregular verbs:

regular	**found**, founded, founded
irregular	find, **found**, **found**

Irregular verbs

Irregular verbs are an important feature of English. We use irregular verbs a lot when speaking, less when writing. Of course, the most famous English verb of all, the verb "to be", is irregular.

What is the difference between regular verbs and irregular verbs?

	Base Form	Past Simple	Past Participle
With **regular** verbs, the rule is simple...			
The past simple and past participle always end in-ed:	finish	finish**ed**	finish**ed**
	stop	stopp**ed**	stopp**ed**
	work	work**ed**	work**ed**
But with **irregular** verbs, there is no rule...			
Sometimes the verb changes completely:	sing	sang	sung
Sometimes there is "half" a change:	buy	bought	bought
Sometimes there is no change:	cut	cut	cut

Verb and Tense Usage

Present Tense

Subject + main verb (V1)

Ram plays cricket.

Rita swims.

Negative

Subject + don't/ doesn't main verb (V1)

Ram does not play cricket.

They do not swim.

Present Continuous Tense

Subject + (Is/Are) + main verb + ing.

Notes

She is staying in London.

Reeta is playing.

Negative

Subject + (Is/Are) + not + main verb + ing.

Sita is not staying in London.

They are not playing football.

Present Perfect Tense

Subject + auxiliary verb (Has/Have) + past participle (V3)

I have done.

She has played tennis.

Negative

Subject + auxiliary verb (Has/Have) + not + past participle (V3)

I have not done.

She has not played tennis.

Present Perfect Continuous Tense

subject + Has/have + auxiliary verb (been) + main verb + ing

I have been doing.

You have been talking too much.

Negative

Subject + Has/have + not + auxiliary verb (been) + main verb + ing

You had not been playing tennis.

It had not been working well.

Past Tense

Subject + V2

I sang.

He went to school.

Negative

Subject + did not + V1

He did not come.

They did not speak English.

Past Continuous Tense

Subject + auxiliary verb BE (Was/Were) + main verb + ing

I was doing.

You were working hard.

Notes

Negative

Subject + auxiliary verb BE (Was/Were) + not + main verb + ing

I was not doing.

They were not playing football.

Past Perfect Tense

Subject + (Had) + past participle (V3)

I had sung.

Ram had finished his work.

Negative

Subject + (Had) + not + past participle (V3)

I had not sung.

Ram had not finished his work.

Past Perfect Continuous Tense

Subject + Had + Been + Main verb + ing

I had been doing.

You had been playing tennis.

Negative

Subject +Had + not + Been + Main verb + ing

You had not been playing tennis.

Shyma has not been running.

Future Tense

subject + auxiliary verb (will) + main verb (V1)

I will do.

Mohan will play cricket.

Negative

Subject + auxiliary verb (will) not + main verb (V1)

She will not play.

They will not run.

Future Continuous Tense

subject + auxiliary verb (will) + auxiliary verb BE + main verb + ing

I will be doing.

You will be lying on a beach tomorrow.

Negative

subject + auxiliary verb (will) + not + auxiliary verb BE + main verb) + ing

Notes

I will not be doing.

You will not be lying on a beach tomorrow.

Future Perfect Tense

Subject +auxiliary verb (will) + auxiliary verb have + past participle (V3)

I will have done.

You will have forgotten me by then.

Negative

Subject + (will) + not have + past participle (V3)

I will not have done.

She will not have gone to school.

Future Perfect Continuous Tense

Subject + will + have + auxiliary verb been + main verb + ing

I will have been doing.

You will have been travelling for two days.

Negative

Subject + will + not + have + auxiliary verb been + main verb + ing

I will not have been doing.

You will not have been travelling for two days.

Task 'He goes to temple everyday. Translate this sentence into all 12 types of tenses.

4.2 Adverb

Definition: Most adverbs in English are formed by adding -ly to an Adjective. An adverb is a word that modifies the meaning of a Verb; an Adjective; another adverb; a Noun or Noun Phrase; Determiner; a Numeral; a Pronoun; or a Prepositional Phrase and can sometimes be used as a Complement of a Preposition.

Adverb Spelling Notes

- Adjectives ending-l still take-ly; careful-carefully.
- Adjectives ending-y change to-ily; lucky-luckily.
- Adjectives ending-ble change to-bly; responsible-responsibly.

Adverb of Manner

Adverbs of manner modify a verb to describe the way the action is done.

Example: She did the work carefully.

Notes

('Carefully' modifies the verb to describe the way the work was done, as opposed to quickly, carelessly, etc..)

Adverb of Place or Location

Adverbs of place show where the action is done.

Example: They live locally.

Adverb of Time

Adverbs of time show when an action is done, or the duration or frequency.

Example: He did it yesterday. (When)

They are permanently busy. (Duration)

She never does it. (Frequency)

Adverb of Degree

Adverbs of degree increase or decrease the effect of the verb.

Example: I completely agree with you. (This increases the effect of the verb, whereas 'partially' would decrease it.)

Adverb Modifying Adjectives

An adjective can be modified by an adverb, which precedes the adjective, except 'enough' which comes after.

Example: That's really good.

It was a terribly difficult time for all of us.

It wasn't good enough. ('Enough' comes after the adjective.)

Adverbs Modifying Adverbs

An adverb can modify another. As with adjectives, the adverb precedes the one it is modifying with 'enough' being the exception again.

Example: She did it really well.

He didn't come last night, funnily enough.

Task How adverb is differ with adjective, explain with example.

Adverbs Modifying Nouns

Adverbs can modify nouns to indicate time or place.

Example: The concert tomorrow

Example: The room upstairs

Notes

Adverbs Modifying Noun Phrases

Some adverbs of degree can modify noun phrases.

Example: We had quite a good time.

They're such good friends.

Quite; rather; such; what (What a day!) can be used in this way.

Adverbs Modifying Determiners, Pronouns

Adverbs such as almost; nearly; hardly; about, etc., can be used:

Example: Almost everybody came in the end.

Self Assessment

State whether the following statements are true or false:

1. Player is a verb.
2. Can is a helping verb.
3. Helping verb is also called 'lexical verb'.
4. The third form of cut is cutted.
5. The helping verb of past perfect tense is had.

4.3 Summary

- The verb is king in English. The shortest sentence contains a verb.
- Most adverbs in English are formed by adding -ly to an Adjective. An adverb is a word that modifies the meaning of a Verb; an Adjective; another adverb; a Noun or Noun Phrase; Determiner; a Numeral; a Pronoun; or a Prepositional Phrase and can sometimes be used as a Complement of a Preposition.

4.4 Keywords

Auxiliary verbs : Helping verbs also called 'Auxiliary verbs'.

Lexical verbs : Main verbs also called 'Lexical verbs'.

Ought to : It is a modal helping verb.

Used to : It is semi-modal helping verb and partly like main verb.

Adverb : The word that modifies the meaning of a verb.

4.5 Review Questions

1. Explain different types of verbs.
2. What is adverb? Explain with examples.
3. What is other name of helping verb and main verb?

Notes

Answers: Self Assessment

1. False
2. True
3. False
4. False
5. True

4.6 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links http://grammar.ccc.commnet.edu/grammar/adverbs.htm

http://www.english-language-grammar-guide.com/types-of-verbs.html

Notes

Unit 5: Parts of Speech: Adjective and Preposition

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5.2 The Order of Adjectives in a Series
5.3 Capitalizing Proper Adjectives
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Objectives

After studying this unit, you will be able to:

- Explain about parts of speech
- Understand the adjectives
- Use the preposition in the sentences.

Introduction

Definition

Adjectives are words that describe or modify another person or thing in the sentence. The **Articles**—a, an, and the—are adjectives.

- the tall professor
- the lugubrious lieutenant
- a solid commitment
- a month's pay
- a six-year-old child
- the unhappiest, richest man

If a group of words containing a subject and verb acts as an adjective, it is called an **Adjective Clause.** My sister, who is much older than I am, is an engineer. If an adjective clause is stripped of its subject and verb, the resulting modifier becomes an **Adjective Phrase**: He is the man who is keeping my family in the poorhouse.

Before getting into other usage considerations, one general note about the use—or over-use—of adjectives: **Adjectives are frail; don't ask them to do more work than they should.** Let your broad-shouldered verbs and nouns do the hard work of description. Be particularly cautious in your use of adjectives that don't have much to say in the first place: interesting, beautiful, lovely, exciting. It is your job as a writer to create beauty and excitement and

interest, and when you simply insist on its presence without showing it to your reader — well, you're convincing no one.

Position of Adjectives

Unlike, **Adverbs** which often seem capable of popping up almost anywhere in a sentence, adjectives nearly always appear immediately before the noun or noun phrase that they modify. Sometimes they appear in a string of adjectives, and when they do, they appear in a set order according to category. When indefinite pronouns—such as something, someone, and anybody—are modified by an adjective, the adjective comes after the pronoun:

Anyone capable of doing something horrible to someone nice should be punished.

Something wicked this way comes.

And there are certain adjectives that, in combination with certain words, are always "post positive" (coming after the thing they modify):

The president elect, heir apparent to the Glitzy fortune, lives in New York proper.

5.1 Degrees of Adjectives

Adjectives can express degrees of modification:

- Gladys is a rich woman, but Josie is richer than Gladys, and Sadie is the richest woman in town.

Notes The degrees of comparison are known as the positive, the comparative, and the superlative. (Actually, only the comparative and superlative show degrees.) We use the comparative for comparing two things and the superlative for comparing three or more things.

Notice that the word than frequently accompanies the comparative and the word the precedes the superlative. The inflected suffixes-er and-est suffice to form most comparatives and superlatives, although we need-ierand-iest when a two-syllable adjective ends in y(happier and happiest); otherwise we use more and most when an adjective has more than one syllable.

Positive	Comparative	Superlative
rich	richer	richest
lovely	lovelier	loveliest
beautiful	more beautiful	most beautiful

Certain adjectives have irregular forms in the comparative and superlative degrees:

Irregular Comparative and Superlative Forms		
good	better	best
bad	worse	worst
little	less	least
muchmanysome	more	most
far	further	furthest

Notes

Be careful not to form comparatives or superlatives of adjectives which already express an extreme of comparison—unique, for instance—although it probably is possible to form comparative forms of most adjectives: something can be more perfect, and someone can have a fuller figure. People who argue that one woman cannot be more pregnant than another have never been nine-months pregnant with twins.

According to Bryan Garner, "complete" is one of those adjectives that does not admit of comparative degrees. We could say, however, "more nearly complete Other adjectives that Garner would include in this list are as follows:

absolute	impossible	principal
adequate	inevitable	stationary
chief	irrevocable	sufficient
complete	main	unanimous
devoid	manifest	unavoidable
entire	minor	unbroken
fatal	paramount	unique
final	perpetual	universal
ideal	preferable	whole

Be careful, also, not to use more along with a comparative adjective formed wither nor to use most along with a superlative adjective formed with -est (e.g., do not write that something is more heavier or most heaviest).

The as—as construction is used to create a comparison expressing equality:

- He is as foolish as he is large.
- She is as bright as her mother.

Premodifiers with Degrees of Adjectives

Both adverbs and adjectives in their comparative and superlative forms can be accompanied by premodifiers, single words and phrases, that intensify the degree.

- We were a lot more careful this time.
- He works a lot less carefully than the other jeweler in town.
- We like his work so much better.
- You'll get your watch back all the faster.

The same process can be used to downplay the degree:

- The weather this week has been somewhat better.
- He approaches his schoolwork a little less industriously than his brother does.

And sometimes a set phrase, usually an informal noun phrase, is used for this purpose:

- He arrived a whole lot sooner than we expected.
- That's a heck of a lot better.

If the intensifier very accompanies the superlative, a determiner is also required:

- She is wearing her very finest outfit for the interview.
- They're doing the very best they can.

Notes

Occasionally, the comparative or superlative form appears with a determiner and the thing being modified is understood:

- Of all the wines produced in Connecticut, I like this one the most.
- The quicker you finish this project, the better.
- Of the two brothers, he is by far the faster.

Less versus Fewer

When making a comparison between quantities we often have to make a choice between the words fewer and less. Generally, when we're talking about countable things, we use the word fewer; when we're talking about measurable quantities that we cannot count, we use the word less. "She had fewer chores, but she also had less energy." The managers at our local Stop and Shop seem to have mastered this: they've changed the signs at the so-called express lanes from "Twelve Items or Less" to "Twelve Items or Fewer." Whether that's an actual improvement, we'll leave up to you.

We do, however, definitely use less when referring to statistical or numerical expressions:

- It's less than twenty miles to Delhi.
- He's less than six feet tall.
- Your essay should be a thousand words or less.
- We spent less than forty dollars on our trip.
- The town spent less than four percent of its budget on snow removal.

In these situations, it's possible to regard the quantities as sums of countable measures.

Taller than I/me?

When making a comparison with "than" do we end with a subject form or object form, "taller than I/she" or "taller than me/her." The correct response is "taller than I/she." We are looking for the subject form: "He is taller than I am/she is tall." (Except we leave out the verb in the second clause, "am" or "is.") Some good writers, however, will argue that the word "than" should be allowed to function as a preposition. If we can say "He is tall like me/her," then (if "than" could be prepositional like like) we should be able to say, "He is taller than me/her." It's an interesting argument, but—for now, anyway—in formal, academic prose, use the subject form in such comparisons.

We also want to be careful in a sentence such as "I like him better than she/her." The "she" would mean that you like this person better than she likes him; the "her" would mean that you like this male person better than you like that female person. (To avoid ambiguity and the slippery use of than, we could write "I like him better than she does" or "I like him better than I like her.")

More than/over?

In the United States, we usually use "more than" in countable numerical expressions meaning "in excess of" or "over." In England, there is no such distinction. For instance, in the U.S., some editors would insist on "more than 40,000 traffic deaths in one year,"

Notes

whereas in the UK, "over 40,000 traffic deaths" would be acceptable. Even in the U.S., however, you will commonly hear "over" in numerical expressions of age, time, or height: "His sister is over forty; she's over six feet tall. We've been waiting well over two hours for her."

Task Explain the degrees of adjective with suitable examples.

5.2 The Order of Adjectives in a Series

It would take a linguistic philosopher to explain why we say "little brown house" and not "brown little house" or why we say "red Italian sports car" and not "Italian red sports car." The order in which adjectives in a series sort themselves out is perplexing for people learning English as a second language. Most other languages dictate a similar order, but not necessarily the same order. It takes a lot of practice with a language before this order becomes instinctive, because the order often seems quite arbitrary (if not downright capricious). There is, however, a pattern. You will find many exceptions to the pattern in the table below, but it is definitely important to learn the pattern of adjective order if it is not part of what you naturally bring to the language.

The categories in the following table can be described as follows:

(*i*) **Determiners**—articles and other limiters.

(*ii*) **Observation**—post determiners and limiter adjectives (e.g., a real hero, a perfect idiot) and adjectives subject to subjective measure (e.g., beautiful, interesting)

(*iii*) **Size and Shape**—adjectives subject to objective measure (e.g., wealthy, large, round)

(*iv*) **Age**—adjectives denoting age (e.g., young, old, new, ancient)

(*v*) **Colour**—adjectives denoting colour (e.g., red, black, pale)

(*vi*) **Origin**—denominal adjectives denoting source of noun (e.g., French, American, Canadian)

(*vii*) **Material**—denominal adjectives denoting what something is made of (e.g., woolen, metallic, wooden)

(*viii*) **Qualifier**—final limiter, often regarded as part of the noun (e.g., rocking chair, hunting cabin, passenger car, book cover)

Determiner	Observation	Physical Description				Origin	Material	Qualifier	Noun
		Size	Shape	Age	Colour				
a	beautiful			old		Italian		touring	car
an	expensive			antique			silver		mirror
four	gorgeous		long-stemmed		red		silk		roses
her			short		black				hair
our		big		old		English			sheepdog
those			square				wooden	hat	boxes
that	dilapidated	little						hunting	cabin
several		enormous		young		American		basketball	players
some	delicious					Thai			food

Notes

It would be folly, of course, to run more than two or three (at the most) adjectives together. Furthermore, when adjectives belong to the same class, they become what we call coordinated adjectives, and you will want to put a comma between them: the inexpensive, comfortable shoes. The rule for inserting the comma works this way: if you could have inserted a conjunction—and or but—between the two adjectives, use a comma. We could say these are "inexpensive but comfortable shoes," so we would use a comma between them (when the "but" isn't there). When you have three coordinated adjectives, separate them all with commas, but don't insert a comma between the last adjective and the noun (in spite of the temptation to do so because you often pause there):

a popular, respected, and good looking student

5.3 Capitalizing Proper Adjectives

When an adjective owes its origins to a proper noun, it should probably be capitalized. Thus we write about Christian music, French fries, the English Parliament, the Ming Dynasty, a Faulknerian style, Jeffersonian democracy. Some periods of time have taken on the status of proper adjectives: the Nixon era, a Renaissance/Romantic/Victorian poet (but a contemporary novelist and medieval writer). Directional and seasonal adjectives are not capitalized unless they're part of a title:

We took the northwest route during the spring thaw. We stayed there until the town's annual Fall Festival of Small Appliances.

Collective Adjectives

When the definite article, the, is combined with an adjective describing a class or group of people, the resulting phrase can act as a noun: the poor, the rich, the oppressed, the homeless, the lonely, the unlettered, the unwashed, the gathered, the dear departed. The difference between a **Collective Noun** (which is usually regarded as singular but which can be plural in certain contexts) and a collective adjective is that the latter is always plural and requires a plural verb:

- The rural poor have been ignored by the media.
- The rich of Connecticut are responsible.
- The elderly are beginning to demand their rights.
- The young at heart are always a joy to be around.

Adjectival Opposites

The opposite or the negative aspect of an adjective can be formed in a number of ways. One way, of course, is to find an adjective to mean the opposite—an antonym. The opposite of beautiful is ugly, the opposite of tall is short. A thesaurus can help you find an appropriate opposite. Another way to form the opposite of an adjective is with a number of prefixes.

The opposite of fortunate is unfortunate, the opposite of prudent is imprudent, the opposite of considerate is inconsiderate, the opposite of honorable is dishonorable, the opposite of alcoholic is nonalcoholic, the opposite of being properly filed is misfiled. If you are not sure of the spelling of adjectives modified in this way by prefixes (or which is the appropriate prefix), you will have to consult a dictionary, as the rules for the selection of a prefix are complex and too shifty to be trusted. The meaning itself can be tricky; for instance, flammable and inflammable mean the same thing.

Notes

A third means for creating the opposite of an adjective is to combine it with less or least to create a comparison which points in the opposite direction. Interesting shades of meaning and tone become available with this usage. It is kinder to say that "This is the least beautiful city in the state." than it is to say that "This is the ugliest city in the state." (It also has a slightly different meaning.) A candidate for a job can still be worthy and yet be "less worthy of consideration" than another candidate. It's probably not a good idea to use this construction with an adjective that is already a negative: "He is less unlucky than his brother," although that is not the same thing as saying he is luckier than his brother. Use the comparative less when the comparison is between two things or people; use the superlative least when the comparison is among many things or people.

- My mother is less patient than my father.
- Of all the new sitcoms, this is my least favourite show.

Some Adjectival Problem Children

Good versus Well
In both casual speech and formal writing, we frequently have to choose between the adjective good and the **adverb** well. With most verbs, there is no contest: when modifying a verb, use the adverb. He swims well. He knows only too well who the murderer is. However, when using a **linking verb** or a verb that has to do with the five human senses, you want to use the adjective instead. How are you? I'm feeling good, thank you. After a bath, the baby smells so good. Even after my careful paint job, this room doesn't look good. Many careful writers, however, will use well after linking verbs relating to health, and this is perfectly all right. In fact, to say that you are good or that you feel good usually implies not only that you're OK physically but also that your spirits are high. "How are you?" "I am well, thank you."

Bad versus Badly
When your cat died (assuming you loved your cat), did you feel bad or badly? Applying the same rule that applies to good versus well, use the adjective form after verbs that have to do with human feelings. You felt bad. If you said you felt badly, it would mean that something was wrong with your faculties for feeling.

Other Adjectival Considerations

Review the section on **Compound Nouns and Modifiers** for the formation of modifiers created when words are connected: a four-year-old child, a nineteenth-century novel, an empty-headed fool.

Notes

Review the section on **Possessives** for a distinction between possessive forms and "adjectival labels." (Do you belong to a Writers Club or a Writers' Club?)

Adjectives that are really **Participles**, verb forms with-ing and -ed endings, can be troublesome for some students. It is one thing to be a frightened child; it is an altogether different matter to be a frightening child. Do you want to go up to your professor after class and say that you are confused or that you are confusing? Generally, the -ed ending means that the noun so described ("you") has a passive relationship with something—something (the subject matter, the presentation) has bewildered you and you are confused. The -ing ending means that the noun described has a more active role — you are not making any sense so you are confusing (to others, including your professor).

The -ed ending modifiers are often accompanied by prepositions (these are not the only choices):

- We were amazed **at** all the circus animals.
- We were amused **by** the clowns.
- We were annoyed **by** the elephants.
- We were bored **by** the ringmaster.
- We were confused **by** the noise.
- We were disappointed **by** the motorcycle daredevils.
- We were disappointed **in** their performance.
- We were embarrassed **by** my brother.
- We were exhausted **from** all the excitement.
- We were excited **by** the lion-tamer.
- We were excited **about** the high-wire act, too.
- We were frightened **by** the lions.
- We were introduced **to** the ringmaster.
- We were interested **in** the tent.
- We were irritated **by** the heat.
- We were opposed **to** leaving early.
- We were satisfied **with** the circus.
- We were shocked **at** the level of noise under the big tent.
- We were surprised **by** the fans' response.
- We were surprised **at** their indifference.
- We were tired **of** all the lights after a while.
- We were worried **about** the traffic leaving the parking lot.

A-Adjectives

The most common of the so-called **a- adjectives** are ablaze, afloat, afraid, aghast, alert, alike, alive, alone, aloof, ashamed, asleep, averse, awake, aware. These adjectives will primarily show up as predicate adjectives (i.e., they come after a linking verb).

Notes

- The children were ashamed.
- The professor remained aloof.
- The trees were ablaze.

Occasionally, however, you will find a- adjectives before the word they modify: the alert patient, the aloof physician. Most of them, when found before the word they modify, are themselves modified: the nearly awake student, the terribly alone scholar. And a- adjectives are sometimes modified by "very much": very much afraid, very much alone, very much ashamed, etc.

5.4 Preposition

A preposition describes a relationship between other words in a sentence. In itself, a word like "in" or "after" is rather meaningless and hard to define in mere words.

Notes When you do try to define a preposition like "in" or "between" or "on," you invariably use your hands to show how something is situated in relationship to something else.

Prepositions are nearly always combined with other words in structures called prepositional phrases. Prepositional phrases can be made up of a million different words, but they tend to be built the same: a preposition followed by a determiner and an adjective or two, followed by a pronoun or noun (called the object of the preposition). This whole phrase, in turn, takes on a modifying role, acting as an adjective or an adverb, locating something in time and space, modifying a noun, or telling when or where or under what conditions something happened.

Is it any wonder that prepositions create such troubles for students for whom English is a second language? We say we are at the hospital to visit a friend who is in the hospital. We lie in bed but on the couch. We watch a film at the theatre but on television. For native speakers, these little words present little difficulty, but try to learn another language, any other language, and you will quickly discover that prepositions are troublesome wherever you live and learn.

Prepositions of Time: at, on, and in

We use at to designate specific times.

The train is due at 12:15 p.m.

We use on to designate days and dates.

My brother is coming on Monday.

We're having a party on the Fourth of July.

We use in for nonspecific times during a day, a month, a season, or a year.

She likes to jog in the morning.

It's too cold in winter to run outside.

He started the job in 1971.

He's going to quit in August.

Prepositions of Place: at, on, and in

We use at for specific addresses.

Grammar English lives at 55 Boretz Road in Durham.

Notes

We use on to designate names of streets, avenues, etc.

Her house is on Tughlak Road.

And we use in for the names of land-areas (towns, counties, states, countries, and continents).

She lives in Durham.

Durham is in Windham County.

Windham County is in Connecticut.

Prepositions of Location: in, at, and on and No Preposition			
IN	AT	ON	NO
(the) bed*	class*	the bed*	PREPOSITION
the bedroom	home	the ceiling	downstairs
the car	the library*	the floor	downtown
(the) class	the office	the horse	inside
the library	school*	the plane	outside
school	work	the train	upstairs
			uptown

* You may sometimes use different prepositions for these locations.

Prepositions of Movement: to

and No Preposition

We use to in order to express movement toward a place.

They were driving to work together.

She's going to the dentist's office this morning.

Toward and towards are also helpful prepositions to express movement. These are simply variant spellings of the same word; use whichever sounds better to you.

We're moving toward the light.

This is a big step towards the project's completion.

With the words home, downtown, uptown, inside, outside, downstairs, upstairs, we use no preposition.

Grandma went upstairs

Grandpa went home.

They both went outside.

Prepositions of Time: for and since

We use for when we measure time (seconds, minutes, hours, days, months, years).

He held his breath for seven minutes.

She's lived there for seven years.

The British and Irish have been quarreling for seven centuries.

We use since with a specific date or time.

Notes

He's worked here since 1970.

She's been sitting in the waiting room since two-thirty.

Prepositions with Nouns, Adjectives, and Verbs.

Prepositions are sometimes so firmly wedded to other words that they have practically become one word. (In fact, in other languages, such as German, they would have become one word.) This occurs in three categories: nouns, adjectives, and verbs.

Self Assessment

Fill in the blanks:

1. Adjectives have ..... types of degrees.
2. Biggest is the ..... degree.
3. The word ..... comes after comparative degree.
4. Prepositions describes a ..... between other words in a sentence.
5. 'They' is a ..... .

Nouns and Prepositions

approval of	fondness for	need for
awareness of	grasp of	participation in
belief in	hatred of	reason for
concern for	hope for	respect for
confusion about	interest in	success in
desire for	love of	understanding of

Adjectives and Prepositions

afraid of	fond of	proud of
angry at	happy about	similar to
aware of	interested in	sorry for
capable of	jealous of	sure of
careless about	made of	tired of
familiar with	married to	worried about

Verbs and Prepositions

apologize for	give up	prepare for
ask about	grow up	study for
ask for	look for	talk about
belong to	look forward to	think about
bring up	look up	trust in
care for	make up	work for
find out	pay for	worry about

Notes

A combination of verb and preposition is called a phrasal verb. The word that is joined to the verb is then called a particle. Please refer to the brief section we have prepared on phrasal verbs for an explanation.

Idiomatic Expressions with Prepositions

- agree to a proposal, with a person, on a price, in principle
- argue about a matter, with a person, for or against a proposition
- compare to to show likenesses, with to show differences (sometimes similarities)
- correspond to a thing, with a person
- differ from an unlike thing, with a person
- live at an address, in a house or city, on a street, with other people

Unnecessary Prepositions

In everyday speech, we fall into some bad habits, using prepositions where they are not necessary. It would be a good idea to eliminate these words altogether, but we must be especially careful not to use them in formal, academic prose.

- The book fell off ~~of~~ the desk.
- He threw the book out ~~of~~ the window.
- She wouldn't let the cat inside ~~of~~ the house. [or use "in"]
- Where did they go ~~to~~?
- Put the lamp in back of the couch. [use "behind" instead]
- Where is your college ~~at~~?

Prepositions in Parallel Form

When two words or phrases are used in parallel and require the same preposition to be idiomatically correct, the preposition does not have to be used twice.

The female was both attracted ~~by~~ and distracted by the male's dance.

Did u know? However, when the idiomatic use of phrases calls for different prepositions, we must be careful not to omit one of them.

The children were interested in and disgusted by the movie.

It was clear that this player could both contribute to and learn from every game he played.

He was fascinated by and enamored of this beguiling woman.

Task Write down 20 prepositions and use these prepositions into the sentences.

Notes

Important Words with Preposition

abhorrence of

abound with

abounding in

absolve from

abundant with /on

accord with

acquiesce in

acquit of

adapted for (by nature)

adapted to (purpose)

admit of

affinity between

afflict with

agree on (a matter or point)

agree to (a proposal)

agree with (a person, statement, opinion)

aggravate by

alien to

amenable to

angry at / about a thing

angry with a person (or at to stress the anger itself)

associated with

averse to/ from

begin by doing something

begin from a point

begin with an act

benefits of the benefactor

benefits to the beneficiary

bestow upon

bored with or by (not of)

capable of

capacity for

centre on

change for (a thing)

change with (a person)

Notes

chary of

cognizant of

compare to (to show similarities)

compare with (to note points of difference)

compatible with

comply with

under the conditions

confer on (to bestow upon)

confer with

confide in (trust in)

confide to (entrust to)

conform to

in conformity with

congratulate on

connive at

consequent upon

content oneself with

content others by

contrast (v.) with

contrast (n.) to or with

convenient for (purpose)

convenient to (person)

conversant with

correspond to (a thing; resemble)

correspond with (a person)

deficient in

derogatory to

die for (a cause)

die of (an illness)

differ from (be different)

differ with (disagree)

different from

disappointed of (what we cannot have)

disappointed in (what we have)

dissent from (not to)

distaste for

embark money in

Notes

embark on a ship, career
essential to
exception to (a rule, statement)
exempt from
forbid to do
free from or of
glad at (a piece of news)
glad of (a possession)
guiltless of
identical with
impatient of (things)
impatient with (persons)
impervious to
immune from an obligation
immune to a disease
incidental to
inculcate upon someone (not with)
independent of
indicative of
ineligible for
infected with
infested with
inflict upon
influence over/ with (a person)
influence on /upon/ in (persons or things)
infuse into someone
(take the) initiative in
(on one's own) initiative
insensible to
insight into
inspired by
instil into
invest in a business
invest with an office
involve in
irrespective of
join in a game

Notes

join with a person or thing
labor at a task
labor for a person, an end
labor in a cause
labor under disadvantages
live by labor
live for riches
martyr for (a cause)
martyr to (a disease, etc.)
at a moment's notice
on the spur of the moment
negligent of (noun)
oblivious of (not to)
parallel with or to
part from (persons)
part with (things)
perpendicular to
point at a thing
point to a fact
possessed of wealth
possessed with an idea
prefer one to the other
preferable to
preference for
prevail against (things)
prevail upon (persons)
provide (someone) with (something)
profuse in
profusion of
provide against ill luck
provide for an emergency
pursuant to
in pursuance of
recommend that she do (not "recommend her to do")
reconcile to (thing)
reconcile with (person)
regard as

Notes

with reference to (not " in reference to")

regard for a person

with regard to a subject

relevant to

bring relief to suffering

replace with (but "is replaced by ")

report on or to (not into)

resentful of

responsible for (something)

responsible to (someone)

result from an event

result in a failure

the result of an investigation

find satisfaction in an improvement

the satisfaction of knowing

give satisfaction to a person

satisfied of (fact)

satisfied with (things)

secure against attack

secure from harm

secure in a position

sensitive to

substitute for

suggest that he do (not "suggest him to do")

susceptible to

taste for (art, etc.)

taste of (food)

thirst for/after (knowledge)

unconscious of (not to)

at variance on topics

at variance with a person

5.5 Summary

- Adjectives are words that describe or modify another person or thing in the sentence.
- If a group of words containing a subject and verb acts as an adjective, it is called an **Adjective Clause.**

Notes

- The most common of the so-called **a- adjectives** are ablaze, afloat, afraid, aghast, alert, alike, alive, alone, aloof, ashamed, asleep, averse, awake, aware.
- A combination of verb and preposition is called a phrasal verb.

5.6 Keywords

Articles : A, An, and The are the articles.

Degrees : Used to compare the adjectives.

Comparative : Used for comparing two things.

Superlative : Used for comparing three or more things.

Determiners : Articles and other limiters.

Qualifiers : Find limiter, often regarded as part of the noun.

A-Adjectives : The words ablaze, afloat, afraid, aghast, alert, alike, alive, alone, asleep etc. are called A-Adjectives.

5.7 Review Questions

1. Write down all parts of speech and explain.
2. Define adjectives and explain with examples.
3. What is preposition and how it is used?

Answers: Self Assessment

1. three
2. superlative
3. than
4. relationship
5. pronoun.

5.8 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links www.writingcentre.uottawa.ca/hypergrammar/preposit.html

http://www.dl.ket.org/latin2/grammar/ch34-degofadj.htm

Notes

Unit 6: Parts of Speech: Interjections and Conjunctions

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Objectives
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6.1 Interjection
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Objectives

After studying this unit, you will be able to:

- Use of interjections
- Use of conjunctions
- Write sentences using conjunctions.

Introduction

An interjection is a word added to a sentence to convey emotion. It is not grammatically related to any other part of the sentence.

You usually follow an interjection with an exclamation mark. Interjections are uncommon in formal academic prose, except in direct quotations.

The highlighted words in the following sentences are interjections:

- Ouch, that hurt!
- Oh no, I forgot that the exam was today.
- Hey! Put that down!
- I heard one guy say to another guy, "He has a new car, eh?"
- I don't know about you but, good lord, I think taxes are too high!

6.1 Interjection

The table below shows some interjections with examples.

Interjection	Meaning	Example
ah	expressing pleasure expressing realization	"Ah, that feels good." "Ah, now I understand."

Notes

	expressing resignation expressing surprise	"Ah well, it can't be heped." "Ah! I've won!"
alas	expressing grief or pity	"Alas, she's dead now."
dear	expressing pity expressing surprise	"Oh dear! Does it hurt?" "Dear me! That's a surprise!"
eh	asking for repetition expressing enquiry expressing surprise inviting agreement	"It's hot today." "Eh?" "I said it's hot today." "What do you think of that, eh?" "Eh! Really?" "Let's go, eh?"
er	expressing hesitation	"Lima is the capital of...er...Peru."
hello, hullo	expressing greeting expressing surprise	"Hello John. How are you today?" "Hello! My car's gone!"
hey	calling attention expressing surprise, joy etc	"Hey! look at that!" "Hey! What a good idea!"
hi	expressing greeting	"Hi! What's new?"
hmm	expressing hesitation, doubt or disagreement	"Hmm. I'm not so sure."
oh, o	expressing surprise expressing pain expressing pleading	"Oh! You're here!" "Oh! I've got a toothache." "Oh, please say 'yes'!"
ouch	expressing pain	"Ouch! That hurts!"
uh	expressing hesitation	"Uh...I don't know the answer to that."
uh-huh	expressing agreement	"Shall we go?" "Uh-huh."
um, umm	expressing hesitation	"85 divided by 5 is...um...17."
well	expressing surprise introducing a remark	"Well I never!" "Well, wha

Task Make 10 sentences containing interjection.

6.2 Conjunctions

Definition

Some words are satisfied spending an evening at home, alone, eating ice-cream right out of the box, watching Seinfeld re-runs on TV, or reading a good book. Others aren't happy unless they're out on the town, mixing it up with other words; they're joiners and they just can't help themselves. A conjunction is a joiner, a word that connects (conjoins) parts of a sentence.

Notes

Coordinating Conjunctions

The simple, little conjunctions are called coordinating conjunctions (you can click on the words to see specific descriptions of each one):

Coordinating Conjunctions

- **and, but, or, yet, for, nor, so**

(It may help you remember these conjunctions by recalling that they all have fewer than four letters. Also, remember the acronym FANBOYS: For-And-Nor-But-Or-Yet-So. **Be careful of the words then and now**; **neither is a coordinating conjunction**, so what we say about coordinating conjunctions' roles in a sentence and punctuation does not apply to those two words).

When a coordinating conjunction connects two **independent clauses**, it is often (but not always) accompanied by a comma:

- Ulysses wants to play for UConn, but he has had trouble meeting the academic requirements.

When the two independent clauses connected by a coordinating conjunction are nicely balanced or brief, many writers will omit the comma:

- Ulysses has a great jump shot but he isn't quick on his feet.

The comma is always correct when used to separate two independent clauses connected by a coordinating conjunction.

A comma is also correct when *and* is used to attach the last item of a serial list, although many writers (especially in newspapers) will omit that final comma:

- Ulysses spent his summer studying basic math, writing, and reading comprehension.

When a coordinating conjunction is used to connect all the elements in a series, a comma is not used:

- Presbyterians and Methodists and Baptists are the prevalent Protestant congregations in Oklahoma.

A comma is also used with *but* when expressing a contrast:

- This is a useful rule, but difficult to remember.

In most of their other roles as joiners (other than joining independent clauses, that is), coordinating conjunctions can join two sentence elements without the help of a comma.

- Hemingway and Fitzgerald are among the American expatriates of the between-the-wars era.
- Hemingway was renowned for his clear style and his insights into American notions of male identity.
- It is hard to say whether Hemingway or Fitzgerald is the more interesting cultural icon of his day.
- Although Hemingway is sometimes disparaged for his unpleasant portrayal of women and for his glorification of *machismo*, we nonetheless find some sympathetic, even heroic, female figures in his novels and short stories.

Notes Among the coordinating conjunctions, the most common, of course, are *and*, *but*, and *or*. It might be helpful to explore the uses of these three little words. The examples below by no means exhaust the possible meanings of these conjunctions.

Notes

AND

(*a*) To suggest that one idea is chronologically sequential to another: "Tashonda sent in her applications and waited by the phone for a response."

(*b*) To suggest that one idea is the result of another: "Willie heard the weather report and promptly boarded up his house."

(*c*) To suggest that one idea is in contrast to another (frequently replaced by *but* in this usage): "Juanita is brilliant and Shalimar has a pleasant personality.

(*d*) To suggest an element of surprise (sometimes replaced by *yet* in this usage): "Hartford is a rich city and suffers from many symptoms of urban blight."

(*e*) To suggest that one clause is dependent upon another, conditionally (usually the first clause is an imperative): "Use your credit cards frequently and you'll soon find yourself deep in debt."

(*f*) To suggest a kind of "comment" on the first clause: "Charlie became addicted to gambling — and that surprised no one who knew him."

BUT

(*a*) To suggest a contrast that is unexpected in light of the first clause: "Joey lost a fortune in the stock market, but he still seems able to live quite comfortably."

(*b*) To suggest in an affirmative sense what the first part of the sentence implied in a negative way (sometimes replaced by *on the contrary*): "The club never invested foolishly, but used the services of a sage investment counsellor."

(*c*) To connect two ideas with the meaning of "with the exception of" (and then the second word takes over as subject): "Everybody but Goldenbreath is trying out for the team."

OR

(*a*) To suggest that only one possibility can be realized, excluding one or the other: "You can study hard for this exam or you can fail."

(*b*) To suggest the inclusive combination of alternatives: "We can broil chicken on the grill tonight, or we can just eat leftovers.

(*c*) To suggest a refinement of the first clause: "Smith College is the premier all-women's college in the country, or so it seems to most Smith College alumnae."

(*d*) To suggest a restatement or "correction" of the first part of the sentence: "There are no rattlesnakes in this canyon, or so our guide tells us."

(*e*) To suggest a negative condition: "The New Hampshire state motto is the rather grim "Live free or die."

(*f*) To suggest a negative alternative without the use of an imperative

(*g*) "They must approve his political style or they wouldn't keep electing him mayor."

Self Assessment

State whether the following statements are true or false:

1. The word 'Hey', 'Oh', 'Ah' are interjection.

Notes

2. Interjections are used to express pleasure, Sorrow, Surprise etc.
3. Conjunctions are the words used to add two sentences.
4. And, or, but, for, so, are the interjections.

Other Conjunctions

The conjunction **NOR** is not extinct, but it is not used nearly as often as the other conjunctions, so it might feel a bit odd when nor does come up in conversation or writing. Its most common use is as the little brother in the correlative pair, neither-nor

- He is neither sane nor brilliant.
- That is neither what I said nor what I meant.

It can be used with other negative expressions:

- That is not what I meant to say, nor should you interpret my statement as an admission of guilt.

It is possible to use nor without a preceding negative element, but it is unusual and, to an extent, rather stuffy:

- George's handshake is as good as any written contract, nor has he ever proven untrustworthy.

The word **YET** functions sometimes as an adverb and has several meanings: in addition ("yet another cause of trouble" or "a simple yet noble woman"), even ("yet more expensive"), still ("he is yet a novice"), eventually ("they may yet win"), and so soon as now ("he's not here yet"). It also functions as a coordinating conjunction meaning something like "nevertheless" or "but." The word yet seems to carry an element of distinctiveness that but can seldom register.

- John plays basketball well, yet his favourite sport is badminton.
- The visitors complained loudly about the heat, yet they continued to play golf every day.

In sentences such as the second one, above, the pronoun subject of the second clause ("they," in this case) is often left out. When that happens, the comma preceding the conjunction might also disappear: "The visitors complained loudly yet continued to play golf every day."

Yet is sometimes combined with other conjunctions, but or and. It would not be unusual to see and yet in sentences like the ones above. This usage is acceptable.

Did u know? The word **FOR** is most often used as a preposition, of course, but it does serve, on rare occasions, as a coordinating conjunction.

Some people regard the conjunction for as rather highfalutin and literary, and it does tend to add a bit of weightiness to the text. Beginning a sentence with the conjunction "for" is probably not a good idea, except when you're singing "For he's a jolly good fellow. "For" has serious sequential implications and in its use the order of thoughts is more important than it is, say, with because or since. Its function is to introduce the reason for the preceding clause:

- John thought he had a good chance to get the job, for his father was on the company's board of trustees.
- Most of the visitors were happy just sitting around in the shade, for it had been a long, dusty journey on the train.

Notes

Be careful of the conjunction **SO**. Sometimes it can connect two independent clauses along with a comma, but sometimes it can't. For instance, in this sentence,

- Soto is not the only Olympic athlete in his family, so are his brother, sister, and his Uncle Chet.

where the word so means "as well" or "in addition," most careful writers would use a semicolon between the two independent clauses. In the following sentence, where so is acting like a minor-league "therefore," the conjunction and the comma are adequate to the task:

- Soto has always been nervous in large gatherings, so it is no surprise that he avoids crowds of his adoring fans.

Sometimes, at the beginning of a sentence, so will act as a kind of summing up device or transition, and when it does, it is often set off from the rest of the sentence with a comma:

- So, the sheriff peremptorily removed the child from the custody of his parents.

Task What is difference between coordinating and subordinating conjunctions.

Subordinating Conjunctions

A **Subordinating Conjunction** (sometimes called a dependent word or subordinator) comes at the beginning of a **Subordinate (or Dependent) Clause** and establishes the relationship between the dependent clause and the rest of the sentence. It also turns the clause into something that depends on the rest of the sentence for its meaning.

- He took to the stage as though he had been preparing for this moment all his life.
- Because he loved acting, he refused to give up his dream of being in the movies.
- Unless we act now, all is lost.

Notice that some of the subordinating conjunctions in the table below—after, before, since—are also prepositions, but as subordinators they are being used to introduce a clause and to subordinate the following clause to the independent element in the sentence.

Common Subordinating Conjunctions		
after	if	though
although	if only	till
as	in order that	unless
as if	now that	until
as long as	once	when
as though	rather than	whenever
because	since	where
before	so that	whereas
even if	than	wherever
even though	that	while

Notes

The Case of Like and As

Strictly speaking, the word *like* is a preposition, not a conjunction. It can, therefore, be used to introduce a prepositional phrase ("My brother is tall like my father"), but it should not be used to introduce a clause ("My brother can't play the piano as he did before the accident" or "It looks ~~like~~ as if basketball is quickly overtaking baseball as America's national sport."). To introduce a clause, it's a good idea to use *as*, *as though*, or *as if*, instead.

- As I told you earlier, the lecture has been postponed.
- It looks as if it's going to snow this afternoon.
- Johnson kept looking out the window as though he had someone waiting for him.

In formal, academic text, it's a good idea to reserve the use of *like* for situations in which similarities are being pointed out:

- This community college is like a two-year liberal arts college.However, when you are listing things that have similarities, *such as* is probably more suitable:
- The college has several highly regarded neighbors, such as the Mark Twain House, St. Francis Hospital, the Connecticut Historical Society, and the UConn Law School.

Omitting That

The word *that* is used as a conjunction to connect a subordinate clause to a preceding verb. In this construction *that* is sometimes called the "expletive *that.*" Indeed, the word is often omitted to good effect, but the very fact of easy omission causes some editors to take out the red pen and strike out the conjunction *that* wherever it appears. In the following sentences, we can happily omit the *that* (or keep it, depending on how the sentence sounds to us):

- Isabel knew [that] she was about to be fired.
- She definitely felt [that] her fellow employees hadn't supported her.
- I hope [that] she doesn't blame me.

Sometimes omitting the *that* creates a break in the flow of a sentence, a break that can be adequately bridged with the use of a comma:

- The problem is, production in her department has dropped.
- Remember, we didn't have these problems before she started working here.

As a general rule, if the sentence feels just as good without the *that,* if no ambiguity results from its omission, if the sentence is more efficient or elegant without it, then we can safely omit the *that.* Theodore Bernstein lists three conditions in which we should maintain the conjunction *that*:

- When a time element intervenes between the verb and the clause: "The boss said yesterday that production in this department was down fifty percent." (Notice the position of "yesterday.")
- When the verb of the clause is long delayed: "Our annual report revealed that some losses sustained by this department in the third quarter of last year were worse than previously thought." (Notice the distance between the subject "losses" and its verb, "were.")

Notes

- When a second *that* can clear up who said or did what: "The CEO said that Isabel's department was slacking off and that production dropped precipitously in the fourth quarter." (Did the CEO say that production dropped or was the drop a result of what he said about Isabel's department? The second *that* makes the sentence clear.)

Beginning a Sentence with Because

Somehow, the notion that one should not begin a sentence with the subordinating conjunction *because* retains a mysterious grip on people's sense of writing proprieties. This might come about because a sentence that begins with *because* could well end up a fragment if one is not careful to follow up the "because clause" with an independent clause.

- Because e-mail now plays such a huge role in our communications industry.

When the "because clause" is properly subordinated to another idea (regardless of the position of the clause in the sentence), there is absolutely nothing wrong with it:

- Because e-mail now plays such a huge role in our communications industry, the postal service would very much like to see it taxed in some manner.

Correlative Conjunctions

Some conjunctions combine with other words to form what are called **correlative conjunctions**. They always travel in pairs, joining various sentence elements that should be treated as grammatically equal.

- She led the team not only in statistics but also by virtue of her enthusiasm.
- Polonius said, "Neither a borrower nor a lender be."
- Whether you win this race or lose it doesn't matter as long as you do your best.

Correlative conjunctions sometimes create problems in parallel form.

both . . . and	neither . . . nor
not only . . . but also	whether . . . or
not . . . but	as . . . as
either . . . or	

Conjunctive Adverbs

The **conjunctive adverbs** such as *however, moreover, nevertheless, consequently, as a result* are used to create complex relationships between ideas.

6.3 Summary

- Some words are satisfied spending an evening at home, alone, eating ice-cream right out of the box, watching Seinfeld re-runs on TV, or reading a good book. Others aren't happy unless they're out on the town, mixing it up with other words; they're joiners and they just can't help themselves. A conjunction is a joiner, a word that connects (conjoins) parts of a sentence.

Notes

- Some conjunctions combine with other words to form what are called **correlative conjunctions**.
- The **conjunctive adverbs** such as *however, moreover, nevertheless, consequently, as a result* are used to create complex relationships between ideas.

6.4 Keywords

Interjection : It is a word added to a sentence to convey emotions.

Conjunction : A word that connects parts of a sentence.

Yet : It is coordinating conjunction.

Answers: Self Assessment

1.	True	2.	True
3.	True	4.	False

6.5 Review Questions

1. When we use interjections in sentences.
2. Write down 10 interjections.
3. Write down 10 conjunctions and use it in sentences.

6.6 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links www.writingcentre.uottawa.ca/hypergrammar/conjunct.html

http://www.factmonster.com/ipka/A0885655.html

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Unit 7: Comprehension of Seen and Unseen Passage

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Objectives

After studying this unit, you will be able to:

- Explain seen and unseen passages
- Give answers based on unseen passages
- Give answers based on seen passages.

Introduction

Comprehension of an unseen passage means a complete and thorough understanding of the passage. The main object of comprehension is to test one's ability to grasp the meaning of a given passage properly and also one's ability to answer, in one's own words, the questions based on the passage. A variety of questions like short answer type questions, completion of incomplete sentences, filling the blanks with appropriate words and exercises based on vocabulary are set forth for the purpose.

Before attempting to answer the questions on a passage, it is necessary to read the passage again and again so that a general idea of the subject of the passage becomes clear. Once the passage is clear, it is easy to answer the answers of the questions.

One should also keep the following points in mind before answering the questions set on a given passage:

1. Read the passage quickly to have some general idea of the subject matter.
2. Read the passage again and underline the important points.
3. Read the questions and try to know what has been asked.
4. Read the passage again and underline the portions where the probable answers may be available.
5. Use, as far as possible, your own words to answer the questions in a precise and brief way.
6. Always use complete sentences while answering a question.

Notes

7. If you are asked to give the meaning of some words or phrases, try to express your idea, in your own words, as clearly as possible.
8. Don't give your own opinions or comments about anything unless you are asked to do so.

7.1 Unseen Passage

PASSAGE 1

Read the following passages carefully and answer the questions set below:

There is a story of a man who thought he had a right to do what he liked. One day, this gentleman was walking along a busy road, spinning his walking-stick round and round in his hand, and was trying to look important. A man walking behind him objected.

"You ought not to spin your walking-stick round and round like that!" he said. "I am free to do what I like with my walking-stick," argued the gentleman. 'Of course you are," said the other man, "but you ought to know that your freedom ends where my nose begins."

The story tells us that we can enjoy our rights and our freedom only if they do not interfere with other people's rights and freedom.

Questions

1. Why was the gentleman on the road moving his walking stick round and round?
2. Who objected him?
3. What argument did the gentleman give?
4. Was the other satisfied with argument?
5. What did he say in reply?
6. Complete the following statements with the correct options:

A. The gentleman was walking along a.....

(*i*) lonely road.

(*ii*) busy road.

(*iii*) narrow road.

B. The gentleman was .....

(*i*) running along the road.

(*ii*) disturbing others on the road.

(*iii*) spinning his walking-stick round and round.

C. The man who protested was a.....

(*i*) teacher.

(*ii*) passer-by.

(*iii*) policeman.

7. Write True or False against each of the following statements:

(*a*) The gentleman was spinning the walking-stick round and round in his hand to drive away the dogs.

Notes

(*b*) The gentleman was walking along a busy road.

(c) The man walking behind praised his action.

(*d*) The gentleman thought that he had a right to do whatever he liked.

(*e*) We can enjoy our rights and freedom even if it interferes with other people's rights and freedom.

8. Give synonyms of the following words:

(*a*) Spinning

(*b*) Interfere

Answers

1. The gentleman on the road was moving his walking stick round and round because he wanted to look important.
2. A man walking behind him objected him.
3. The gentleman argued that he was free to do what liked with his walking-stick.
4. No, the other man was not satisfied with his argument.
5. The other man said that he ought to know that his (the gentleman's) freedom ends where his (the passer-by's) nose begins.
6. A (*ii*), B. (*iii*), C. (*ii*)
7. (*a*) false, (*b*) true, (*c*) false, (*d*) true, (*e*) false.
8. (*a*) Spinning—Moving (*b*) Interfere—Meddle

PASSAGE 2

WildLife and Forest Conservation

India plays an important role in wildlife *conservation*. The love for wildlife is a part of Indian culture. It is a *densely* populated country and people have different religions with their own faith in God. The people think that different animals are related to different gods, which *ensure* their conservation. The wildlife means all *organisms* living in their natural habitat.

The concern for wildlife is *concern* for man himself. Because all the species are *interrelated*, for example, in an *ecosystem* if the number of a particular species increases or decreases, whole ecosystem is disturbed or *imbalanced*. So, in addition to the economic importance, the wildlife balances population and maintains food chain and natural cycle. Therefore, it helps to preserve environment as a *self sustaining* system.

The wildlife is conserved by conservation of forests and at present by latest gene technologies. Many programmes are held today in the field of agriculture, animal husbandry and fishery. Plant breeders are also able to produce high yielding and disease resistant varieties. The genes of animal are also stored in the gene libraries. The cloning is also there and there are more chances of cloning in future. Thus man has a responsibility for conservation of wildlife with help of In-situ and Ex-situ conservation.

In-situ conservation is primarily related to the natural biodiversity within the *evolutionary* dynamic ecosystems of the original habitat or natural environment. It is best, easiest, most advantageous, besides being most *feasible* method to conserve biological diversity. In-situ conservation includes a comprehensive system of protective areas. These include National Parks Sanctuaries, Nature Reserves, Cultural Landscapes, Biosphere reserves and several others.

Notes

Ex-situ conservation is conservation outside their habitats by perpetuating sample populations in genetic resource centres, zoo, botanical gardens, culture collections etc, or in the form of gene pools and storage for fish, germplasm banks for seeds, pollen, semen, ova, cells etc.

On the basis of your reading of the above passage, answer the following questions.

(*a*) How do the Indian religions and culture help in the protection of wildlife ?

(*b*) How are the different species related to one another ?

(*c*) What is meant by in-situ conservation ?

(*d*) What is ex-situ conservation ?

(*e*) Frame two questions on the basis of the underlined part of the passage.

(*f*) Find the correct options to complete the given sentences :

(A) Forests can help in ...

(*i*) the production of high yielding and disease restraint variety.

(*ii*) ex-situ conservation.

(*iii*) in-situ conservation.

(*iv*) cloning of animals.

(B) Ex-situ conservation means ...

(*i*) conservation of wildlife in natural environment.

(*ii*) conservation of wildlife outside its natural environment.

(*iii*) perpetuation of a large number of animals.

(*iv*) Biosphere Reserves.

(*g*) Use the words 'concern' and 'chain' as verbs.

(*h*) Find words in the passage which mean the opposite of the following :

(*i*) destruction (para 1)

(*ii*) prone (para 3)

Answers

(*a*) The love of wildlife is a part of Indian culture. Moreover the people think that different animals are related to different gods. Thus Indian religions and culture help in the protection of wildlife.

(*b*) Different species are related to one another in an ecosystem. If the number of a species increases or decreases, the whole system is disturbed.

(*c*) In-situ conservation means the conservation of the species within the ecosystems of the original habitat. It is the best, easiest and most advantageous. It is also the most feasible method to conserve biological diversity.

(*d*) Ex-situ conservation is the conservation outside the habitats of the animals. It is done by perpetuating sample population in genetic resource centres. Many species have been kept alive solely through these facilities.

(*e*) (*i*) Why is it necessary to worry about wildlife ?

(*ii*) Why is every species very important ?

(*f*) (A) (*i*) in-situ conservation.

(B) (*ii*) conservation of wildlife outside its natural environment.

Notes

(*g*) Concern : Drug abuse concerns us all.

Chain : The convict was chained.

(*h*) (*i*) conservation (*ii*) resistant.

PASSAGE 3

Making Surgery Safe

The discovery was germs, microbes, the *minute organisms* which could only be seen through the most powerful microscopes, but which bred a life of their own able to destroy the living tissues infected by them.

It was in surgery that the most *spectacular* results of that discovery were obtained, and it was there that the battle between the new idea and the old *prejudices* was fought out most dramatically. Its coming into that field changed the whole conditions under which operations were performed and so *enormously extended* its possibilities that we *reckon* the art in two eras : one covering the history of mankind from the earliest times to this time of Lister ; the other, the period since. For in ancient India, in Egypt, Greece and Rome, surgery was practised, and the instruments and knowledge were already *remarkable*. If it *stagnated* under Medieval influences, it *revived* again under such men as Paracelsus in the sixteenth century, and moved steadily forward through the seventeenth and eighteenth centuries as human *anatomy* and *physiology* gave their secrets to the scientists.

In every hospital, whether from some original injury or from the surgeon's knife, wounds became *inflamed*, turned *gangrenous*, or developed some similar terrible *degeneration*, and in a few days the patient died as the whole blood stream became poisoned. Terrible epidemics of this 'Hospitalism', as they called it, would sweep through the wards. Often the authorities would deliberately close a hospital for a time to try to stamp out the plague. But always it returned. Even the simplest operation—the removal of a single joint of a finger, the *lancing* of an *abscess*—would prove fatal ; and no operation was possible on the delicate parts of the human body, for almost inevitable they became infected, and however skilful the surgeon had been the patient died.

Based on your reading of the above passage, answer the following questions.

(*a*) What was the discovery which influenced surgery ? In what manner did it do so ?

(*b*) What was the greatest difficulty in the field of surgery before this discovery ?

(*c*) Why did the authorities close the hospitals for some time ?

(*d*) Why did they call this disease 'Hospitalism' ?

(*e*) Frame two questions on the basis of the underlined part of the passage.

(*f*) Find the best option which completes the given statement :

(A) 'Hospitalism' was the name given to a disease which ...

(*i*) the doctors at the hospital alone could treat.

(*ii*) the doctors of the hospital knew well.

(*iii*) made the wounds inflamed causing the death of the patient.

(*iv*) the ancient surgeons knew well.

(B) Microbes caused the greatest difficulty to ...

(*i*) common man.

(*ii*) physicians.

Notes

(*iii*) surgeons.

(*iv*) paracelcus.

(*g*) Use 'battle' and 'prejudice' as verbs in two different sentences.

(*h*) Find words from the passage which mean the opposite of the following :

(*i*) shameful (para 2)

(*ii*) old (para 3)

Answers

(*a*) It was the discovery of microbes which influenced surgery most. It made the surgery safe. Now they knew that the microbes were responsible for the disease called hospitalism.

(*b*) Before this discovery, the surgery was very unsafe. Although great advances had been made in this field, the wounds developed some or the other disease and degenerated. As a result the patients died.

(*c*) The authorities closed the hospitals for some time. They thought that the closing of the hospitals would mean the wiping off, of the disease. However, the disease relapsed after a short lapse.

(*d*) The disease was called hospitalism. It was so because it was found mostly in cases of operations performed in hospitals.

(*e*) (*i*) Which discovery is being spoken of here ?

(*ii*) What was the new idea ?

(*f*) (A) (*iii*) made the wounds inflamed causing the death of the patients.

(B) (*iii*) surgeons.

(*g*) (*i*) battle : He battled hard and defeated the enemy

(*ii*) prejudice : The trial has been prejudiced by the press coverage.

(*h*) (*i*) spectacular (*ii*) original.

Task Differentiate seen and unseen passages.

7.2 Seen Passage

PASSAGE 1

Read the following paragraph and answer the questions given below :

The last one of this long procession of silent men and women was a little wizened old man. Even he carried a load of two baskets, slung on a pole on his shoulder, the same load of a folded quilt, a cauldron. But there was only one cauldron. In the other basket it seemed there was a quilt, extremely ragged and patched, but clean still. Although the load was light, it was too much for the old man. It was evident that in usual times he would be beyond the age of work, and was perhaps unaccustomed to such labour in recent years. His breath whistled as he staggered along, and he strained his eyes to watch those who were ahead of him lest he be left behind, and his old wrinkled face was set in a sort of gasping agony.

Notes

Answer the questions in one or two sentences

(*i*) Why was the old man the last one in the procession ?

(*ii*) Describe the quilt that the old man carried.

(*iii*) Why did the old man find it difficult to carry the load ? Give two reasons.

Complete the chart with information from the text

(*i*) As the old man staggered along

(*ii*) He strained his eyes so that he could.

PASSAGE 2

Human intelligence is too vast and *subtle* a phenomenon to be reduced to a *trio of digits*. It's even hard to say what we mean by *smart*. The world is full of brilliant poets who can't balance a cheque book, and genius physicists incapable of driving a manual-shift car. Understanding social *cues*, creating works of art and *spawning* inventions are all *crucial* mental tasks that bear little relationship to how well a person can fill a printed test form.

It's worth remembering too that IQ isn't quite the same thing as intelligence. As Stephen Jay Gould pointed out in his 1983 book, The Mismeasure of Man, the mere fact that we can *consistently* measure something, in this case, IQ doesn't mean that it has any significance or *correspondence* to any *intuitive*, man-on-the street *concept*. By way of analogy, if we measured everybody's height and divided it by his or her weight, we could come up with a heaviness quotient–'HQ'. After years of research, we might find that Europeans are slimmer than Chinese, get more exercise or are more robust in some *vague*, *undefined* way. Without additional information we couldn't tell. Likewise, a person's measured IQ may relate only indirectly to a *layman's* notion of being smart.

Based on your reading of the above passage, answer the following questions as briefly as possible :

(*a*) Why is it difficult to define smartness ?

(*b*) Give two examples from the passage of work which the author calls 'Crucial mental tasks'.

(*c*) Give in your words Stephen Jay's view about IQ.

(*d*) How far is a common man's notion of intelligence related to IQ ?

(*e*) Find words from the passage which mean the same as the following :

(*i*) rarefied (*ii*) decisive.

Answers

(*a*) Smartness is a vague term. Some people may be capable of doing great things but incapable of doing things that many common men can easily do. So it is very difficult to define smartness.

(*b*) The two examples are :

(*i*) creating works of art

(*ii*) making inventions.

(*c*) Stephen Jay believes that IQ is not the same thing as the common man's concept of intelligence.

Notes

(*d*) The common man's notion of intelligence is only vaguely related to IQ. The truth is that these two things are quite different from each other.

(*e*) (*i*) subtle (*ii*) crucial.

PASSAGE 3

There is only one natural *satellite*—the Moon. But there are many man-made or *artificial* satellites *revolving* around the Earth. Aryabhatta, IRS-IB and INSAT-2A are some Indian artificial satellites. They are more than 300 km away from the Earth. At this height, the Earth's *gravity* and atmosphere do not affect them.

Artificial satellites are of many kinds. Of them, weather satellites send information and pictures of clouds, storms and ocean currents. They are used to *predict* the weather. This information is also used to warn people about storms, floods, forest fires, etc. *Communication* satellites are used to *transmit* telephone conversation and TV programmes across the Earth. They are helpful in sending messages through fax machines, using mobile phones and the internet. Science satellites send information about outer space. Astronomers study this data and get to know more about things in space. These satellites are *launched* into space by rockets. Once beyond the Earth's gravity and atmosphere, they are sent circling around the Earth by the force of another rocket. There is nothing in space to *obstruct* the path or speed of these satellites. So they continue to keep going around the Earth, just like the Moon.

1. *Answer the following questions briefly :*

(*a*) How are artificial satellites launched into space ?

(*b*) Why are artificial satellites kept at a distance of more than 300 km away from the Earth ?

(*c*) Mention any two kinds of artificial satellites.

(*d*) How is the information sent by communication satellites used ?

(*e*) Find words from the passage which mean the same as the following :

(*i*) unnatural (*ii*) forecast.

2. *Find words/phrases from the passage which mean the same as the following :*

(*a*) facts/things certainly known (and from which conclusions may be drawn)

(*b*) set in motion/space

(*c*) block up/put something in the way of.

Self Assessment

State whether the following statements are true or false :

1. Comprehension of an unseen passage means a complete and thorough understanding of the passage.
2. There is a story of a man who thought he had a right to do what he liked.
3. The story tells us that we can enjoy our rights and freedom anywhere and any type.

7.3 Summary

- Comprehension of an unseen passage means a complete and thorough understanding of the passage. The main object of comprehension is to test one's ability to grasp the meaning

Notes

of a given passage properly and also one's ability to answer, in one's own words, the questions based on the passage.

7.4 Keywords

Passage : A paragraph based on the story.

Seen passage : A passage seen by you.

Unseen passage : A passage not seen by you.

7.5 Review Questions

1. Differentiate seen and unseen passages.
2. Write a seen passage.

Answers: Self Assessment

1. True
2. True
3. False

7.6 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links http://www.indiastudychannel.com/english/2072-Unseen-Passages

http://cat.jumbotests.com/tests/cat-rc-passages

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Unit 8: Paragraph Writing

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Objectives

After studying this unit, you will be able to:

- Write a paragraph
- Explain all types of paragraph.

Introduction

It is a group of sentences that introduces, presents and develops one main idea about the topic. And it can be divided into **three** major parts.

1. **The Topic Sentence**
   - It is normally the first sentence of the paragraph.
   - It conveys the overall point of the paragraph.
   - It helps the writer focus on the idea written about.
   - It helps the reader know about what the paragraph is all about.B.
2. **The Supporting Details**
   - They are sentences used to support the main idea stated in the topic sentence.
   - They give more information about the main idea through examples.
   - They say in details what the topic sentence says in general.
   - They should be clear evidence that what the topic sentence says is trustworthy.
   - They should be strong convincing points on which the topic sentence can rely upon.C.
3. **The Concluding Sentence**
   - It is a reflection of the main idea pronounced in the topic sentence.
   - It sums up what the topic sentence and the supporting details talk about.

Notes

- It is the closing sentence that reminds the readers of what they have to value.
- It is compulsory for the completion of the paragraph unity.
- It eventually indicates the end of a paragraph.
- It prepares the reader for a smooth transition to the next paragraph if there is one.

8.1 Paragraph Types

A paragraph is a collection of sentences that deal with one subject. This is a paragraph—all of these sentences talk about what a paragraph is. An effective paragraph consists of a topic sentence, sentences that support this topic (the body of the paragraph), and a conclusion. The topic sentence in this paragraph is the first one, where the word is defined. Everything after that sentence is the body of this paragraph. The conclusion of this paragraph is the last sentence. When you change the topic, you start a new paragraph—I will change to a new paragraph next, to discuss different types of paragraphs and how to write an effective paragraph. A paragraph can contain as many sentences and words as you need—just be sure that you have said everything you need to say before you conclude the paragraph.

Did u know? Each paragraph should tell your reader about one subject, and should leave them with a good idea of whatever you are talking about.

There are seven or eight different types of paragraph.

- Narrative Paragraphs—these are the paragraphs that tell you what is going on in a story, and move things along.

The writer pauses to consider what the students need to know, then writes another sentence. These sentences all lead the reader toward the idea that a paragraph is just a way of communicating. After the writer finishes this paragraph, there will be another that needs to be written. The writer glances at the clock on the wall. Will there be enough time?

- Descriptive Paragraphs—these paragraphs give descriptions of something so that you can form a mental image of what is going on.

The WikiAnswers site is a colourful place. Bright oranges, blues, and greens entice the eye and make you want to look around and see what is there. Little cartoon aliens decorate the site and point to interesting things. Clicking on the buttons and arrows make new pages pop up, or make things change around.

- Explanatory Paragraphs—this is sometimes divided into "Explaining With Examples" and "Explaining a Process"—either way, these paragraphs provide an explanation for something, so that you can understand it better. This whole paragraph is an explanatory one!

In order to write a paragraph, first you think about what you want to say. Pretend that you are explaining things to your friends, or to a younger person. Try to explain in simple terms that are easy to follow. Once you have thought about it, start writing down what you would say out loud. That's all you need to do to write a paragraph.

- Compare and Contrast Paragraphs—these are the paragraphs that give similarities and differences between things.

Notes

Paragraphs are like conversations. Each conversation is a series of statements, questions, or explanations that pass along information. Each paragraph is also a series of sentences that pass along information. A paragraph is different from a conversation because a paragraph can be edited and changed after you write it down, and a conversation can't be taken back once you have spoken the words.

- Defining Paragraphs—these paragraphs give you a definition for some term.

A definition tells you what a word or term means. This paragraph tells you what a defining paragraph is, so this paragraph is a defining paragraph about defining paragraphs! When you define something, you want to use simple words so that your reader will understand what you are saying.

- Classifying Paragraphs-these are paragraphs which divide something into groups or categories. This entire section is a classifying paragraph which tells you the different kinds of paragraph that you can use!
- Persuasive or Argumentative Paragraphs-these are paragraphs that try to convince the reader to agree with something.

Writing a good paragraph just takes practice. You will be able to write well if you keep at it! Anyone at all can learn how to write a good paragraph, even if they don't make perfect grades or speak wonderful English. All you have to do is be willing to practice writing, and you can do it! A hortatory exposition is a special type of argument that is written in specific language. To write hortatory exposition, you use words that focus on the writer instead of on the reader (I, me, mine). You also use more abstract language such as passive voice ("it was done" instead of "they did it") and present tense instead of the usual past tense ("I am in town" instead of "I was in town"). Hortatory exposition is just an argument which is phrased in a less emotional, more passive voice.

The way that you write paragraphs is simply to pretend that you are talking to someone. Instead of telling them whatever you want to say, you write it down instead. Here are some good tips for writing efffective paragraphs:

- "Tell Them What You Are Going To Tell Them"—writing is the same as making a speech —first, you want to give the audience an idea of what is coming up. This will be your topic sentence, and should give a pretty good idea of what the paragraph is going to be about. A good topic sentence should be specific instead of general, and should convey some sort of emotion—either an attitude, a belief, or a conviction.
- "Tell Them"—next, you write your supporting sentences—be sure that each one supports the topic sentence—if you think of a sentence that goes off on a tangent or starts a new topic, put it into another paragraph.
- "Tell Them What You Just Told Them"—your conclusion sentence should repeat the basic idea of the topic sentence using different words.

You might also keep in mind these additional tips:

- Unity and Coherence—your paragraph should all be about the same topic, without wandering around discussing many different things. You should also be as coherent as possible—use simple language instead of big words whenever possible, link your sentences with bridges (see next tip), and use logical arguments and facts.
- Bridges—you can link the sentences and paragraphs by using key words which you repeat throughout your writing, by using synonyms and similar words, or by following a logical argument and proceeding step-by-step throughout. Using some sort of order,

such as chronological (time) or structural order can help link paragraphs. The reader can guess what is coming next by knowing how time works, or by following along as you describe items in a series.

- Development—make sure your topic sentence is adequately discussed in the paragraph. While it is possible to have a one-sentence paragraph, you will usually need several sentences to discuss the topic. Use facts, statistics, and details. Cite what other people have said about the topic (remember to use quotes and give credit where due). Give a timeline if possible. Give examples in a story or anecdote. Define terms and explain similarities and differences. Describe causes and consequences.
- Transitions and Signposts—you can use words and phrases to alert your readers and let them know what's going on in your paragraph. Transition words and sentences help your ideas flow from one paragraph to another, and contain phrases like "in addition," "another point," or "afterwards." Signpost words and sentences "point the way" to let your readers know where your arguments and descriptions are headed—a signpost could be a bold word or phrase, a dot or arrow, or even an indentation. Signposts are another way to "tell them what you are going to tell them" and "tell them what you just told them."

Notes Use a "hook" or interesting fact to make people want to read your paragraphs.

8.2 Descriptive Paragraphs

Descriptive paragraphs let the reader touch, taste, see, hear and smell what you are describing. The reader should feel as if they can see what you are describing clearly. You want to paint a picture as you write the descriptive paragraph. Here are a few guidelines to help you write a great descriptive paragraph.

Instructions

- Describe particular smells and tastes in the paragraph. Use the most descriptive words possible to allow the reader to smell or taste what you are describing. For example: "The homemade cookies filled the air with the scent of warm chocolate, and the chocolate morsels filled your mouth with the taste of cocoa."
- Add the senses of touch and hearing to your paragraph wherever possible. Describe certain textures and sounds. For example: "The silk garment felt smooth and fluid over my skin, and it had the sound of a gentle breeze."
- Use similes and metaphors when you write your descriptive paragraph. These literary devices strengthen your paragraph if used properly.
- Insert descriptive adjectives to modify your nouns. Don't just say "blue ocean." Describe the actual colours you see in the ocean. Use more descriptive words such as aquamarine or indigo to describe the shade.
- Try personification to give human characteristics to inanimate objects. For example: "The tree stood proudly with her arms stretching toward the sky."
- Be sure to make your paragraph long enough to give an adequate description. Describe the scene or object in as many ways as you can, but check that your paragraph is coherent.

Notes

Here is an example of a descriptive paragraph:

I am forty years old, rather tall and I have blue eyes and short black hair. I wear casual clothes as I teach students in a relaxed atmosphere. I enjoy my job because I get to meet and help so many different people from all over the world. During my spare time, I like playing tennis which I play at least three times a week. I also love listening to classical music and I must admit that I spend a lot of money on buying new CDs! I live in a pretty seaside town on the Italian coast. I enjoy eating great Italian food and laughing with the likable people who live here.

Self Assessment

Fill in the blanks:

1. Paragraph is a group of ..... .
2. There is a ..... different types of paragraphs.
3. Passages and paragraphs are ..... things.

Written Exercise I

Answer these questions about yourself.

- How old are you?
- What do you look like?
- What kind of clothes do you wear? Why?
- What kind of job do you do? Do you like it?
- What are your favourite hobbies? Why do you like them?
- Where do you live?
- Do you like living there? Why or why not?

Written Exercise II

Now that you have the information about yourself ready. Fill in the gaps in to complete this descriptive paragraph about yourself.

I am _____ years old, I _____ (your looks). I wear _____ because _____. I am a _____. I like / don't like my job because _____. I enjoy _____. I often _____ (describe how often you do your hobby). I also like _____ (write about another hobby) because _____. I live in _____. People in _____ are _____ . I enjoy / don't enjoy living in _____ because _____.

Answer (Exercise 1)

- I am forty years old.
- I teach students. It means that I am teacher.
- I wear casual clothes as I teach students in a relaxed atmosphere.
- I do teaching . I enjoy my job because I get to meet and help so many different people from all over the world.

Notes

- My hobbies are playing tennis, listening classical music and buying new CDs.
- I live in a pretty seaside town on the Italian coast.
- I like to live there because I enjoy eating great Italian food and laughing with the likable people who live here.

Task How the descriptive paragraph is differ from narrative paragraph.

8.3 Narrative Paragraphs

Narrative paragraphs are often used to describe what a person does over a period of time. A narrative paragraph tells a story. The events in a narrative paragraph are usually arranged in chronological order.

Read this example narrative paragraph, notice how words like 'later' are used to connect what happens.

Yesterday evening I got home from work at 6 o'clock. My wife had prepared dinner which we ate immediately. After I had cleaned up the kitchen, we watched TV for about an hour. Then we got ready to go out with some friends. Our friends arrived at about 9 o'clock and we chatted for a while. Later we decided to visit a jazz club and listen to some music. We really enjoyed ourselves and stayed late. We finally left at one o'clock in the morning.

Written Exercise

Write out the following sentences on to a piece of paper to form a paragraph. Provide the correct form of the verb in the past and the correct prepositions.

- Yesterday evening Jack _____ (get) home _____ (preposition) half past five.
- He immediately _____ (make) himself a cup of _____ (preposition) coffee and _____ (sit down) to read a book.
- He _____ (read) the book _____ (preposition) half past seven.
- Then he _____ (make) dinner and _____ (get ready) to go out with his friends.
- When his friends _____ (arrive) they _____ (decide) to go out to see a film.
- He _____ (stay out) until midnight with his friends.
- Finally he _____ (fall) asleep _____ (preposition) about one o'clock.

Practice

Read each of the following writings. Decide the author's purpose for writing each text. On the blank after each selection write persuade, inform, entertain, or share ideas.

1. Kate Barlow's Prize Winning Spiced Peaches

   5 cups brown sugar

   6 inches of stick cinnamon

   pinch of nutmeg

   2 cups white vinegar

Notes

2 tablespoons whole cloves

4 quarts peeled whole peaches

Cook sugar, vinegar, and spices over low heat for 20 minutes. Add peaches and cook until boiling hot. Serve over ice cream.

Author's Purpose _____

2. You can own Clyde "Sweet Feet" Livingston's shoes. Just make a bid. The best part is the money you give for the famous sneakers will be tax deductible since it is going to charity.

   Author's Purpose _____

3. Latvia is a country in north-eastern Europe. It is bordered by Estonia to the north and Lithuania to the south. Russian and Belarus are to the east. In the west Latvia is bordered by the Baltic Sea. The capital of Latvia is Riga which is located on the northern shore. Forty-one percent of the country is covered with forests. Latvia holds over 12,000 small rivers and over 3,000 lakes.

   Author's Purpose _____

4. For Sale

Eat Plenty of Onions.
Good for digestion, the liver, the stomach,
the lungs, the heart, and the brain.

   Author's Purpose _____

5. To make a diorama of the Texas desert, you will need the following materials: a shoebox, construction paper, sand, clay, plastic animals, and cactus. First cover the inside of the shoebox with construction paper to make the sky. Next place a layer of sand to make the desert floor. Plant cactus in the sand. Finally add plastic animals or animals made from clay to your desert scene.

   Author's Purpose _____

6. July 20

   I must leave today for Camp Green Lake. I've never been to camp before. This could really be an adventure. I'm kind of looking forward to the experience.

   Author's Purpose _____

7. O Sinners, Let's go down

   Let's go down, let's go down

   O Sinners, Let's go down

   Down in the valley to pray

   Show me the way

   Good Lord, show me the way

Notes

Show me the way

Good Lord just show the way

Author's Purpose _____

8. Forecast for Camp Green Lake.

Clear skies. Low 75°. High 105°. Winds 10 to 15 mph.

Author's Purpose _____

9.

Reward for the person who gives information to help in the recovery of Clyde "Sweet Feet" Livingston's shoes.

Author's Purpose _____

10. A man was sitting with his feet up on a desk. He turned his head when Stanley and the guard entered, but otherwise didn't move. Even though he was inside, he wore sunglasses and a cowboy hat. he also held a can of soda, and the sight of it made Stanley even more aware of his own thirst.

Author's Purpose _____

11.

Number One Bully Service

Derrick Dunne

Bully

I will help you get the job done.

Toilets are my specialty.

Texas

Author's Purpose _____

12. Dear Mom,

Today was my first day at camp, and I've already made some friends. We've been out on the lake all day, so I'm pretty tired. Once I pass the swimming test, I'll get to learn how to water-ski.

Love,

Stanley

Notes

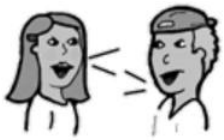
Activity 2 - Types of Paragraphs

There are four main types of paragraphs: descriptive, narrative, expository, and persuasive.

descriptive (vivid imagery) used to **entertain** — tells what the subject looks, sounds, feels, tastes, and/or smells like

narrative used to **entertain** — tells about something that happened - tells a story

expository used to **inform** — provides information or explains a subject, or gives steps and shows how to do something



persuasive used to **persuade** — proves your belief or feeling about something

In this unit you will learn how to write an **expository** paragraph (**to inform**).

Paragraphs

- consist of one or more sentences about a **single** thought.
- usually have more than one sentence.
- **never** have more than one idea. (Sentences must be related to the main idea.)

Notes

Example Paragraph

Yellow-spotted lizards are a deadly threat to all humans at Camp Green Lake. They invaded the area after the life-giving lake dried up. Their bite is always fatal. It was a yellow-spotted lizard that killed Kate Barlow. The yellow-spotted lizards threatened Stanley and Zero while they were digging for Stanley's great-grandfather's suitcase. The reason Stanley and Zero survived is because they had eaten so many onions that the lizards, who do not like onion blood, did not wish to bite them. With this one exception, meeting a yellow-spotted lizard at Camp Green Lake meant certain death.

Structure of a Paragraph

Part of a Paragraph	Reason	Example
Topic Sentence	To generate interest States the main idea	Yellow-spotted lizards are a deadly threat to all humans at Camp Green Lake.
Details First Point and Support	Introduces Main Point #1 and gives information or examples	They invaded the area after the life-giving lake dried up. Their bite is always fatal.
Details Second Point and Support	Introduces Main Point #2 and gives information or examples	It was a yellow-spotted lizard that killed Kate Barlow.
Details Third Point and Support	Introduces Main Point #3 and gives information or examples	The yellow-spotted lizards threatened Stanley and Zero while they were digging for Stanley's great-grandfather's suitcase. The reason Stanley and Zero survived is because they had eaten so many onions that the lizards, who do not like onion blood, did not wish to bite them.
Conclusion	Restates the topic sentence Often leaves the reader with something to think about.	With this one exception, meeting a yellow-spotted lizard at Camp Green Lake meant certain death.

Questions

1. What is the main idea of this paragraph?
2. What is the concluding sentence?
3. What do you notice about the first line of the paragraph?
4. Do all the sentences in the paragraph support the main idea?
5. What is the first main point? second main point? third main point?

Notes

Activity

Decide which group of sentences would make good paragraphs. Write yes or no before each paragraph to show your answer.

1. _____

Stanley Yelnats and his family have a history of bad luck. The first Stanley's great grandfather made a fortune on the stock market. The family's bad luck struck him when he moved from New York to California and was robbed by Kissin' Kate Barlow. Stanley's father is an inventor. He works very hard and is smart, however, none of his inventions ever work. Stanley is accused of a crime he didn't commit and is sent to Camp Green Lake as punishment. It seems none of the Yelnats can escape the family curse.

2. _____

Camp Green Lake dried up and the people who lived near it moved away over a hundred years ago. Now the lake is desert-like with temperatures around ninety-five degrees. Deserts cover one-fifth of the Earth's surface. The only place to find shade is between two trees in the Warden's yard. Rattlesnakes and scorpions hide under rocks and in the holes the campers dig. Deserts do not have many large animals because there is not enough water for them to survive.

3. _____

Stanley's father was an inventor. He was trying to discover a way to recycle old sneakers. Clatonia Joaquin Dorticus invented an apparatus for applying dyes to the sides of the soles and heels of shoes. George de Mestral invented Velcro. While hiking, he had noticed that burrs stuck to his clothing. He used this idea to develop one strip of nylon with loops, and another with hooks.

Making an Outline

After taking notes for a report the next step is to make an outline from the notes. Compare the outline below to the graphic organizer from Lesson 1.

Title of Paragraph

Outline	Part of a Paragraph	Paragraph
I. Deadly yellow-spotted lizards	The main topic is used to build the topic sentence.	Yellow-spotted lizards are a deadly threat to all humans at Camp Green Lake.
A. Moved to Green Lake after lake dried up a. bite always fatal	Details First Point and Support	They invaded the area after the life-giving lake dried up. Their bite is always fatal.
B. Killed Kate Barlow	Details Second Point and Support	It was a yellow-spotted lizard that killed Kate Barlow.

Notes

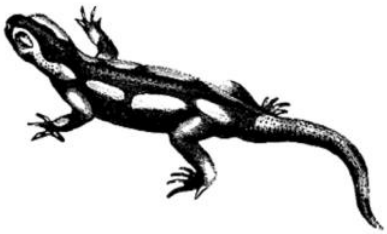
C. Threatened Stanley and Zero while digging for suitcase a. reason survive ate onions b. lizards hate onions	Details Third Point and Support	The yellow-spotted lizards threatened Stanley and Zero while they were digging for Stanley's great-grandfather's suitcase. The reason Stanley and Zero survived is because they had eaten so many onions that the lizards, who do not like onion blood, did not wish to bite them.
Conclusion	Conclusion	With this one exception, meeting a yellow-spotted lizard at Camp Green Lake meant certain death.

How to Make an Outline

1. Write a title that lets the reader know the subject of the report.
2. Main topics are listed using Roman numerals and periods.
3. Points or facts are listed under each topic using capital letters and periods.
4. Subtopics are extra information that is needed to clarify a point or fact. They are listed under each fact as needed. Subtopics are listed using lower case letters and periods.

Questions

Use the outline above to answer these questions.



1. What is the main topic in the paragraph above?
2. How many points are made in this paragraph?
3. Did each point need additional clarification?
4. What do the Roman numerals represent?
5. What are the capital letters used for?
6. How many points were made in the paragraph?

Activity - Multiple Choice

1. Which piece of information is missing from the outline?

I. Juvenile Probation Camps Services

A. Provide educational services

B. Counseling

C.

D. Work experience

E. Recreational programs

a. Average cost per ward in the youth facility is $32,000, compared to $22,000 per inmate in the Corrections Department

b. Most short term 3-6 months

c. Vocational training

d. Tough, violent places

Notes

2. Which piece of information is missing from the outline?

II. Negative Impacts of Youth Being Tried in Adult Courts

A. Given harsher penalties in adult court

B. Little or no rehabilitative programs

C. Criminal records hard to expunge, erase or strike out

D.

E. Could be denied military service

F. Youth held in adult facilities are more likely to return to a previous pattern of behavior

a. Youth at a greater risk of being a victim in an adult jail or prison

b. In 2002, 2225 youth serving life without parole

c. Since 1999 the number of youth in adult prisons dropping

d. In Connecticut, North Carolina, and New York 16-year olds considered adults

3. When researching youth being tried in the adult court system which is the least reliable source of information?

a. a national newspaper

b. a book published by the National Council on Crime and Delinquency

c. a government website

d. a student's journal about life in prison

4. Which piece of information is missing from the outline?

III. What are juvenile boot camps?

A. Correctional programs for delinquent youth in a military-style environment

B. Emphasize discipline

C. Stress physical conditioning

D.

E. Restricted to non-violent or first-time offenders

a. Some researchers have found that boot camp graduates are more likely to be re-arrested

b. Staff has expressed concern that too many youth lack the maturity and self-control to succeed in a military-style program

c. Research proves that small, community-based programs are more successful and less expensive than correctional institutions

d. Rigorous alternative to longer terms of confinement in juvenile correctional facilities

5. Which piece of information is missing from the outline?

I. Description of the Yellow Spotted Lizard

A. Exactly 11 yellow spots

B. Yellow-green body

C.

D. Red eyes

E. Black teeth

F. Milky white tongue

a. Should have been named a "red-eyed" lizard

b. If you've ever been close enough to see the yellow spots, you are probably dead

c. Six to ten inches long

Notes

d. Likes to live in holes

6. Which piece of information is missing from the outline?

I. Description of Green Lake in 1998

A. Dry, flat wasteland

B. In summer temperature around 95 degrees in shade

C. Only two old oak trees on eastern edge of "lake"

D. Rattlesnakes and scorpions find shade under rocks in in holes dug by campers

E.

F. Few rundown buildings and some tents

a. Stanley hopes for friends and fun at Camp Green Lake

b. Land barren and desolate—not even weeds

c. Stanley sees a sign prohibiting guns, explosives, weapons, drugs, and alcohol

d. Six tents labeled A through F

7. Which piece of information is missing from the outline?

I. All Campers at Camp Green Lake have Real Names and Nicknames

A. Mr. Pendanski introduces Rex and Alan but their nicknames are X-Ray and Squid.

B.

C. Mr. Pendanski claims that Zero has his name due to the fact that there is nothing inside his head

D. Ricky's nickname is Zigzag

E. Magnet earned his nickname by his ability to steal

F. Theodore, known as Armpit, pushes Stanley to the floor when Stanley forgets to call him by his nickname

G. Mr. Pendanski is called "mom" by the boys

a. Armpit seems to be one of X-Ray's closest companions

b. Zigzag is the weirdest kid at Camp Green Lake

c. Squid is as tough as X-Ray

d. José earns the nickname Magnet because of his ability to steal

Answer Key————————

Multiple Choice

1. c. Vocational training
2. a. Youth at a greater risk of being a victim in an adult jail or prison
3. d. a student's journal about life in prison
4. d. Rigorous alternative to longer terms of confinement in juvenile correctional facilities
5. c. Six to ten inches long

Thesis statement

A thesis statement is the main idea of an essay.

It is often a point you want to argue or support in an essay.

Notes

SO

The thesis statement explains to a reader the main idea of the essay, and the writer's opinion on that idea.

A thesis statement is usually one sentence.

It is often placed in the introductory paragraph of an essay.

A thesis statement is a claim that could be argued.

The essay will contain evidence and opinions that support the argument.

A thesis statement should:

contain a topic (main idea of what you are writing about)

contain an opinion about the topic (what your attitude is toward the topic)

Subject + Attitude = Thesis

Thesis Don'ts

- Avoid starting your thesis sentence with In my opinion, I believe, I think, etc. Thesis statements are always your take on the topic.
- Just stating a fact. A thesis is something you plan to make an argument about.
- Attempting two topics at once (even if they seem related). Pick one and stick with it.

A Good Thesis is Limited

Examples:

Good		Needs To Be Limited
Good teachers make Mountain City Elementary a fantastic school.		The world is a magnificent place to live.
One reason to live in Mountain City is access to many wonderful places to fish.		Mountain City is a great place to live.

A Good Thesis is Concise

Examples:

Good		Needs To Be Concise
Mountain City Elementary needs several changes to its facility to make it a better school.		Some problems with Mountain City Elementary School is that it needs a larger playground, an air conditioned gym, an auditorium, restrooms connected to each classroom, running water in the classrooms, and a number of other physical changes to the building.

Notes

A Good Thesis is Specific

Examples:

Good

Daily writing practice has led to improved writing skills for the students at Mountain City Elementary.

Needs To Be Specific

Mountain City Elementary is a good school.

A Good Thesis is Not a Subject

Examples:

Good

The cost of living in Mountain City is lower than in most other cities in the United States.

Should Not be a Subject

Cost of Living

A Good Thesis is Not a Title

Examples:

Good

Good teaching has led to an increase in TCAP scores at Mountain City Elementary.

Should Not be a Title

Rising TCAP Scores at Mountain City Elementary

A Good Thesis is Not a Statement of Absolute Fact

Examples:

Good

The climate in Mountain City is ideal for outdoor sports.

Should Not be an Absolute Fact

The average temperature for Mountain City in winter is 34 and in summer is 75 degrees.

Practice 1

Below you will see pairs of sentences. Each pair contains one sentence that would make a better thesis statement. Write **T** before the sentence in each pair that would make a good thesis statement. Write **N** before each sentence that needs improvement.

1. _____ Sachar illustrates that forming trustworthy friendships is beneficial to the characters in Holes.
2. _____ Rex and Alan's nicknames are X-Ray and Squid.
3. _____ When Stanley asks Theodore where he can find water, Theodore grabs Stanley, throws him down, and says his name is Armpit.

Notes

4. _____ Brutality is all around Camp Green Lake, and its harmful results are often shown.

5. _____ In *Holes* Camp Green Lake is dry, hard, and hot which symbolize Stanley's feelings of being trapped and sad while God's Thumb is green and fertile which symbolize Stanley's feelings of being free and happy.

6. _____ In *Holes*, the physical environment is a symbol of Stanley's feelings.

7. _____ Onions signify a healing power in the novel.

8. _____ Onions - A Food Rich in Sugar and Oil

9. _____ Over 3,000 species of lizards live throughout the world with the largest number living in warm climates.

10. _____ The Yellow Spotted Lizard in *Holes* represents death.

Practice 2

Read the following report about bullying, then answer the multiple choice questions that follow.

A bully is a person who is mean or hurtful to others. Bullies often use a combination of threats and shame to annoy others. Bullies may hurt others physically by hitting, kicking or pushing. They may also be mean by calling names, teasing, leaving a kid out of the group on purpose, or scaring others. Some bullies many even threaten people or try to make people do things they don't want to do.

1. Which sentence is the thesis statement for this paragraph?

a. Characteristics of Bullies

b. A bully is a person who harasses a weaker peer physically, mentally, or socially.

c. Researchers agree that bullying contains three elements: aggressive and negative behavior, behavior is carried out repeatedly, one person has power over another.

d, One form of bullying is spreading gossip.

Bullying is a problem that affects many kids. Bullies may cause a person to feel scared, worried, or embarrassed. The stress of being bullied may even make a person feel physically ill. Having a bully around may make a person afraid to go to the restroom, lunchroom, or playground. Worrying about a bully may affect a person's ability to concentrate on schoolwork.

2. Which sentence is the thesis statement for this paragraph?

a. Persistent bullying may have a number of negatives effects on an individual.

b. On March 21, 1993 Curtis Taylor committed suicide after being bullied for three years.

c. In the 1990s, the United States witnessed many school shootings which were connected to bullying.

d. Effects of bullying

People become bullies for a number of reasons. Some are looking for attention. They think that bullying is a way to be more popular. By being a bully a person is trying to make himself feel more powerful. Some bullies come from families in which name calling and pushing others around is a normal way to act. These bullies are just copying what they have learned from home.

3. Which sentence is the thesis statement for this paragraph?

a. Reasons for Bullying

Notes

b. People become bullies for all the all the wrong reasons.

c. Eighty-five percent of the time another kid witnesses a bully acting out.

d. People become bullies to gain attention, to become more popular, to feel power over others, and because they are copying behaviors of others.

Dealing with a bully may be difficult, but there are some things you can do. Sometimes you may turn a bully off just by acting brave. If you walk away, a bully will be less likely to give you trouble. You may also tell a bully to stop teasing or scaring someone else. Telling an adult is important. Teachers and parents can help. Go to recess, lunch, etc. with a buddy. Often bullies try to get a person alone before bullying. Finally don't bully back. Fighting back gives the bully what he is looking for.

In most incidences bullies get into trouble. If they continue to bully others, eventually they have few friends. The power they wish slips away. Bullies who wish popularity soon realize that they are labeled as troublemakers.

4. Which sentence is the thesis statement for this paragraph?

a. Several victims have been suing bullies directly.

b. Many schools have programs designed to teach students cooperation.

c. Kids who are being bullied can turn the situation around by trying several actions.

d. Dealing with Bullies

5. To gather more information about about bullying, the most reliable source would be

a. an encyclopedia

b. a fictional story

c. a tabloid newspaper

d. an entertaining TV show

Practice 3

Write a thesis statement for each set of words.

1. red nail polish symbolize

2. sympathize characters unacceptable by society

3. Trout Walker similarities Warden

Topic sentences

Topic sentences are like small thesis statements. They state the main idea of the paragraph. The rest of the paragraph must expand, describe, or prove what the topic sentence states in some way. Topic sentences make a point and give reasons or examples to support it.

Similar to a thesis statement a good topic sentences states the main idea (an interesting subject), and then adds what you want to say about the topic (your specific feeling about it).

An interesting subject + your specific feeling about it = a good topic sentence

Notes

Your specific feelings could include:

precautions	To survive at Camp Green Lake the campers in Tent D must takee several precautions.
advantages	There are several advantages to being the leader of Camp D.
reasons for	Clyde Livingston was Stanley's hero for a number of reasons.
the causes of or the effects of	Bad luck followed Elya Yelnuts everywhere as a result of breaking his promise to Madame Zeroni.
the steps for	By following these simple directions you can make nail polish from rattlesnake venom.
the way to or the method	Stanley learned to avoid being caught on the Warden's cameras by following these steps.
parts, kinds, or types	The Texas desert contains many types of dangerous creatures.
qualities of	The campers in Tent D appeared to be ready to fight for the smallest of reasons.
difficulties of or obstacles to	To understand Zigzag's weird behavior you must be aware of several problems he had faced before coming to Camp Green Lake.

Read the paragraph below

Palindromes are words, numbers, and phrases that can be read the same backwards and forwards. Names such as Bob, Eve, and Anna are palindromes because they can be reversed to spell the same word. In the book *Holes* everyone in the Yelnats family named their first son Stanley because it was a palindrome for Yelnats. "Madam, I'm Adam.", "Marge lets Norah see Sharon's telegram.", and "Lee had a heel." are examples of phrase palindromes. One example of a number palindrome is at 8:02 on the 20th of February 2002 it was 20:02 02/20 2002. Can you come up with a palindrome of your own?

- What is the main idea of this paragraph?
- Can you find a sentence that tells you the main idea? This sentence is called the topic sentence. The topic sentence usually comes at the beginning of a paragraph, however, some writers may place the topic sentence at the end.
- The portion of the topic sentence that says that can be read the same backwards and forwards specifies the writer's feelings by which of the items listed above?

Practice 1

Below you will see pairs of sentences. Each pair contains one sentence that would make a good topic sentence and another sentence that would make a good detail sentence. Write **T** before the sentence in each pair that would make a good topic sentence. Write **D** before each sentence that would make a good detail sentence.

1. _____ Texas has 267,000 square miles.
2. _____ Texas is so big that you can find many things to do.

Notes

1. _____ A bully is a boy or girl who acts mean or hurtful to others.
2. _____ Bullies sometimes hit, kick, or push to hurt people.

1. _____ Heavy downpours on Earth's deserts can drastically change the landscape of these regions.
2. _____ Ground-hugging shrubs and short woody trees survive better in the desert than evergreen trees.

1. _____ Kayaking is one camp sport.
2. _____ Basic push-ups and pull-ups will improve your upper body strength so that you will be better prepared to conquer camp activities.

1. _____ There are several ways for accurately telling how old fossils are.
2. _____ The animal dies and sinks to the sea floor.

Practice 2

Write a topic sentence for each set of words. Remember to state an interesting fact **plus** your take on the topic. Be sure to look at the specific feelings list to help you with ideas for topic sentences.

1. detention center Camp Green Lake
2. Chihuahuan Desert largest desert in North America parts of New Mexico, Texas and sections of southeastern Arizona
3. yellow spotted lizard harmful
4. inventor Herbert Lapidus odor-eater insole early 1970s

Practice 3

Read each paragraph below. Think of the main idea for each. Then write a topic sentence that tells the main idea.

Notes

1. _____

_____

_____

Many desert animals are nocturnal. They sleep during the day in burrows below the surface of the desert or hide in shaded areas. They come out at night to eat. Some desert animals do not need to drink water. They get water from the foods they eat. Most desert animals are small.

2. Which of these titles best reflects the main topic?

a. Animal Survival

b. Ways Desert Animals Survive

c. Arabian Camels

d. A Harsh Environment

3. _____

_____

_____

Some bullies act the way they do to try to make themselves feel more important or more popular. Other bullies are acting out or copying things they have seen. Most bullies do not realize or understand how they are hurting others.

4. Which of these titles best reflects the main topic?

a. Angry, Bully, Hate

b. How to Be a Bully

c. The Art of Playing Soccer

d. Reasons for Bullyin

5. _____

_____

_____

The first rubber-soled shoes were developed and manufactured in the United States in the late 1800s. The shoe went through several variations until 1917 when the first canvas-top rubber-sole shoe was sold to the public. Henry Nelson McKinney, an advertising agent for N. W. Ayer & Son, named the new shoes "sneaker" because they were quiet as you walked.

This paragraph is referring to Keds®.

Notes

6. Which of these titles best reflects the main topic?

a. The Invention of Keds

b. Sport Sandals

c. Modern Athletic Shoes

d. Melding Rubber to Cloth

Practice 4

Using the outline you created in Lesson 2, write a topic sentence for each of the three paragraphs. Next write one title that creatively reflects the topic of the report. Use the graphic organizer provided.

Answer Key

Practice 1

1. D Texas has 267,000 square miles.
2. T Texas is so big that you can find many things to do.
1. T A bully is a boy or girl who acts mean or hurtful to others.
2. D Bullies sometimes hit, kick, or push to hurt people.
1. T Heavy downpours on Earth's deserts can drastically change the landscape of these regions.
2. D Desert plants are mainly ground-hugging shrubs and short woody trees.
1. T Kayaking is one camp sport.
2. D Basic push-ups and pull-ups will improve your upper body strength so that you will be better prepared to conquer camp activities.
1. T There are several ways for accurately telling how old fossils are.
2. D The animal dies and sinks to the sea floor.

Practice 2—Answers will vary.

1. Camp Green Lake is a detention center for wayward teens.
2. The largest desert in North America is the Chihuahuan Desert which lies in parts of New Mexico, Texas and sections of southeastern Arizona.
3. The yellow spotted lizard is extremely harmful.
4. In the early 1970s Herbert Lapidus invented the odor-eater insole.

Practice 3—Answers will vary for odd numbers.

1. Desert animals have adapted to their harsh environment.
2. b. Ways Desert Animals Survive
3. People become bullies for a number of reasons.
4. d. Reasons for Bullying
5. The development of rubber-soled shoes brought about the invention of Keds.
6. a. The Invention of Keds

Notes

Practice 4—Answers will vary.

1. Gypsies have unique physical features.
2. The gypsy way of life includes following distinctive customs.
3. This group of people are known for their wandering, nomadic lifestyle.

Detail Sentences

Rule

The first sentence of a paragraph tells the main idea. It is called the topic sentence. The sentences that follow the topic sentence explain or tell more about the main idea. These sentences are called supporting or detail sentences.

Have you ever wondered if Zero's inability to read is a problem that others in the United States face? According to the CIA World Factbook, only 97% of adults in the United States are literate. Fifty-one countries in our world have a higher literacy rate than that of the United States. The United States Department of Labor states that 50% of the unemployed are functionally illiterate. The United States Department of Education states that 44% of American adults do not read one book in the course of a year. The inability to read is a major problem for many Americans.

Read the following paragraph and discuss.

Questions:

1. Why do these sentences make a paragraph?
2. What is the topic sentence of the paragraph? How are you able to identify the topic sentence?
3. Read the four detail sentences.
4. What is the purpose of the detail sentences?

Practice 1

Write yes or no to tell whether each sentence supports the main idea.

Main Idea: Ways Americans Can Improve the Literacy Rate

Notes

1. _____Based on a study by the Literacy Volunteers of American reading scores can improve by one grade level with 35 to 45 hours of tutoring.
2. _____The United States Department of Education states that the average kindergarten student has seen more than 5,000 hours of television.
3. _____ The American Council of Life Insurance say people with less than 6 years of schooling are 4 times more likely to be receiving public assistance than those attaining 6 years or more.
4. _____According to a study made by the National Assessment for Education Progress of 2l-25 year olds, 80% couldn't read a bus schedule, 73% couldn't understand a newspaper story, 63% couldn't follow written map directions, and 23% couldn't locate the gross pay-to-date amount on a paycheck stub.
5. _____ The National Assessment of Educational Progress (NAEP) 2000 national reading assessment of fourth-grade students found that reading for fun had a positive relationship to performance on the NAEP reading scores.
6. _____ The U. S. Department of Education's Early Childhood Longitudinal Study found that children who were read to at least three times a week as they entered kindergarten had significant increases in skill mastery in the reading content areas over the children who were not read to.

Main Idea: Defining Various Types of Books

1. _____ Paul Bunyan, Mike Fink, and Swamp Angel are fun tall tales to read.
2. _____ Mysteries are fictional stories which can not be explained or a crime that is not solved until the end of the story.
3. _____ Historical stories take place in a particular time period in the past.
4. _____ Poetry collections are usually found in the non-fiction section of the library under the Dewey Decimal Classification numbers 808—811.
5. _____ Students enjoy reading futuristic or science fiction stories.
6. _____ An autobiography is the story of a real person's life, written or told by that person.

Practice 2 - Multiple Choice

1. (1) Some readers may be uncomfortable over Louis Sachar's use of the word "Negro" in the book *Holes*. (2) In Chapter 25 of *Holes* Sachar refers to Sam, the onion man, as a Negro which simply means black in the Spanish, Portuguese and ancient Italian languages.

Notes

(3) Prior to the 1970s the term Negro was considered the correct and proper English word for slaves and freed slaves. (4) Sometimes African Americans use a form of the word "negro" playfully among themselves (as in, "wassup negro!"). (5) Later the term was considered an insult by African Americans, and dropped from conversation by most Americans. (6) The term is generally acceptable in a historical context or in the name of older organizations, such as in the United Negro College Fund. (7) Since Miss Katherine and Sam's story "takes place" prior to 1970 the term Negro should not be considered offensive to the reader of *Holes*.

Which sentence does NOT belong in the paragraph?

a. 1

b. 3

c. 4

d. 7

2. Latvia is a country in north-eastern Europe. It is bordered by Estonia to the north and Lithuania to the south. Russia and Belarus are to the east. In the west Latvia is bordered by the Baltic Sea. The capital of Latvia is Riga which is located on the northern shore. Forty-one percent of the country is covered with forests. Latvia holds over 12,000 small rivers and over 3,000 lakes.

Which fact below could be added to the paragraph to support the idea: Latvia's geography?

a. The population of Latvia is mostly Christian.

b. With the exception of the coastal plains Latvia has a damp climate.

c. Latvian Song and Dance Festivals are held each summer.

d. Latvia has professional basketball, football, and hockey leagues.

3. Louis Sachar worked at an elementary school while he attended college. His job was to watch over the students during lunch. Sachar played games with the students. He soon earned the nickname "Louis, the Yard Teacher". Sachar used this experience to form a character in his first children's book, *Sideways Stories for Wayside School*.

Which sentence would make the best addition to the paragraph?

a. Although Sachar graduated from law school and passed the bar exam, he decided to become a full-time children's author rather than a lawyer.

b. Louis Sachar was born in New York, moved to California at age nine, and now lives in Texas.

c. In 1987 Sachar and his wife Carla had their first child named Sherre.

d. Sachar met his wife while he was a visiting a school in Texas.

4. (1) Louis Sachar has written a second book based on one of the characters from *Holes*. (2) In this story which takes place two years after Camp Green Lake, Theodore Johnson, better known as "Armpit", is still digging holes. (3) Armpit's next door neighbor is a 10-year old girl named Ginny. (4) This time as a summer job putting in sprinkler systems. (5) He is also going to summer school trying to get his life back on track when X-Ray shows up. (6) X-Ray develops a get rich quick scheme which creates a series of events which spiral out of control for Armpit.

Notes

Which sentence does NOT belong in the paragraph?

a. 1

b. 2

c. 3

d. 4

5. (1) Although the movie *Holes* is very close to the book, there are some differences. (2) Stanley's grandfather adds comedy to the movie, but is not part of the book. (3) One of the most appealing features to the movie is the film's music. (4) In the book Stanley is overweight which causes him to have low self-confidence, yet in the movie Stanley is average-sized. (5) In the movie Stanley and Zero become neighbors and the Warden, Mr. Sir, and Mr. Pendanski are arrested which does not happen in the book. (6) In the book Squid asks Stanley to tell his mom he is sorry, however, Armpit asks the favor in the movie.

Which sentence does NOT belong in the paragraph?

a. 2

b. 3

c. 4

d. 5

6. In the movie version of *Holes*, the yellow spotted lizards are played by the bearded dragon which ironically is the most popular pet lizard in the United States. Bearded dragons have broad triangular heads and flattened bodies. A distinctive series of spines runs horizontally down the lizard's sides from head to tail.

Which sentence would make the best addition to the paragraph?

a. When the bearded dragon becomes angry it puffs out its chin making it appear to have a beard.

b. This Australian native has been exported worldwide.

c. When keeping the adult bearded dragon as a pet, you will need to purchase a 40 gallon or larger tank.

d. The bearded dragon enjoys an omnivorous diet.

7. (1) Sam claimed that onions were nature's magic vegetable. (2) He advised the people that onions were good for the digestion, the liver, the stomach, the lungs, the heart, and the brain. (3) Is there any truth to Sam's advice? (4) The ancient Egyptians worshipped the onion. (5) The National Cancer Institute reports that onions contain antioxidants that help block cancer and appear to lower cholesterol. (6) Apparently, Sam was right. (7) Onions are a magic vegetable.

Which sentence does NOT belong in the paragraph?

a. 1

b. 2

c. 3

d. 4

Notes

Practice 3

Take the outline you made from Lesson 2 and the graphic organizer with topic sentences you wrote in Lesson 3. Now you are ready to create the next part of your paragraphs. For each set of details listed under a topic write a good detail sentence.

Key

Practice 1

Main Idea: Ways Americans Can Improve the Literacy Rate

1. yes
2. no
3. no
4. no
5. yes
6. yes

Main Idea: Defining Various Types of Books

1. no
2. yes
3. yes
4. no
5. no
6. yes

Practice 2 - Multiple Choice

1. c
2. b
3. a
4. c
5. b
6. a
7. d

Sentence Order in Paragraphs

Sentences in a paragraph should be sequenced in a specific order. There are three basic ways to organize details in paragraphs: by chronological order, by locations, and by order of importance. If there is not an arrangement to the sentences, the paragraph will not make sense.

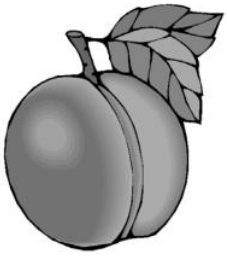
Chronological order is important when writing narratives or expository paragraphs. Narrative paragraphs tell a story. The writer would become confused if the story was told in a random sequence. Expository paragraphs gives steps, explain, or inform the reader. Imagine reading an expository paragraph which gave you directions in an haphazard arrangement. Here is a list of words you may use when writing a paragraph to show sequence:

Notes

after	currently	in the end	previously
after a few hours	during	in the future	simultaneously
afterwards	eventually	in the meantime	then
as soon as	first, second, third, etc.	in the meanwhile	until
at	first of all	last	when
at last	finally	lastly	while
at the same time	immediately before	later	
before	immediately after	meanwhile	
before this	initially	next	

Read the following paragraph.

Kate Barlow preserved peaches which lasted for years, and you can too if you follow these few simple steps. First check the jars for cracks or chips. Second place the lids in boiling water to sterilize. While the lids boil, wash the jars and rings in hot, soapy water. Next place the boiling hot peaches and syrup into the hot, sterilized jars. As soon as the jar is full within a half inch of headspace wipe the rim of the jar clean. Immediately cap the jar with the hot lid. Next place the jar in a steamer. After steaming for twenty minutes remove the jar from the steam bath. Once the jar has cooled you can store it until needed. The peaches will stay fresh for several years.



1. What is the topic sentence of this paragraph?
2. Which words in this paragraph show you order?
3. What would be wrong with putting the fourth sentence before the second sentence?

Practice 1

Below are the steps for making spiced peaches. Write a detail sentence for each picture below.

_____

_____

_____

five cups of brown sugar,
two cups of white vinegar

Notes

two tablespoons of whole cloves, six inches of stick cinnamon, and a pinch of nutmeg

over low heat for twenty minutes

four quarts of peeled whole peaches

vanilla ice cream

Use your sentences as details sentences. Add them to a topic sentence to make a paragraph. Go back to the chart on Lesson 4 for help with your topic sentence. Don't forget to indent.

Notes

Multiple Choice

1. Sam repaired the leaky roof on the old schoolhouse. During the week it took Sam to repair the roof, he became friends with Miss Katherine, the school teacher. She was surprised in Sam's love of poetry. Meanwhile Sam took on other repair jobs at the schoolhouse including repairing the windows, fixing the wobbly desk, and hanging the door straight. After each repair Sam was rewarded with jars of spiced peaches. By the end of the first semester, Sam had the schoolhouse looking new.

Which sequence best describes the order of events in this passage?

1. Sam took on other repair jobs at the schoolhouse.
2. Miss Katherine and Sam became friends.
3. By the end of the first semester, Sam had the schoolhouse looking new.
4. Sam repaired the leaky roof.

(*a*) 4, 2, 3, 1 (*b*) 3, 4, 2, 1

(*c*) 3, 4, 1, 2 (*d*) 4, 2, 1, 3

2. First Charles "Trout" Walker led an angry group of townspeople to the school house. Then he called Katherine Barlow a "Devil Woman" for kissing Sam, the onion man. Immediately after this Katherine ran to the sheriff for help, but he was drunk tried to flirt with her instead of trying to help. Trout then caught up to Katherine and Sam on his motorized boat. Katherine was rescued against her wishes and Sam was shot. Three days later Katherine shot the sheriff and kissed him, giving her the name Kissin' Kate Barlow.

Which sequence best describes the order of events in this passage?

1. Trout called Katherine a Devil Woman.
2. Katherine was rescued, and Sam was shot.

Notes

3. Trout Walker took the townspeople to the school house.
4. Kate killed the sheriff.
5. Katherine went to the sheriff for help.

(*a*) 3, 1, 5, 2, 4 (*b*) 3, 4, 5, 2, 1

(*c*) 3, 4, 1, 2, 5 (*d*) 3, 5, 4, 1, 2

3. After 20 years of being a bandit, Kate returned to Green Lake. The place was a ghost town and the lake had dried up. Trout and his wife, Linda Miller, found Kate and demanded that she give them her stolen treasure. Next Trout and Linda dragged Kate all over the dried up lake in her bare feet demanding she tell them were the loot was buried. Suddenly Kate was bitten by a lizard. Her last words were, "Start digging." Kate died laughing.

Which sequence best describes the order of events in this passage?

1. Kate walks aimlessly barefooted across the dried up lake.
2. Kate dies laughing.
3. Kate returned to Green Lake.
4. Trout and Linda demanded that Kate tell them were she has buried the stolen money.
5. A lizard bites Kate.

(*a*) 3, 1, 5, 2, 4 (*b*) 3, 4, 1, 5, 2

(*c*) 4, 3, 1, 2, 5 (*d*) 5, 3, 4, 1, 2

4. Stanley ran away from Camp Green Lake. First he had to walk across the hot desert. As soon as he became dehydrated Stanley started seeing mirages of pools of water. Stanley continued walking and noticed a rock that looked like a thumb. Although he wanted to stop, Stanley kept walking. Eventually he spotted an upside down boat called the Mary Lou. Stanley yelled, and someone yelled back. Suddenly an arm with a orange sleeve came out from under the boat and waved.

Which sequence best describes the order of events in this passage?

1. Stanley began to see mirages.
2. Stanley saw God's Thumb.
3. Stanley walked towards an overturned boat.
4. An orange arm waved.
5. Stanley ran away.

(*a*) 5, 1, 2, 4, 3 (*b*) 4, 5, 1, 3, 2

(*c*) 5, 1, 2, 3, 4 (*d*) 5, 3, 4, 1, 2

5. When Stanley finds Zero, he doesn't look well. Zero has been living on sploosh under the boat for days. Zero tells Stanley the sploosh tastes like peaches. Zero says he won't go back to camp or dig any more holes. In the end Stanley shows Zero the mountain that looks like God's Thumb.

Which sequence best describes the order of events in this passage?

1. Zero tells Stanley about the sploosh.
2. Stanley shows Zero God's Thumb.

Notes

3. Stanley finds Zero.
4. Zero says he will not return to Camp Green Lake.

(*a*) 4, 2, 3, 1 (*b*) 3, 1, 4, 2

(*c*) 3, 4, 1, 2 (*d*) 4, 2, 1, 3

6. Follow these simple directions to make a wonderful onion dip. First combine 8 ounces of cream cheese with 1/4 cup whipping cream in a crock pot. Heat these ingredients until the cheese melts. This takes about 30 to 60 minutes. While the cheese is heating steam 3 large vandalia onions. Add the onions to the cheese mixture. Next add 1 teaspoon Worcestershire sauce, 1/4 teaspoon garlic salt, 2 tablespoons grated Parmesan cheese, and 1/4 teaspoon thyme to the cheese mixture and stir well. Then place a lid on the crock pot and continue heating for approximately 30 minutes. Finally serve the onion dip with raw vegetables, crackers, or bread pieces. This terrific recipe will help you understand Sam's love of onions.

Which sequence best describes the order of events in this passage?

1. Steam onions.
2. Add spices.
3. Heat all ingredients for 30 additional minutes.
4. Heat cheese and cream in a crock pot
5. Serve the onion dip with raw vegetables, crackers, or bread pieces.

(*a*) 4, 1, 2, 3, 5 (*b*) 4, 3, 2, 1, 5

(*c*) 5, 2, 3, 4, 1 (*d*) 4, 3, 5, 1, 2

Key

Multiple Choice

1.	d	2.	a
3.	b	4.	c
5.	c	6.	a

Staying on Topic

Begin with this oral activity.

After Myra was unable to make up her mind about who she wanted to marry, Elya decided to leave Latvia. He moved to America where he fell in love and was married. Soon afterwards he began having bad luck, and he felt he was cursed. Walking under a ladder, black cats, and spilling salt are bad luck. Hoping to change his luck he tried to find Madame Zeroni's son but had no luck.

1. Which sentence does not belong in the paragraph?

a. After Myra was unable to make up her mind on who she wanted to marry, Elya decided to leave Latvia.

Notes

b. He moved to America where he fell in love and was married.

c. Soon afterwards he began having bad luck, and he felt he was cursed.

d. Walking under a ladder, black cats, and spilling salt are bad luck.

Elya Yelnats' wife decided to name her son Stanley because she noticed that Yelnats spelled backwards was Stanley. Words that are spelled the same backwards or forwards are known as palindromes. Naming the first son Stanley became a family tradition in the Yelnats family. The Stanley of Camp Green Lake was actually Stanley Yelnets IV.

2. Which sentence does not belong in the paragraph?

a. Elya Yelnats' wife decided to name her son Stanley because she noticed that Yelnats spelled backwards was Stanley.

b. Words that are spelled the same backwards or forwards are known as palindromes.

c. Naming the first son Stanley became a family tradition in the Yelnats family.

d. The Stanley of Camp Green Lake was actually Stanley Yelnets IV.

The shovel felt heavy in Stanley's soft, fleshy hands. The boys at Camp Green Lake have been told that if they find anything interesting or unusual to report it to Mr. Pendanski or Mr. Sir. The warden promised a day off if she likes what the boys find. While digging his second hole, Stanley finds a fish fossil. When he shows the fossil to Mr. Pendanski, he tells Stanley that the fossil is not the kind of thing the Warden finds interesting. Stanley does not get the day off.

3. Which sentence does not belong in the paragraph?

a. The shovel felt heavy in Stanley's soft, fleshy hands.

b. The boys at Camp Green Lake have been told that if they find anything interesting or unusual to report it to Mr. Pendanski or Mr. Sir.

c. When he shows the fossil to Mr. Pendanski, he tells Stanley that the fossil is not the kind of thing the Warden finds interesting.

d. Stanley does not get the day off.

Stanley finds a gold tube engraved with the initials "KB". He gives the tube to X-Ray who decides to wait until the next day to give it to the Warden. Although he is small and cannot see well, X-Ray manages to take charge and have the other boys follow his orders. Once the warden sees the tube she takes control of the diggers and organizes a new digging routine. Stanley realizes they are searching for something specific but in the wrong place. Since the campers are now digging in a different place from where the tube was actually found, the warden is not likely to find the missing treasure.

Notes

4. Which sentence does not belong in the paragraph?

a. Stanley finds a gold tube engraved with the initials "KB".

b. He gives the tube to X-Ray, who decides to wait until the next day to give it to the Warden.

c. Although he is small and cannot see well, X-Ray manages to take charge and have the other boys follow his orders.

d. Once the Warden sees the tube she takes control of the diggers and organizes a new digging routine.

Stanley was walking home from school when a pair of shoes fell on his head. Stanley takes the shoes because he feels it is a sign. His father is working on a way to recycle old sneakers. Old sneakers can be turned into the spongy sport-court surface for playgrounds. Stanley is arrested for stealing the shoes which had been donated by baseball player Clyde Livingston for a charitable auction. Stanley is sentenced to 18 months at Camp Green Lake, a youth correctional facility.

5. Which sentence does not belong in the paragraph?

a. Stanley was walking home from school when a pair of shoes fell on his head.

b. Stanley takes the shoes because he feels it is a sign.

c. His father is working on a way to recycle old sneakers.

d. Old sneakers can be turned into the spongy sport-court surface for playgrounds.

When Stanley learns Zero is unable to read, he and Zero come to an agreement. The inability to read is a major problem for many Americans. Zero will help dig Stanley's hole. In return Stanley will give Zero reading lessons. During these lessons they become friends.

6. Which sentence does not belong in the paragraph?

a. When Stanley learns Zero is unable to read, he and Zero come to an agreement.

b. The inability to read is a major problem for many Americans.

c. In return Stanley will give Zero reading lessons.

d. During these lessons they become friends.

Sam, the onion peddler, repairs the school's leaky roof in exchange for Katherine's spiced peaches. There are other problems with the schoolhouse which are also repaired by Sam in exchange for peaches. Peaches contain Vitamin C and Beta Carotene. Eventually Sam runs out of things that need to be fixed and is heartbroken.

7. Which sentence does not belong in the paragraph?

a. Sam, the onion peddler, repairs the school's leaky roof in exchange for Katherine's spiced peaches.

Notes

b. There are other problems with the schoolhouse which are also repaired by Sam in exchange for peaches.

c. Peaches contain Vitamin C and Beta Carotene.

d. Eventually Sam runs out of things that need to be fixed and is heartbroken.

In Holes three stories from different times in history are combined. As we read we learn of all three stories while Stanley and Zero only know the small bits and pieces that have been passed down to them. Both boys are surprised that they know the same song, yet they do not know the song was passed down from their ancestors living in the same town in Latvia. Latvia is a small country in eastern Europe. The boys could have been aided further if they had known Kate and Sam's story.

8. Which sentence does not belong in the paragraph?

a. In *Holes* three stories from different times in history are combined.

b. As we read we learn of all three stories while Stanley and Zero only know the small bits and pieces that have been passed down to them.

c. Latvia is a small country in eastern Europe.

d. The boys could have been aided further if they had known Kate and Sam's story.

Louis Sachar establishes links between the past and the present. Kate turns violent when the people of Green Lake kill Sam. When Mr. Pendanski repeatedly taunts Zero, he becomes violent. Camp Green Lake is dry, hard, and hot. It is a physically unpleasant place to be, and the people who live there lead unpleasant lives. After learning that Sam uses onions to heal Becca Tennyson, we find that Stanley is also using onions to heal Zero. We know the yellow spotted lizard killed Kate Barlow. Will lizards also be the end of Stanley or Zero?

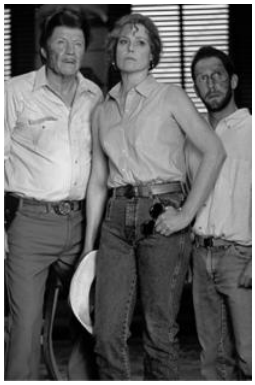
9. Which sentence does not belong in the paragraph?

a. Kate turns violent when the people of Green Lake kill Sam.

b. When Mr. Pendanski repeatedly taunts Zero, he becomes violent.

c. Camp Green Lake is dry, hard, and hot.

d. After learning that Sam uses onions to heal Becca Tennyson, we find that Stanley is also using onions to heal Zero.



The past and the present come together in an interesting way in *Holes*. When Stanley and Zero reach God's thumb the reader recognizes that this is Sam's onion patch where Sam claimed water ran uphill. It is at this point in the story that we realize a parallel between Stanley and Zero's lives and that of Elya Yelnats and Madame Zeroni. Elya promised to carry Madame Zeroni up a mountain to a place where a stream ran uphill and sing to her about the wolf and the woodpecker. Stanley, unlike his great-great grandfather, does just that with Zero. Stanley takes care of Zero and sings to him. The song tells about a wolf who is hungry and lonely howling at the moon. By doing this Stanley shows great commitment and determination.

Notes

10. Which sentence does not belong in the paragraph?

a. The past and the present come together in an interesting way in *Holes*.

b. It is at this point in the story that we realize a parallel between Stanley and Zero's lives and that of Elya Yelnats and Madame Zeroni.

c. Stanley, unlike his great-great grandfather, does just that with Zero.

d. The song tells about a wolf who is hungry and lonely howling at the moon.

Practice

Using the outline you created in Lesson 2, and the topic sentences written in Lesson 4 continue writing your paragraphs by adding detail sentences. Use the graphic organizer provided.

Answer Key

1.	d	2.	b
3.	a	4.	c
5.	d	6.	b
7.	c	8.	c
9.	c	10.	d

Concluding Sentences

Review these rules:

1. Start your paragraph with a **topic sentence**.

Topic sentence = states the main idea (an interesting subject), and then adds what you want to say about the topic (your specific feeling about it).

2. Add **supporting sentences**.

Supporting sentences = more information about your topic.

3. End with a **concluding sentence**

Conclusion = an ending sentence that explains what your paragraph is about. You are restating your topic or point. This keeps the reader focused.

Activity 1

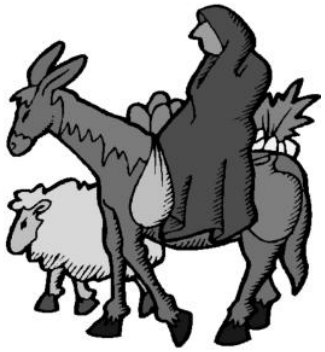
Choose the best conclusion sentence for each pair of sentences below. Write **Yes** if the sentence is a good conclusion sentence. Write **No** if the sentence is not a good conclusion sentence.

1. _____ Forty to forty-four million adults in our country cannot read well enough to fill out a job application form.

2. _____ As a homeless child he probably did not have the opportunity for formal education.

Notes

1. _____ The red eyes of the spotted lizard make it appear scary.
2. _____ Don't forget the dreaded spotted yellow lizard that promises instant, painful death from a single bite.



1. _____ In only the last twenty years has homelessness surfaced in our country.
2. _____ People choose to be homeless.

1. _____ Creating a good camp brochure advertising Camp Green Lake as a normal camp would be a fun activity.
2. _____ Take out one piece of heavy paper for your brochure.

Activity 2

After making onion dip write the directions for how it was made. Be sure to include a topic sentence, detail sentences, and a conclusion sentence.

_____

_____

_____

_____

_____

_____

_____

Notes

8.4 Summary

- It is a group of sentences that introduces, presents and develops one main idea about the topic.
- A paragraph is a collection of sentences that deal with one subject.
- Descriptive paragraphs let the reader touch, taste, see, hear and smell what you are describing.
- Narrative paragraphs are often used to describe what a person does over a period of time. A narrative paragraph tells a story. The events in a narrative paragraph are usually arranged in chronological order.

8.5 Keywords

Paragraphs : A group of sentences that deals with a subject

WikiAnswers : It is a site

Descriptive paragraph : Let the reader, touch, taste, see, hear and smell what you are describing.

8.6 Review Questions

1. "Paragraph is a collection of sentences" explain it.
2. What is descriptive paragraphs?
3. Explain the narrative paragraph.

Answers: Self Assessment

1. sentences
2. two
3. same.

8.7 Further Readings

Books *English for Competitive Exams*, By Dr. R.P. Bhatnagar

Unique Quintessence of General English, Edited By Dr. S. Sen & Others and revised by Dr. G.S. Mansukhani

A Background to the Study of English Literature, D.K. Patnaik, Swastik Publications

Online links www.paragraphwriting.com

http://daria-przybyla.suite101.com/seven-types-of-paragraphs-a99946

http://www.whitesmoke.com/how-to-write-a-paragraph

Notes

Unit 9: Khushwant Singh's The Portrait of a Lady

CONTENTS

Objectives
Introduction
9.1 Publications
9.2 The Portrait of a Lady
9.3 Summary
9.4 Keywords
9.5 Review Questions
9.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know how did Khushwant Singh establish his reputation as a writer
- Explain the story 'The Portrait of a Lady'
- Explain the role of Khushwant Singh's grandmother in the story.

Introduction

Khushwant Singh, one of the best -known Indian writers of all times, was born in 1915 in Hadali (now in Pakistan). He was educated at the Government College, Lahore and at King's College, Cambridge University, and the Inner Temple in London. He practiced law at the Lahore High Court for several years before joining the Indian Ministry of External Affairs in 1947. He began a distinguished career as a journalist with the All India Radio in 1951. Since then he has been founder-editor of Yojana (1951-1953), editor of the Illustrated weekly of India (1979-1980), chief editor of New Delhi (1979-1980), and editor of the Hindustan times (1980-1983). His Saturday column "With Malice Towards One and All" in the Hindustan Times is by far one of the most popular columns of the day.

Khushwant Singh's name is bound to go down in Indian literary history as one of the finest historians and novelists, a forthright political commentator, and an outstanding observer and social critic. In July 2000, he was conferred the "Honest Man of the Year Award" by the Sulabh International Social Service Organization for his courage and honesty in his "brilliant incisive writing." At the award ceremony, the chief minister of Andhra Pradesh described him as a "humourous writer and incorrigible believer in human goodness with a devil-may-care attitude and a courageous mind." The Indian external affairs minister said that the secret of Khushwant Singh's success lay in his learning and discipline behind the "veneer of superficiality."

9.1 Publications

Among the several works he published are a classic two-volume history of the Sikhs, several novels (the best known of which are Delhi, Train to Pakistan, and The company of women),

and a number of translations and non-fiction books on Delhi, nature and current affairs. The Library of Congress has ninety-nine works on and by Khushwant Singh.

Khushwant Singh was a member of the Rajya Sabha (upper house of the Indian Parliament) from 1980 to 1986. Among other honours, he was awarded the Padma Bhushan in 1974 by the President of India (he returned the decoration in 1984 in protest against the Union Government's siege of the Golden Temple in Amritsar).

Khushwant Singh is many things to many people. More you read about him, hungrier you get. He is the high priest of journalism and can be said to be India's best. he is a free thinker and an international celebrity. Khushwant Singh had become a legend and an icon in his lifetime. He is a lawyer, critic and columnist. He is a prolific writer and historian. He is a man people love to hate and may even agree "not a nice man to know". Yet, you would love to read him day after day to no end.

9.2 The Portrait of a Lady

A Khushwant Singh short story is not flamboyant but modest, restrained, well-crafted Perhaps his greatest gift as a writer is a wonderful particularity of description London Magazine Khushwant Singh first established his reputation as a writer through the short story. His stories wry, poignant, erotic and, above all, human bear testimony to Khushwant Singh's remarkable range and his ability to create an unforgettable world. Spanning over half a century, this volume contains all the short stories Khushwant Singh has ever written, including the delightfully tongue-in-cheek The Maharani of Chootiapuram , written in 2008.

Khushwant's stories enthrall [He has]an ability akin to that of Somerset Maugham the ability to entertain intelligently India Today His stories are better than [those of] any Indian writing in English Times of India The Collected Short Stories leaves the reader in a delightful, inebriated trance Sunday Chronicle.

Notes The Portrait of a Lady is written in first person and is in biographical mode. It is a perception of Khushwant Singh of his grandmother through his own eyes.

Khushwant Singh recalls his grandmother as an eternally old person. She was an extremely religious person. It was difficult for him to believe that once she too was young and pretty like other women. The stories about her childhood games were like fairytales to him. She was short, fat and slightly stooped in stature.

Her silvery white hair used to scatter on her wrinkled face. Khushwant Singh remembers her hobbling around the house in spotless white clothes with one hand resting on her waist to balance her stoop and the other busy in telling the beads of her rosary. Her lips constantly moved in inaudible prayers. Possibly she was not beautiful in worldly sense but she looked extremely beautiful with the peacefulness, serenity and the contentment her countenance displayed.

Khushwant's relationship with his grandmother went through several changes when he was a small boy. In the first stage Khushwant lived in a village with her as his parents were looking for the opportunity to settle down in the city. In village grandmother took care of all the needs of the child.

She was quite active and agile. She woke him up in the morning, got him ready for the school, plastered his wooden slate, prepared his breakfast and escorted him to the school. They fed street dogs with stale chapaties on their way to school which was a great fun for

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them. She helped him in his lessons also .It was her domain and she was the queen of her kingdom. In this period she was the sole unchallenged guardian, mentor and creator of the child Khushwant.

The turning point came in their relationship when they came to city to stay with Khushwant's parents. In city Khushwant joined an English School and started to go to school in a motor bus. Here the role of his grandmother in his bringing up was curtailed a little bit. Now she could not accompany him to the school. Despite taking lot of interest in his studies she could not help him in his lessons because he was learning English, law of gravity, Archimedes' principle and many more such things which she could not understand and this made her unhappy. She found herself at loss.

One more thing which disturbed her a lot was that the kids were not learning about God and scriptures in the school instead they were given music lessons which was not an honorable thing in her opinion. To her music was not meant for gentlefolk. It was meant for beggars and prostitutes only. She highly disapproved this and as she could not change it she was dismayed and withdrew herself to some extent. Perhaps she had realized that in the makeover of the child her role was finished and this very thought saddened her most.

After finishing school Khushwant went to university. He was given a separate room. The common link of their friendship was snapped. His grandmother confined herself to a self imposed seclusion. She spent most of her time in reciting prayers and by sitting beside her spinning wheel. She rarely talked to anyone. The only recreation for her was in the afternoon when she relaxed for a while to feed the sparrows. A kind hearted person, in village she used to feed street dogs, here in city she focused on birds and they too became very friendly with her. This was the phase when she found herself totally isolated and aloof but she braved this isolation with grace and dignity.

Khushwant's grandmother was a strong person. Whatever she went through in her heart she always restrained herself from demonstrating her emotions. He recalls that when he went abroad for further studies his grandmother was there to see him off on railway station quite calm busy telling the beads of her rosary and reciting prayers as always. When he came back after five years he found her more and more religious and more and more self contained. She spent still more time in prayers and spinning the wheel.

Feeding the birds was her only happy pastime. But just the day before her death for the first time she broke this routine and gave up her prayers. That day she sang the songs of the homecoming of the warriors on a withered drum along with the ladies of neighbourhood in order to celebrate her grandson's return from abroad. Next morning she got ill. Although the doctor said it was a mild fever and would go away she could foresee that her end was near. She was upset that she omitted her prayers just before the final departure from the world.

She did not want to waste any more time talking to anybody. She lay peacefully in bed praying and telling the beads till her lips stopped moving and rosary fell from her lifeless fingers. To mourn her death thousands of sparrows flew in and sat scattered around her body in utter silence.They even ignored the breadcrumbs thrown for them by Khushwant's mother. They only flew away after the corpse was carried away for last rites.

So this was the charismatic grandmother of Khushwant Singh.

Task Write the role of Khushwant Singh is grandmother in 'The Portrait of a Lady'.

Notes

Self Assessment

State whether the following statements are true or false :

1. Khushwant Singh educated at the government college, Lahore.
2. He was editor of the Hindustan times from 1980 to 1983.
3. He was conferred the 'Honest man of the year Award' in 2002.

9.3 Summary

- Khushwant Singh, one of the best -known Indian writers of all times, was born in 1915 in Hadali (now in Pakistan). He was educated at the Government College, Lahore and at King's College, Cambridge University, and the Inner Temple in London.
- A Khushwant Singh short story is not flamboyant but modest, restrained, well-crafted Perhaps his greatest gift as a writer is a wonderful particularity of description London Magazine Khushwant Singh first established his reputation as a writer through the short story.

9.4 Keywords

Portrait : An artistic representation of a person

Poignant : Evoking a keen sense of sadness or regret

Eratic : Relating to or tending to arouse sexual desire or excitement

Seclusion : The state of being private and away from other people

Pastime : An activity that one does regularly for enjoyment.

9.5 Review Questions

1. Write the summary of 'The Portrait of a Lady'.
2. 'The Portrait of a Lady' is written in which person and mode.
3. Write the role of Khushwant Singh's grandmother in 'The Portrait of a Lady'.

Answers: Self Assessment

1. True
2. True
3. False.

9.6 Further Readings

Books *Portrait of a Lady*, Collected Stories, Penguin Books India, 2009

Online links http://www.preservearticles.com/201101052610/summary-of-the-portrait-of-a-lady.html

http://www.hindustantimes.com/news/specials/khushwantsingh/women.html

Notes

Unit 10: "Portrait of a Lady"

Discussion on All Spheres of the Text and Questions

CONTENTS

Objectives

Introduction

10.1 Grandmother Character in Singh's Own Words

10.2 Question and Answer

10.3 Summary

10.4 Keywords

10.5 Review Questions

10.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the character of Khushwant Singh's grandmother
- Explain the summary of 'The Portrait of a Lady'.

Introduction

The writer speaks of his own grandmother. By the time, he wrote the story, she was quite old and all her hairs had been white. Her wrinkled face and body gave him a kind of surprise. Since twenty years, the writer is with his grandmother. People said that once the old lady was as beautiful as a fairy. Her husband—writer's grandfather was also very handsome. His photo was being hung in the drawing room of the writer.

Grandmother had always been short and fat, and her back was slightly bent. Wrinkles were across on her face. When the writer came to know her, she had been such condition. She was wearing a spotless white saree. Her silver locks were scattered untidily over her pale puckered face, and her lips constantly moved in inaudible prayer. She was like the winter landscape in the mountains.

Both the writer and his grandmother were good friends. His parents had left him with his grandmother at village. His parents were in city. Every day, she used to wake up the writer to be ready to go to school. She was uttering the monotonous song while she was bathing. The writer liked her very much. His grandmother was going to school with him because there was the temple nearer the school. She would sit among the children and listen to the priest's prayer.

When writer's parents were settled in the city, they sent for them. That was a turning point in their friendship. Both the writer and his grandmother started spending days separately and the writer became separated from the close relation with his grandmother. When he reported her about the music lesson he was being taught his grandma felt sorrow, because she knew that music had been associated with hariots. She said nothing but her silence meant disapproval.

Notes

When the writer went to University, he was allotted a room for his staying. His grandmother spent time with her spinning wheel. From sunrise to sunset she sat by her wheel spinning and reciting prayers. In the afternoon, she relaxed for a while to feed the sparrows. She was always getting surrounded by sparrows that were perching on her legs and shoulders. Some even sat on her head.

When the writer decided to go abroad for further studies and his grandmother would be upset. But she came to leave him at the railway station but did not talk or show any emotion. She was totally absorbed in prayer and her fingers were busy telling the beads of her rosary.

After five years, he came back home and was received at the station by his grandmother. She did not look a day older. The author could feel her pulse as usual and her sparrows were with her. That evening she was seen very happy spending time with the older women folk.

The next day morning she was found being ill. Doctor was called for and he told that the fever was mild and she would be well within a short time. But she told others that her time had come. She lay peacefully in bed praying and telling her beads. Next time she breathed her last.

Then the funeral arrangements and proceedings went on. The dead body of the grandmother was covered with a red shroud. A crude stretcher was brought to take her to be cremated. By that time, thousands of sparrows sat scattered on the floor. There was no chirruping. When her corpse was taken, the sparrows flew away quietly. Here ends the portrait of a pious lady.

Self Assessment

State whether the following statements are true or false:

1. Khushwant Singh was born in 1915 in India.
2. Khushwant Singh's grandmother was short, fat and slightly bent.
3. When Khushwant decided to go abroad for study then his grandmother was upset.

10.1 Grandmother Character in Singh's Own Words

Meet Khushwant Singh's grandmother, in his own words: '...short, fat and slightly bent... . Her face was a crisscross of wrinkles running from everywhere to everywhere'. Quite irreverently, he says: ...the thought of my grandmother being young and pretty was almost revolting.' She was his friend who woke him up while constantly muttering her prayers in the hopeless hope that he would imbibe some of the religious verses (which he never did), dress him up for school, get his school kit ready and then walk him to school. While he went through his lessons, she went through her prayers in the temple adjoining the village school and then they both walked back home.

But distances grew between the two close pals, once they moved to the city. Khushwant says: 'That was the turning point in our relationship.'

He now went to school in a bus and she was horrified that the school taught him nothing of religion when he told her of the western science he had studied. She now had no time for words, 'her lips moved in prayer, her mind moved in prayer,' constantly, he says. She accepted seclusion, and spent time feeding the sparrows, now her soulmates. Khushwant's move to England for further studies widened the distance.

She was there to see him off with a moist kiss which he cherished as perhaps her last touch. But she is there when he returns after five years, looking 'not a day older'. But she still had not time for words.

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Then one day, for the first time she does not pray and takes ill the next morning. Like a prescient, she knows better than the doctor that her end has come. Now more than ever, she has no time for words with the family. She takes up her rosary, her lips move in prayer and then the rosary falls from her hand...

The sparrows she used to feed sit scattered about her. Khushwant's mother throws some breadcrumbs for them, like his grandmother did but the sparrows will not touch it.

They carry the body away and then do the sparrows fly away. The breadcrumbs, which remained untouched, are swept away by the sweeper next morning.

Did u know? Singh writes: 'Always in spotless white, she was like the winter landscape in the mountains, an expanse of pure white serenity breathing peace and contentment."

Task How the Khushwant Singh's grandmother character was.

10.2 Question and Answer

Why was it hard for the author to belief that his grandmother was once young and pretty?

Looking at his grandmother who short, fat and slightly stooped in stature, it was very difficult for him to believe the stories of his grandmother's beauty in her younger days.

Three reasons why the author's grandmother was disturbed when he started going to the city school?

When the author startd going to the city school his grandmother was distured because she could not help him with his lessons in english ..etc also she was unhappy whe she heard that the author was being given music lessons ad that there were no religious teachings about God and the scriptures at his school.

Briefly describe the typical routine of the grandmother—Village-City

During her village life, everyday she would prepare the author for school.She dressed him up,gave him breakfast and would accompany his grandson to school because his school was attached to the temple.While the children learned alphabets and prayer the grandmother would read the scriptures at the temple. But after she came to the city,there wasn't much to do.So she would sit and do some clothing work in her spinning wheel and at the afternoon she would feed the sparrows.These were her routines in both village and city.

The three phases of the author's relationship with his grandmother before he left the country to study abroad?

The author's relationship with his grandmother went through several changes with time. In the first stage living in a village with her, his grandmother took care of all the needs of the child. She was quite active and agile. It was her domain and she was the queen of her kingdom. In this period she was the sole unchallenged guardian, mentor and creator of the child.

The turning point came in their relationship when they came to city to stay with the author's parents. In city, he joined an English School and started to go to school in a motor bus. Here the role of his grandmother in his bringing up was curtailed a little bit. Now she could not accompany him to the school.

Notes

Despite taking lot of interest in his studies she could not help him in his lessons because he was learning English, law of gravity, Archimedes' principle and many more such things which she could not understand and this made her unhappy. She found herself at loss as she could not change the things her way. She was dismayed and withdrew herself to some extent. Perhaps she had realized that in the makeover of the child, her role was finished and this very thought saddened her most.

After finishing school, the author went to university.

Self Assessment

Multiple Choice Questions:

4. The Portrait of a Lady is written by
   (*a*) Raja Rao (*b*) Jhumpa Lahiri
   (*c*) Naipaul (*d*) Khushwant Singh
5. Khushwant Singh was born in which place
   (*a*) Hadali (*b*) Udaipur
   (*c*) Amritsar (*d*) Nankana
6. Which has returned the Padma Bhushan in 1984 in protest against the Union Government's siege of the Golden Temple in Amritsar?
   (*a*) Kuldip Singh (*b*) Sandip Sindh
   (*c*) Parmender Singh (*d*) Khushwant Singh
7. The Portrait of a Lady is written in
   (*a*) second person (*b*) third person
   (*c*) first person (*d*) none
8. The Portrait of a Lady is written in
   (*a*) scientific mode (*b*) romantic mode
   (*c*) biographical mode (*d*) none
9. Chief character in the Portrait of a Lady is Khushwant Singh's
   (*a*) father (*b*) mother
   (*c*) brother (*d*) grandmother

10.3 Summary

- The writer speaks of his own grandmother. By the time, he wrote the story, she was quite old and all her hairs had been white. Her wrinkled face and body gave him a kind of surprise.
- Meet Khushwant Singh's grandmother, in his own words: '...short, fat and slightly bent.... Her face was a crisscross of wrinkles running from everywhere to everywhere'.

Notes

10.4 Keywords

Wrinkle	:	A slight line or fold, especially in fabric or the skin of the face.
Pale	:	Containing little colour or pigment.
Shroud	:	A length of cloth or an enveloping garment in which a dead person is wrapped for burial.
Pious	:	Devoutly religious.
Scriptures	:	The sacred writing of christianity contained in the Bible.

10.5 Review Questions

1. How did Khushwant Singh establish his reputation as a writer?
2. Khushwant Singh's short story is not flamboyant but modest. Elucidate.

Answers: Self Assessment

1.	false	2.	true
3.	true		
4.	(*d*) Khushwant Singh	5.	(*a*) Hadali
6.	(*d*) Khushwant Singh	7.	(*a*) second person
8.	(*c*) biographical mode	9.	(*d*) grandmother.

10.6 Further Readings

Books *Portrait of a Lady*, Collected Stories, Penguin Books India, 2009

Online links http://www.scribd.com/doc/50521724/The-Portrait-of-a-Lady

http://iscexamnotes-content.blogspot.com

Notes

Unit 11: Literary Analysis: The Third and Final Continent by Jhumpa Lahiri

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Objectives
Introduction
11.1 Literary Focus
11.2 Literary Analysis
11.3 Summary
11.4 Keywords
11.5 Review Questions
11.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the biography of Lahiri
- Write the summary of 'The third and final continent'
- Know the characteristics of Jhumpa Lahiri.

Introduction

Jhumpa Lahiri was born on (July 11, 1967) is an Indian American author. Lahiri's debut short story collection, Interpreter of Maladies (1999), won the 2000 Pulitzer Prize for Fiction, and her first novel, The Namesake (2003), was adapted into the popular film of the same name. She was born Nilanjana Sudeshna, which she says are both "good names", but goes by her nickname Jhumpa. Lahiri is a member of the President's Committee on the Arts and Humanities, appointed by U.S. President Barack Obama.

Notes Lahiri was born in London, the daughter of Bengali Indian immigrants. Her family moved to the United States when she was three;

Lahiri considers herself an American, stating, "I wasn't born here, but I might as well have been."Lahiri grew up in Kingston, Rhode Island, where her father Amar Lahiri works as a librarian at the University of Rhode Island; he is the basis for the protagonist in "The Third and Final Continent," the closing story from Interpreter of Maladies Lahiri's mother wanted her children to grow up knowing their Bengali heritage, and her family often visited relatives in Calcutta (now Kolkata).

Lahiri's early short stories faced rejection from publishers "for years". Her debut short story collection, Interpreter of Maladies, was finally released in 1999. The stories address sensitive dilemmas in the lives of Indians or Indian immigrants, with themes such as marital difficulties,

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miscarriages, and the disconnection between first and second generation United States immigrants. Lahiri later wrote, "When I first started writing I was not conscious that my subject was the Indian-American experience. What drew me to my craft was the desire to force the two worlds I occupied to mingle on the page as I was not brave enough, or mature enough, to allow in life." The collection was praised by American critics, but received mixed reviews in India, where reviewers were alternately enthusiastic and upset Lahiri had "not paint[ed] Indians in a more positive light."Interpreter of Maladies sold 600,000 copies and received the 2000 Pulitzer Prize for Fiction (only the seventh time a story collection had won the award)

11.1 Literary Focus

Lahiri's writing is characterized by her "plain" language and her characters, often Indian immigrants to America who must navigate between the cultural values of their homeland and their adopted home. Lahiri's fiction is autobiographical and frequently draws upon her own experiences as well as those of her parents, friends, acquaintances, and others in the Bengali communities with which she is familiar. Lahiri examines her characters' struggles, anxieties, and biases to chronicle the nuances and details of immigrant psychology and behavior.

11.2 Literary Analysis

Jhumpa Lahiri's "The Third and Final Continent," is a moving tale of an Indian immigrant. This young man's ambitious character led him to travel abroad. His struggle took him to attend many great learning institutions. His journeys led him to and elderly woman that made quite an impact on him. Her presence in his life was very significant.

This story took place in Boston, Massachusetts, in 1969. The city had two major universities that attracted many foreigners. Boston provided an opportunity to those looking for and education and a better way of life. Many viewed Boston as an international city. It became a home for the young man from India.

The narrator tells this story in the Third person unlimited omniscient. It seems as though she is telling the story through her own personal experiences. The reader can almost feel her struggle. The young man keeping with old Indian traditions had an arranged marriage. He seemed very casual and not the least bit interested in taking a wife or the commitment that came with marriage. This is an evident man vs. man relationship.

For the average Indian-American there is a personal disconnect when it comes to the idea of home. For where is home? It cannot be America, for as Indians we don't always feel accepted; there will always be something about us that makes us different, that sets us apart from the peers we grew up with. And it won't be India for as Americans we have not lived authentically Indian lives. Always juggling apple pies and samosas, we straddle and mix two different cultures, effectively diluting both of them, never having a strong presence in either. The Americans look at you differently because you have brown skin, different customs. The Indians wonder about your outward appearance, an incongruous amalgam of brown skin and an American accent. So where do we belong? Are we always doomed to live in the uncertainty of hyphenated ethnicities?

Our immigrant parents hope not and strive to give us a home to call our own, two homes even, whether America or India cares to accept us or not. Yes, as they drag us through the bustling streets of Thrissur or New Delhi from one auntie's house to the next, as they point out the cows and temples along the way, carefully trying to teach us the proper way to speak in their native language, our parents are making every effort to connect us to our heritage because they know this feeling of estrangement all too well. As immigrants, they are fully

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aware of the dire consequences of such cultural isolation. And so it is in the face of assimilation, as they try to hold on to what little of their culture remains, it is then they ask how one can function at all without a sense of identity, let alone be happy.

Raising a family is hard enough when you're just trying instill the values of one culture. But two? That's the trademark challenge of all immigrant families, especially the ones featured in Indian-American author Jhumpa Lahiri's short story collection, Interpreter of Maladies. But it's one story in particular, the final one of her debut oeuvre, which, after all of the collection's previous depictions of broken families, finally provides one shining example that raising a family with two different sets of cultural values can work; and that creating a single, cohesive identity out of the duality is the key to such success . And Lahiri would know. Drawing on her own personal experience and that of her parents, Lahiri's "The Third and Final Continent" is a partially fictionalized account of her parents' lives in the late 1960s, during which they emigrated from India to Britain and then finally immigrated to America to settle permanently.

Similar to the narrator's experiences, the lives of Lahiri and her parents not only span decades but also continents: Asia, Europe, and North America. Lahiri was born in England, raised in America, and traveled often to India during her childhood (Wcislo 2001). The story parallels closely with her family's history: a father who worked as a librarian and a mother who meticulously adhered to Indian traditions regardless of where or how long she lived (Wcislo 2001).

Did u know? Everyone in the Lahiri family is represented in the story. Her father is the narrator. Her mother is both the narrator's wife, Mala and Mrs. Croft. Lahiri herself is both Mrs. Croft's daughter, Helen and the narrator's son.

It begins with the narrator's move from India to England "to educate and establish [himself] abroad" (Lahiri 173). He eventually adapts to the British way of life but does not do so alone as he lives in a "house occupied entirely by penniless Bengali bachelors like [himself]" (Lahiri 173). The fact that he is able to surround himself with people who truly understand where he comes from, is advantageous for him as it eases him into his new life rather than abruptly throwing him into the deep end. His time in England is the first occasion that Lahiri uses to show that by actively keeping one's cultural identity intact one can make anyplace their home. Another case in point would be the constant reference to "egg curry" in the story: for no matter where the narrator finds himself he is able to bring an affordable, yet nostalgic taste of home wherever he goes. Keeping even the most trivial of traditions alive is what essentially keeps him together.

Life in America is no different, as he learns to adapt in much the same way, though by now he has annexed another culture to his arsenal of coping mechanisms, that of the British. But that is not to say that he has abandoned his Indian roots entirely. No, in fact he opts to use both to his benefit. His recollection of his "first meal in America" is an image of cultural duality in and of itself (Lahiri 175). In addition to being a concession to the American way of life, the bowl, spoon, milk and cornflakes were a direct result of a shopping trip to a store "whose name [he] recognized from London" and where he "[converted] ounces to grams and [compared] prices to things in England" food items themselves were chosen in accordance with the religious beliefs of his homeland; since the consumption of "hamburgers or hot dogs, the only alternative [he] could afford" would have been sacrilegious in the eyes of Hinduism (Lahiri 175). He finds solace in such customs of his past and uses it build a home for himself and his wife in Boston.

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It's easy to feel overwhelmed when the world around you never ceases to change. The aging process and immigration have similar if not identical cognitive effects on the human psyche as both induce traumatic life changes. One minute you're riding a covered wagon in the 1800s and the next you're watching someone plant an American flag on the moon. One day you're living with your parents and extended family and the next you're halfway around the world, alone in a strange country with your husband that you've only known for five days. Essentially binary manifestations of Lahiri's mother, Mala and Mrs. Croft dealt with such circumstances with a steadfast resolve to never abandon the values by which they were raised. Such traditions were the only constant in their lives, an invaluable source of stability that transcends time and space, ultimately allowing them to do the same. Striving to be "a perfect lady" each character had comparable standards as to what constitutes a lady (Lahiri 195). Like Mrs. Croft, it was important to Mala to be a Renaissance woman for her husband as she was expected to be able to "cook, knit, embroider, sketch landscapes, and recite poems by Tagore" just as Mrs. Croft must have been expected to play the piano, dress modestly, yet impeccably, and host "chaste conversations in the parlor" (Lahiri 181-189). In addition to their preoccupation with trying to live up to their respective ideals, Mala and Mrs. Croft worry most about passing on their traditions to their children as that turns out to be the true test of their spiritual endurance.

Lahiri's presence in the story is a fusion of two diametrically different people, signifying her conflicting identities as an Indian-American woman. Mrs. Croft's daughter, Helen is the part of Lahiri that desires to be a modern woman rather than the "perfect lady" Mala and her mother would want her to be. Though she is sixty years old, she rebels against her mother much like an adolescent would as she "[wore] a dress so high above the ankle", reminding her that "it's 1969" and questioning her mother about what she would do if she "left the house one day and saw a girl in a miniskirt" (Lahiri 186). The narrator's son is the piece of Lahiri that wishes to be more American like his peers, rather than Indian, in order to fit in, slowly forgetting his roots and the traditions that his parents "sometimes worry he will no longer do after [they] die" (Lahiri 197). And therein lies the crux of Lahiri's inner conflict and that of countless other first generation Indian-Americans: How can you be a modern woman but still hold onto the customs of old?

As Indian-Americans we are burdened with a fragmented sense of identity; constantly pulled in opposite directions, as our American friends say one thing and our Indian parents say another, both undoubtedly putting their ethnocentric views on a given situation. Our parents long for the good old days back home', back in India; and like Lahiri we understand "that loneliness and a sense of alienation are hard for immigrant parents" but we cannot help but wonder why we "feel neither one thing nor the other" toward either side of our dualistic cultural identity (May 2004). It is a feeling of apathy, but not quite; as it bothers most of us that we feel this way, that we feel nothing for either homeland. We seem to be stuck in a shadowy, pale medium between two extremes defined by the vibrant colours of their uniqueness. To escape such a cultural limbo, we find ourselves constantly picking up the scattered pieces of our personae, trying to fit them together in any way possible so as to create a cohesive identity. For as Lahiri asserts in "The Third and Final Continent," our lives depend on it.

The story is a testament to how one cannot function without such an identity: it is a human adaptation, the only one that can explain how we are able to live anywhere on Earth. The resilience of this family and the ability to feel at home no matter what country you live in comes only from having a strong sense of self, from knowing yourself and your origins. That is how you will achieve longevity like the centenarian Mrs. Croft. That is how you will survive three continents like the narrator, like Lahiri and her family.

Notes

Self Assessment

Fill in the blanks:

1. Jhumpa Lahiri was born on July ..... 1967.
2. He was an Indian ..... author.
3. Lahiri's family shift to U.S. when she was ..... .
4. Lahiri's mother was ..... .

11.3 Summary

- Jhumpa Lahiri was born on (July 11, 1967) is an Indian American author.

11.4 Keywords

Heritage	:	Property that is or may be inherited
Immigrant	:	A person who comes to live permanently in a foreign country
Continent	:	Any of the world's main continuous expanses of land
Renaissance	:	The revival of art and literature under the influence of classical models in the 14th-16th centuries.
Testament	:	A person's will.

11.5 Review Questions

1. What was the name of the debut short story collection of Jhumpa Lahiri?
2. When did Lahiri won the Pulitzer Prize?
3. Write feature of the "The Third and Final Continent".

Answers: Self Assessment

1.	11	2.	American
3.	three	4.	Bengali.

11.6 Further Readings

Books *Interpreter of Maladies,* Stories by Jhumpa Lahiri

Indian English Literature, Basavaraj Naikar, Atlantic Publishers and Distributors, 2007

Online links http://www.enotes.com/namesake

http://www.english.emory.edu/Bahri/Lahiri.html

http://www.lehigh.edu/~amsp/2004/07/nameless-jhumpa-lahiris-namesake.html

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Unit 12: "The Third and Final Continent"

Discussion on All Spheres of the Text and Questions

CONTENTS

Objectives
Introduction
12.1 Question and Answer
12.2 Summary
12.3 Keywords
12.4 Review Questions
12.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the answer of all questions based on 'The Third and Final Continent'.
- Know about Lahiri's father.

Introduction

The Third and Final Continent," is a moving tale of an Indian immigrant. Elucidate?

Jhumpa Lahiri's "The Third and Final Continent," is a moving tale of an Indian immigrant. This young man's ambitious character led him to travel abroad. His struggle took him to attend many great learning institutions. His journeys led him to and elderly woman that made quite an impact on him. Her presence in his life was very significant.

This story took place in Boston, Massachusetts, in 1969. The city had two major universities that attracted many foreigners. Boston provided an opportunity to those looking for and education and a better way of life. Many viewed Boston as an international city. It became a home for the young man from India.

12.1 Question and Answer

Who has represented in the story?

Everyone in the Lahiri family is represented in the story. Her father is the narrator. Her mother is both the narrator's wife, Mala and Mrs. Croft. Lahiri herself is both Mrs. Croft's daughter, Helen and the narrator's son.

In the Third and Final Continent what led the young man to travel abroad?

Jhumpa Lahiri's "The Third and Final Continent," is a moving tale of an Indian immigrant. This young man's ambitious character led him to travel abroad. His struggle took him to attend many great learning institutions. His journeys led him to and elderly woman that made quite an impact on him. Her presence in his life was very significant.

Why the narrator tells this story in the Third person unlimited omniscient?

It seems as though she is telling the story through her own personal experiences. The reader can almost feel her struggle. The young man keeping with old Indian traditions had an arranged marriage. He seemed very casual and not the least bit interested in taking a wife or the commitment that came with marriage. This is an evident man vs. man relationship.

Task What was the chief characteristics of Lahiri's writing.

Self Assessment

Multiple Choice Questions:

1. The Third and Final Continent," is written by
   (*a*) Raja Rao (*b*) Jhumpa Lahiri
   (*c*) Shabana Azmi (*d*) Albert Cook
2. Lahiri was born in
   (*a*) London (*b*) Kolkata
   (*c*) Madras (*d*) Washington
3. Lahiri's writing is characterized by her
   (*a*) Artistic language (b) Tough language
   (*c*) Plain language (*d*) None
4. Jhumpa Lahiri's "The Third and Final Continent," is a moving tale of
   (*a*) An American poet (*b*) An Indian merchant
   (*c*) Indian immigrant (*d*) An Indian cricketer
5. The narrator tells this story in the
   (*a*) Third person (*b*) Second person
   (*c*) First person (*d*) None
6. Mrs. Croft. is the leading character of
   (*a*) Malgudi Days (*b*) The Third and Final Continent
   (*c*) Emma (*d*) None

12.2 Summary

- Jhumpa Lahiri's "The Third and Final Continent," is a moving tale of an Indian immigrant. This young man's ambitious character led him to travel abroad. His struggle took him to attend many great learning institutions.

12.3 Keywords

Ambitious : Having or showing ambition

Commitment : The state or quality of being committed to a cause, policy or person

Evident : Plain or obious.

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12.4 Review Questions

1. When and where did Lahiri born?
2. Where did Lahiri's family move while she was only three years old?

Answers: Self Assessment

1. (*b*) Jhumpa Lahiri
2. (*a*) London
3. (*c*) plain language
4. (*c*) Indian immigrant
5. (*a*) Third person
6. (*b*) The Third and Final Continent

12.5 Further Readings

Books *Interpreter of Maladies,* Stories by Jhumpa Lahiri

Indian English Literature, Basavaraj Naikar, Atlantic Publishers and Distributors, 2007

Online links http://www.enotes.com/namesake

http://www.english.emory.edu/Bahri/Lahiri.html

http://www.lehigh.edu/~amsp/2004/07/nameless-jhumpa-lahiris-namesake.html

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Unit 13: Short Story: R.K. Narayan's Malgudi Days

CONTENTS

Objectives
Introduction
13.1 Short Story: R.K. Narayan's ''Malgudi Days''
13.2 Summary
13.3 Keywords
13.4 Review Questions
13.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the History of R.K. Narayan
- Know the summary of "Malgudi Days"
- Understand all 32 short stories of Narayan.

Introduction

R. K. Narayan (10 October 1906–13 May 2001), shortened from Rasipuram Krishnaswami Iyer Narayanaswami was an Indian author whose works of fiction include a series of books about people and their interactions in an imagined town in India called Malgudi. He is one of three leading figures of early Indian literature in English, along with Mulk Raj Anand and Raja Rao. He is credited with bringing Indian literature in English to the rest of the world, and is regarded as one of India's greatest English language novelists.

Malgudi Days is a collection of 32 short stories written by R.K. Narayan. The stories are set in the imaginary small town of Malgudi situated on the banks of river Sarayu. On the location of this mythical town, the author has the following to say in the introduction of the book.

13.1 Short Story: R.K. Narayan's "Malgudi Days"

I have named this volume Malgudi Days in order to give it a plausible geographical status. I am often asked, "Where is Malgudi?" All I can say is that it is imaginary and not to be found on any map (although the University of Chicago Press has published a literary atlas with a map of India indicating the location of Malgudi). If I explain that Malgudi is a small town in South India I shall only be expressing a half-truth, for the characteristics of Malgudi seem to me universal.

I have to add that even the towns in India have changed a lot since the days Narayan seem to be describing in the book. I can see that the book was first published in 1983 and some of the stories have a feel of an earlier era. They give you a feel of the times when people mingle

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with each-other, communities and neighborhoods mattered and the pace of life was more relaxed.

Out of the 32 short stories ten is considered the best

- 10. Attila: Attila is a small pup in a family who is bought with the expectation that he will grow up to fierce and protector of the house, after all he has the right pedigree. He turns out to be the friendliest dog in the world and when a thief enters the house he turns protector in most unexpected fashion.
- 9. The Martyr's Corner: Rama sells food on a street corner that is strategically located. The business is good and husband and wife live in perfect harmony. He has a steady clientele but one day riots erupt in his corner of the world and change the life for him and his wife forever.
- 8. Leela's Friend: Sidda works as a domestic help in an affluent household. His main task is to play with the daughter of the household Leela who is just a small girl. Leela is very fond of Sidda. One day her gold chain goes missing and Sidda is accused and handed over to the police. The chain is found in later but it does nothing to the prejudice of the people.
- 7. An Astrologer's Day: The Astrologer sits in a market corner of Malgudi and tells the fortune of different people keeping it sufficiently general and yet satisfying. In reality, he is no astrologer. Though, one day he has a tough customer for whom the generalities will not do. Will the astrologer be able to save the day?
- 6. Iswaran: In India, we seem to have very little tolerance for failure and Iswaran flunks his 12th board examinations more than once. He seems not to care and develops a tough exterior but is it for real? This story is rings true for many Indian youngsters even today.
- 5. Lawely Road: Lawely Road pokes gentle fun on the fixation of changing names of everything British after India got independence. In this story, the municipality wants to pull down a statue of Sir. F. Lawely with hilarious consequences.
- 4. Hungary Child: Hungary child is the story of a lonely adult and a naughty child out to have fun in a town festivity. The adult builds a happy world for a few hours with the happy child but in the end he has to face his demons on his own.
- 3. Gateman's Gift: Govind Singh retired from the service as a watchman to an office. He goes there now only to collect his pension. But in retired life he finds that he has a talent of making amazing toys out of clay and sawdust. But it has such unexpected consequences for our simple man that it nearly cost him his sanity.
- 2. Engine Trouble: What if you won a road roller in a lucky draw? The life becomes very difficult for one man in Malgudi when he wins the same. Try as he might he cannot get rid of it nor does he has any use of it. Well, some good does come out in the end, if we may call it so.
- 1. Father's Help: Swami (a small child studying in first standard) develops an headache in the morning just before school. Father is adamant that Swami has to attend school. Swami tells tales to father that his class teacher Samuel has a fascination of skinning people alive. Father writes a strong letter to the Headmaster of the school and Swami has to deliver it. The throe of dilemma Swami then faces makes this story my number one choice in the collection.

Notes

Malgudi Days is an immensely enjoyable collection of short stories. The language of the author is simple but quite eloquent and words paint the world of Malgudi right in front of our eyes. The place where it was the most prominent for me is when author describes the ruins of Mantapam:

The Mantapam was an ancient pillared structure, with all its masonry cracking and crumbling down the tank bund. … the muddy smell of the place, the sky seen through the cracking arches and the far off hillocks.

There are many other instances of such beauty in the book like describing a garden, a hut, marketplace, a cinema hall, or a wayward railway station. The characterization in short stories is appropriate to the medium and we get a good glimpse into the lives of the people Narayan decides to talk about. He draws a very vivid picture of the lives of those involved, be it a snake charmer, a domestic help, a celebrity singer, people traveling together in a railway coach or a pickpocket.

Malgudi Days is an extremely good collection of short stories about the life of people living in India, though it has a feel of an earlier era. I will recommend it wholeheartedly. I consider it a very good example of talking about mystical India without putting a derogatory slant to it.

Narayan broke through with the help of his mentor and friend, Graham Greene, who was instrumental in getting publishers for Narayan's first four books, including the semi-autobiographical trilogy of Swami and Friends, The Bachelor of Arts and The English Teacher. Narayan's works also include The Financial Expert, hailed as one of the most original works of 1951, and Sahitya Akademi Award winner The Guide, which was adapted for films in Hindi and English languages, and for Broadway.

Malgudi Days is the collection of stories by R.K Narayan, which are very famous and interesting also.

Malgudi Days is the collection of some short stories set at the backdrop of the author's make-believe village Malgudi. This is the place where all of Narayan's characters were living their life in a friendly manner. The title of the book aptly depicts the meaning as the stories are all about the life style in Malgudi. The different character, each having their personal life as well as village community really takes the reader at that scenario which is only possible by such great author like R. K. Narayan.

Did u know? The author R. K. Narayan is the best at his work. He created a lot of stories in a very lucid and transparent manner. Among which the Malgudi Days is the most famous collection.

He began his career with writing short stories, which were appeared mostly in The Hindu and also worked for some time as the Mysore correspondent for Justice, which was a Madras-based newspaper. His first work 'Swami and Friends' was delayed for lack of publishing support. Graham Greene, through his mutual friend, was so much moved by Narayan's new work and he supported it for publishing through monitory support as well as other guidance. After this novel, a stream of novels based on Malgudi flourished one after another. In 1980, R. K. Narayan was awarded the A. C. Benson award by the Royal Society of Literature and was made an Honorary Member of the American Academy and Institute of Arts and Letters.

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In 1989 he was made a member of the Rajya Sabha (the non-elective House of Parliament in India). He received the Sahitya Akademi Award for The Guide on 1958.

Task Write down the biography of R.K. Narayan.

Self Assessment

State whether the following statements are true or false:

1. R.K. Narayan was died on May 23, 2001.
2. Malgudi Days is a collection of 32 short stories.
3. Small town of Malgudi was situated on the banks of Yamuna.

13.2 Summary

- R. K. Narayan (10 October 1906–13 May 2001), shortened from Rasipuram Krishnaswami Iyer Narayanaswami was an Indian author whose works of fiction include a series of books about people and their interactions in an imagined town in India called Malgudi.
- Malgudi Days is an extremely good collection of short stories about the life of people living in India, though it has a feel of an earlier era.

13.3 Keywords

Mythical : A traditional story concerning the early history of a people

Mingle : Mix or cause to mix together

Riot : A voilent disturbance of the peace by a crowd

Erupt : Forcefully eject lava, rocks, ash or gases

Prejudice : Preconceived opinion that is not based on reason or actual experience

Pace : A single step taken when walking or running

Masonry : The word of a mason

Lucid : Easy to understand.

13.4 Review Questions

1. When R.K. Narayan born?
2. How many short stories 'Malgudi Days' contains?
3. Explain the career of R.K. Narayan.

Answers: Self Assessment

1. False
2. True
3. False.

13.5 Further Readings

Notes

Books *Malgudi Days*, Penguin Books, R.K. Narayan, Jhumpa Lahiri, 2006

Indian English Literature, Basavaraj Naikar, Atlantic Publishers and Distributors, 2007

Online links http://www.indianetzone.com/15/malgudi_days_r_k_narayan.htm

http://www.goodreads.com/author/show/1305302.R_K_Narayan

http://www.rigzin.freeservers.com/rknarayan.htm

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Unit 14: R.K. Narayan's "Malgudi Days": Discussion on All Spheres of the Text and Questions

CONTENTS

Objectives
Introduction
14.1 Description of R.K. Narayan's "Malgudi days"
14.2 Summary
14.3 Keywords
14.4 Review Questions
14.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Discuss the characteristics of Malgudi days
- Know when the later collection of Malgudi day was published.

Inroduction

'Malgudi Days' is a collection of short stories that comprises of three stories. 'Swami and Friends' is a story well loved by almost everyone. This book basically goes into the details of swami's childhood and his friendship with Rajam and Mani. These three were inseparable. This was created in pre-independence era and it's really funny as well as touchy to see swami and his classmate's reactions to a riot, which takes place outside his school, protesting about the British Raj. But most of the ambience that Narayan creates is so fluid and perfect, that anyone can swept away without having any knowledge of it. Then came the 'The bachelor of Art'. This is about Chandran who is confused about as to what is his true purpose in life. We are swept along with him on his journeys of self-revelation with captivation. It's really amazing how the human mind can absorb emotions and translate them into something else. The whole story is about Chandran finding out whether he is in love with the lady whom he professes to love or not. The third story is really fascinating. It's about Jagan and his son Mali. It shows the struggle between the generations, i.e. the generation gap that exists between parents and children. All these stories are really enchanting and leave the reader with a good mood after finishing the book.

14.1 Description of R.K. Narayan's "Malgudi Days"

This collection of short stories being published by Bt Bound, William Heinemann, Viking Press, and Penguin Classics truly signifies the lifestyle of the people of Malgudi.

Malgudi Days later collection was published on 1975. And it draws from two earlier collections and includes some New Stories. They are really short and sometimes are just three pages. They are very crisply plotted. Some of the better stories seem almost like textbook examples

of how to write a memorable short story in five hundred words or less. There is a kind of elemental pleasure in reading these stories in close succession, and watching Narayan people his world with tragic shopkeepers, ethical pickpockets, mean beggars, storytellers, anxious college students, and of course, 'The Talkative Man'. For Narayan, storytelling is deeply concerned with establishing a sense of community, of people completely involved in each other.

Style

R.K.N. craftily uses the flashback technique in these stories that gives you a feeling of watching a fast and engaging film without any fuss. Another information about it is, Malgudi is an unreal place its name probably being derived from two real places Mysore and Lalgudi,a small railway station that provoked R.K.N.'s imagination. Nevertheless, it does not at all fail to give you an authentic taste of South India.

Self Assessment

Multiple Choice Questions:

1. Malgudi Days is a collection of how many short stories
   (*a*) 16 (*b*) 56
   (*c*) 32 (*d*) 34
2. Malgudi Days is written by
   (*a*) R.K. Narayan (*b*) Khushwant Singh
   (*c*) Raja rao (*d*) none
3. Malgudi situated on the banks of river
   (*a*) Yamuna (*b*) Sarayu
   (*c*) Ganges (*d*) Kosi
4. The Mantapam was an ancient pillared
   (*a*) structure (*b*) temple
   (*c*) monastery (*d*) math
5. The Guide is written by
   (*a*) R.K. Narayan (*b*) Khushwant Singh
   (*c*) Raja rao (*d*) none
6. Malgudi is a small town in
   (*a*) North India (*b*) South India
   (*c*) East India (*d*) none
7. Attila is a small
   (*a*) pup (*b*) cat
   (*c*) horse (*d*) none

14.2 Summary

- 'Malgudi Days' is a collection of short stories that comprises of three stories. 'Swami and Friends' is a story well loved by almost everyone.

Notes

- Malgudi Days later collection was published on 1975. And it draws from two earlier collections and includes some New Stories. They are really short and sometimes are just three pages.

14.3 Keywords

Captivation	:	Attraction and hold the interest and attention of
Crisply	:	Firm, dry and brittle, especially in a way considered pleasing
Tragic	:	Extremely distressing or sad
Anxious	:	Experiencing worry, nervousness or unease
Provoked	:	Stimulated (a reaction or emotion, typically a strong, or unwelcome one) in someone.

14.4 Review Questions

1. Describe about all the 32 short stories of Narayan.
2. Write the name of a short story of Malgudi days.

Answers: Self Assessment

1. (*c*) 32
2. (*a*) R.K. Narayan
3. (*b*) Sarayu
4. (*a*) Structure
5. (*a*) R.K. Narayan
6. (*b*) South India
7. (*a*) pup.

14.5 Further Readings

Books *Malgudi Days*, Penguin Books, R.K. Narayan, Jhumpa Lahiri, 2006

Indian English Literature, Basavaraj Naikar, Atlantic Publishers and Distributors, 2007

Online links http://www.goodreads.com/author/show/1305302.R_K_Narayan

http://www.rigzin.freeservers.com/rknarayan.htm

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Unit 15: Malgudi Days: Comprehension Passages

CONTENTS

Objectives
Introduction
15.1 Comprehension Passages
15.2 Summary
15.3 Keywords
15.4 Review Questions
15.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Describe the summary of "Malgudi Days"
- Write the comprehension passages on "Malgudi Days"

Introduction

Swami (a small child studying in first standard) develops an headache in the morning just before school. Father is adamant that Swami has to attend school. Swami tells tales to father that his class teacher Samuel has a fascination of skinning people alive. Father writes a strong letter to the Headmaster of the school and Swami has to deliver it. The throe of dilemma Swami then faces makes this story my number one choice in the collection.

15.1 Comprehension Passages

Swami is a small child in Malgudi living with his family and grandmother. Once while reading a newspaper, his father reads an article about bravery shown by an 8-year old boy and feels that Swami should do something like that. Swami has the habit of sleeping with his grandmother after listening a story told by her. This irritates Swami's father. Swami's father then challenges, or rather forces, him to sleep in his office. When Swami tells his friends of the ordeal, his friends warn him about a ghost living near the office. When Swami sleeps in his father's office he has nightmares about the ghost and wakes up with a start. At the same time, Swami spots an intruder breaking into the office. Mistaking him for the ghost, Swami grabs the intruder's leg and yells for help. The rest of the villagers rush inside the office and catch the intruder. The police tell Swami that the intruder was a thief wanted by the police and congratulate him. The incident is published in the Malgudi times but little Swami is so scared after the incident that he starts sleeping with his grandmother again.

Leela's Friend: Sidda works as a domestic help in an affluent household. His main task is to play with the daughter of the household Leela who is just a small girl. Leela is very fond

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of Sidda. One day her gold chain goes missing and Sidda is accused and handed over to the police. The chain is found in later but it does nothing to the prejudice of the people.

Leela is the young daughter of Kamala works hard around the home, and when she complains to her husband, Sidda overhears and offers to work as their servant. Leela is immediately taken with Sidda and begs her parents to hire him. He works hard around the house, and becomes a favorite of Leela. One day Kamala sends Sidda to the market, and Leela begs to go along. When they return, Kamala notices that Leela's necklace is missing, and immediately questions Sidda, who does not answer her accusations but instead leaves the home. bulbul tells her husband, who reports the incident to the police. The police locate Sidda and take him to Leela's house, where Kamala and her husband again confront him. Sidda maintains his innocence, but is taken away by the police for questioning. Later, Kamala finds the necklace in a jar in the kitchen. Leela's father decides that Leela must not be given any more jewelry to wear, and decides to let the police know about the discovery the next day. Meanwhile, the police continue to beat Sidda to extract a confession.

Mother had been abed for two days past. Swaminathan missed her very much in the kitchen, and felt uncomfortable without her attentions. He was taken to her room, where he saw her lying dishevelled and pale on her bed. She asked him to come nearer. She asked him why he was looking emaciated and if he was not eating and sleeping well.

In this passage of Malgudi Days, R K Narayan has shown the importance of mother in an Indian family. Swaminathan not only missed her mother's delicious food rather he has lost something. His mother was not able to talk properly with her son as she was about to deliver a child. But see the love of a mother for her children. Despite on the bed her mother called her son and asked him, "Why are you looking weak and emaciated. It seems that you have not eaten everything; I think that you are not sleeping properly."

It was Monday morning. Swaminathan was reluctant to open his eyes. He considered Monday specially unpleasant in the calendar. After the delicious freedom of Saturday and Sunday, it was difficult to get into the Monday mood of work and discipline. He schuddered at the very thought of school: that dismal yellow building; the fire-eyed Vedanayagam, his classteacher; and the head Master with his thin long cane. ...

In this passage school time of Swaminathan is described vividly by the author. Mr Vedanayagam who teaches Arithmatic in quite boring. The History teacher Mr Pillai was kind hearted and gave students a wealth of information (Christianity). The Scripture teacher was a fanatic and criticized Hindu gods with great scorn Swaminathan got agitated and had a tussle with the teacher. Swaminathan reported the matter to his father. Father wrote a passionate letter to Head Master and threatened him to withdraw Swami from the school. Ultimately Head Master Settles the matter as if nothing has happened.

Rajam was a fresh arrival in the First A. He had sauntered into the class on the reopening day of the Second Term, walked up to the last bench, sat beside mani, and Felt very comfortable indeed till Mani gave him a jab in the ribs, which he returned. He had impressed the whole class on the very first day. He was a new-comer; he dressed very well—he was the only boy in the class who wore socks and shoes, fur cap and tie, and a wonderful coat and knickers.

In this story school life of Swaminathan is described further. Mani is his classmate who is very strong and a bully. Mani is a closed friend of Swami. A new student Rajam joins the class who is equally strong as Mani Mani hates him and plans to kill him. Mani and Swamy invite Rajam to come to river for a showdown. Mani brings with him a club. Rajam arrived with an airgun. Mani gets frightened Rajam proposed to be friends which all agree with a sigh of relief.

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IN THE ill-ventilated dark passage between the front hall and the dining-room, Swaminathan's grandmother lived with all her belongings, which consisted of an elaborate bed made of five carpets, three bed sheets, and five pillows, a square box made of jute fibre, and a small wooden box containing copper coins, cardamoms, cloves, and areca-nut. After the night meal, with his head on his granny's lap, nestling close to her, Swaminathan felt very snug and safe in the faint atmosphere of cardamom and cloves.

Swaminathan slept with his grandmother. He talks about his classmate Rajam to her. 'Oh, granny !' Rajam is a great fellow. He has got a real police dress. His father is police Superintendent. Swami goes on talking about Rajam. Granny however starts recollecting about her husband who was a Sub-Magistrate. Swami gets annoyed. Granny assures Swami that she is listening to him with all attention. Granny now starts the story of Raja Harishchandra but soon Swami goes to sleep.

15.2 Summary

- Swami is a small child in Malgudi living with his family and grandmother. Once while reading a newspaper, his father reads an article about bravery shown by an 8-year old boy and feels that Swami should do something like that.
- Leela's Friend: Sidda works as a domestic help in an affluent household. His main task is to play with the daughter of the household Leela who is just a small girl. Leela is very fond of Sidda. One day her gold chain goes missing and Sidda is accused and handed over to the police. The chain is found in later but it does nothing to the prejudice of the people.

15.3 Keywords

Throe	:	Intense or violent pain and struggle
Dilemma	:	A situation in which a difficult choice has to be made between two or more alternatives
Intruder	:	A person who intrudes, especially into a building with criminal intent
Affluent	:	Wealthy
Dishevelled	:	(of a person's hair, clothes or appearance) Untidy.

15.4 Review Questions

1. Who is the author of "Malgudi Days"?
2. Who is Swami?
3. To whom Swami has to deliver his father's letter.
4. After the nightmare with whom Swami started sleeping.
5. What is the name of Leela's mother?
6. Where did Kamla work?
7. Who was accused and handed over to the police?
8. What message R.K. Narayan wanted to transmit through Malgudi Days?

Notes

15.5 Further Readings

Books *Malgudi Days*, Penguin Books, R.K. Narayan, Jhumpa Lahiri, 2006

Indian English Literature, Basavaraj Naikar, Atlantic Publishers and Distributors, 2007

Online links http://bostonreview.net/BR31.4/lahiri.php

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Unit 16: The World is Too Much with Us by William Wordsworth

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Objectives

After studying this unit, you will be able to:

- Describe the theme of ''The world is too much with us''
- Explain the poet's view about the words "late and soon"
- Discuss critical appreciation of "The world is too much with us".

Introduction

"The World Is Too Much with Us" is a sonnet by the English Romantic poet William Wordsworth. In it, Wordsworth criticizes the world of the First Industrial Revolution for being absorbed in materialism and distancing itself from nature. Composed circa 1802, the poem was first published in Poems, In Two Volumes (1807). Like most Italian sonnets, its 14 lines are written in iambic pentameter.

16.1 The World is too Much with Us

In the early 19th century, Wordsworth wrote several sonnets blasting what he perceived as "the decadent material cynicism of the time." "The World Is Too Much with Us" is one of those works. It reflects his philosophy that humanity must get in touch with nature in order to progress spiritually.The rhyme scheme of this poem is abbaabbacdcdcd. This Italian sonnet uses the last six lines (sestet) to answer the first eight lines (octave).

Notes Wordsworth gives a fatalistic view of the world, past and future. The words "late and soon" in the opening verse describe how the past and future are included in his characterization of mankind.

Notes

The author knows the potential of humanity's "powers," but fears it is clouded by the mentality of "getting and spending." The "sordid boon" we have "given our hearts" is the materialistic progress of mankind. The detriment society has on the environment will proceed unchecked and relentless like the "winds that will be howling at all hours".

Unlike society, Wordsworth does not see nature as a commodity. The verse "Little we see in Nature that is ours", shows that coexisting is the relationship envisioned. This relationship appears to be at the mercy of mankind because of the vulnerable way nature is described. The verse "This Sea that bares her bosom to the moon", gives the vision of a feminine creature opening herself to the heavens above. The phrase "sleeping flowers" might also describe how nature is being overrun unknowingly and is helpless.

The verse "I, standing on this pleasant lea, have glimpses that would make me less forlorn", reveals Wordsworth's perception of himself in society: a visionary romantic more in touch with nature than his contemporaries.

The speaker complains that "the world" is too overwhelming for us to appreciate it. We're so concerned about time and money that we use up all our energy. People want to accumulate stuff, so they see nothing in Nature that they can "own." According to the speaker, we've sold our souls.

We should be able to appreciate beautiful events like the moon shining over the ocean and the blowing of strong winds, but it's like we're on a different wavelength from Nature. We're kind of like, "Eh."

The speaker would rather be a pagan who worships an outdated religion so that when he gazes out on the ocean (as he's doing now), he might feel less sad. If he were a pagan, he'd see wild mythological gods like Proteus, who can take many shapes, and Triton, who looks like a mer-man.

Lines 1-2

The world is too much with us; late and soon,

Getting and spending, we lay waste our powers.

The poem opens with a complaint, saying that the world is out of whack and that people are destroying themselves with consumerism ("getting and spending").

"The world is too much with us" sounds odd, and could mean several things. It could mean that the world – life in the city, contemporary society – is just too much, as in "This is too much for me, and I can't take it anymore."

The "world" might refer to the natural world instead of the city, in which case it would mean that humanity is so busy that they don't have time for the natural world because "it's too much."

It could also mean mankind or society is a burden on the world, as in "there's not enough space for both man and the earth" or "mankind has upset a delicate balance."

"Late and soon" is a strange phrase. It could mean "sooner or later," or it could mean we've done this recently or in the past ("late") and will do it in the future as well ("soon").

Lines 3-4

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!

Notes

The poem's tone of complaint continues as the speaker describes a rift between nature and humanity.

We get a potential clue as to the identity of at least one of those "powers" described in line 2: the ability to feel, which we've lost because we've given our hearts away.

The phrase "little we see in Nature that is ours" is tricky, and can mean several, related things. We've become so absorbed in consumerism—in another world—that we no longer seem a part of nature.

Alternatively, "Nature" can't be "got" or "spent"—because it is isn't a commodity that is manufactured—so it doesn't seem like it has anything to offer us.

A "boon" is a reward, a benefit, or something for which to be thankful. "Sordid" means "base" or "vile." The speaker is being sarcastic here, almost as if he were saying "wow it's so great that we've handed over our hearts…not!"

Lines 5-8

This Sea that bares her bosom to the moon,

The winds that will be howling at all hours,

And are up-gathered now like sleeping flowers,

For this, for everything, we are out of tune;

The poet elaborates on man's alienation from nature, claiming that humanity is no longer susceptible to the influence of the "Sea," the "winds," and basically everything else in nature.

"Tune" is interesting. It can mean "out of tune," in the sense that we're out of touch with nature, but it also suggests something like "attuned."

The sea isn't literally taking her shirt off here; the speaker is elegantly describing the ways in which ocean-tides are affected by the moon, or just how the sea appears to him in its relationship with the moon.

The speaker describes the winds at rest; they are "sleeping flowers" that will howl when they wake up. Wait a minute, flowers? Howling? Weird.

"For" is more complicated than it looks. It can mean both that we're not in the right tune "for" the natural world, in the right frame of mind to "get it."

It could also mean "because," as in "because of these things we're out of tune." The plot thickens…

Lines 9-10

It moves us not—Great God! I'd rather be

A Pagan suckled in a creed outworn;

In some sonnets, including this one, important things happen in the ninth line; there is a shift or "turn" that moves the poem in another direction.

While the speaker reiterates the claim he's been making all along – humanity and nature are alienated from one another – he also tells us how he wishes things were, at least for him, personally.

He appeals to the Christian God (the capitalization means he has a specific, monotheistic deity in mind) and says he'd rather be a pagan who was raised believing in some antiquated ("outworn"), primitive religion ("creed").

Notes

To wish to be a pagan in 1807 – when the poem was published – would be like saying, "I wish I could wear clothes or do things that were in fashion a thousand years ago."

Wait a second, he'd rather be a pagan than what? Than someone who isn't moved by nature? Seems like it.

"Suckled" just means "nursed at a breast" or "nourished."

Lines 11-12

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn;

The speaker explains why he would rather be a pagan. If he were, then he could look at the land in front of him and see something that wouldn't make him feel so lonely and sad ("forlorn").

A "lea" is a meadow or open-grassland. Wait a second, wasn't the speaker just telling us about "this sea"? How did we get to the meadow? Maybe he's standing in a meadow overlooking the sea.

The speaker wants "glimpses" of something, but we don't know what; he suggests that if he were a pagan he would only see things in snatches, for a brief moment, in the blink of an eye.

And this isn't even guaranteed; he says he "might" have "glimpses."

Lines 13-14

Have sight of Proteus rising from the sea;

Or hear old Triton blow his wreathed horn.

The speaker elaborates on those potential "glimpses." He says he might see Proteus coming out of the ocean or Triton blowing his horn.

Proteus is a sea god in Greek mythology. He had the ability to prophesy the future, but didn't like doing it. If someone grabbed a hold of him and tried to make him predict the future, he would change his shape and try to get away. The modern word "protean"—meaning variable or changing a lot—comes from his name.

Triton was a son of Poseidon, the Greek god of the sea. He had a conch shell that he blew into in order to excite or calm the waves.

"Wreathed" means something like twisted, sinewy, having coils; the "wreathed horn" is a reference to Triton's conch shell.

Task What is theme of "The World is to much with us".

16.2 Question and Answer

The world is too much with us; late and soon. Explain the poet's view

The words "late and soon" in the opening verse describe how the past and future are included in his characterization of mankind. The author knows the potential of humanity's "powers," but fears it is clouded by the mentality of "getting and spending." The "sordid boon" we have "given our hearts" is the materialistic progress of mankind. The detriment society has on the

environment will proceed unchecked and relentless like the "winds that will be howling at all hours".

Self Assessment

State whether the following statements are true or false:

1. Wordsworth was the Romantic poet.
2. ''The world is to much with us'' was published in 1802 in two volumes.
3. The words 'late and soon' describes present.

16.3 Critical Appreciation of 'The World is too Much with Us'

Poet's Anger

The world is too much with us" falls in line with a number of sonnets written by Wordsworth in the early 1800s that criticize or admonish what Wordsworth saw as the decadent material cynicism of the time. This relatively simple poem angrily states that human beings are too preoccupied with the material ("The world...getting and spending") and have lost touch with the spiritual and with nature. In the sestet, the speaker dramatically proposes an impossible personal solution to his problem—he wishes he could have been raised as a pagan, so he could still see ancient gods in the actions of nature and thereby gain spiritual solace. His thunderous "Great God!" indicates the extremity of his wish—in Christian England, one did not often wish to be a pagan.

Theme

On the whole, this sonnet offers an angry summation of the familiar Wordsworthian theme of communion with nature, and states precisely how far the early nineteenth century was from living out the Wordsworthian ideal. The sonnet is important for its rhetorical force (it shows Wordsworth's increasing confidence with language as an implement of dramatic power, sweeping the wind and the sea up like flowers in a bouquet), and for being representative of other poems in the Wordsworth canon—notably "London, 1802," in which the speaker dreams of bringing back the dead poet John Milton to save his decadent era.

Angrily, the speaker accuses the modern age of having lost its connection to nature and to everything meaningful: "Getting and spending, we lay waste our powers: / Little we see in Nature that is ours; / We have given our hearts away, a sordid boon!" He says that even when the sea "bares her bosom to the moon" and the winds howl, humanity is still out of tune, and looks on uncaringly at the spectacle of the storm. The speaker wishes that he were a pagan raised according to a different vision of the world, so that, "standing on this pleasant lea," he might see images of ancient gods rising from the waves, a sight that would cheer him greatly. He imagines "Proteus rising from the sea," and Triton "blowing his wreathed horn."

Form

This poem is one of the many excellent sonnets Wordsworth wrote in the early 1800s. Sonnets are fourteen-line poetic inventions written in iambic pentameter. There are several varieties of sonnets; "The world is too much with us" takes the form of a Petrarchan sonnet, modeled after the work of Petrarch, an Italian poet of the early Renaissance. A Petrarchan sonnet is divided into two parts, an octave (the first eight lines of the poem) and a sestet (the final six lines).

Notes

The rhyme scheme of a Petrarchan sonnet is somewhat variable; in this case, the octave follows a rhyme scheme of ABBAABBA, and the sestet follows a rhyme scheme of CDCDCD. In most Petrarchan sonnets, the octave proposes a question or an idea that the sestet answers, comments upon, or criticizes.

Self Assessment

Multiple Choice Questions:

4. ''The World is Too Much With Us'' is written by
   (*a*) Milton (*b*) Keats
   (*c*) Shelley (*d*) Wordsworth
5. "The World is Too Much With Us" is a
   (*a*) sonnet (*b*) elegy
   (*c*) allegory (*d*) none
6. In ''The World is too Much With Us" Wordsworth gives a fatalistic view of the world,
   (*a*) past and future (*b*) present
   (*c*) present and future (*d*) none
7. A Petrarchan sonnet is divided into
   (*a*) two parts (*b*) three parts
   (*c*) eight parts (*d*) seven parts
8. The octave follows a rhyme scheme of
   (*a*) AAABBBB (*b*) ABBAABBA
   (*c*) DDDAAAB (*d*) BBBCCCAAA
9. The sestet follows a rhyme scheme of
   (*a*) CDCDCD (*b*) CCCDD
   (*c*) CDCCC (*d*) none

16.4 Summary

- In the early 19th century, Wordsworth wrote several sonnets blasting what he perceived as "the decadent material cynicism of the time." "The World Is Too Much with Us" is one of those works.
- This poem is one of the many excellent sonnets Wordsworth wrote in the early 1800s. Sonnets are fourteen-line poetic inventions written in iambic pentameter.

16.5 Keywords

Sonnet : A poem of fourteen lines using any of a number of formal rhyme schemes.

Sestet : The last six lines of a sonnet

Octave : A series of eight notes occupying the interval between two notes

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Fatalistic	:	A submissive attitude to events
Consumerism	:	The protection or promotion of the interests of consumers
Admonish	:	Earnestly urge or warn
Phetoric	:	The art of effective or persuasive speaking or writing
Bosom	:	A woman's breast or chest.

16.6 Review Questions

1. Write down the theme of 'The world is too much with us'.
2. Describe the word sonnet.
3. When 'The world is to much with us' was written?
4. Wordsworth is known as Romantic poet. Explain.

Answers: Self Assessment

1.	True	2.	False
3.	False	4.	(*d*) Wordsworth
5.	(*a*) sonnet	6.	(*a*) past and future
7.	(*a*) two parts	8.	(*b*) ABBAABBA
9.	(*a*) CDCDCD.		

16.7 Further Readings

Books *Poems: Volume 1*, William Wordsworth, John O. Hayden, Penguin, 1977

The Complete Poetical Works of William Wordsworth, in Ten Volumes - Vol. V: William Wordswoth Cosimo Classics

Online links http://poetry.about.com/od/poems/l/blwordsworthworld.htm

http://www.cummingsstudyguides.net/Guides3/WorldIsTooMuch.html

http://www.authorsden.com/categories/article_top.asp?catid=54&id=44124

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Unit 17: Daffodils by William Wordsworth

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17.11 Further Readings

Objectives

After studying this unit, you will be able to:

- Know that who wrote the poem 'Daffodils' and when it was published
- Discuss critical appreciation of 'Daffodils'
- Describe figures of speech used in 'Daffodils'
- Describe the theme of 'Daffodils'.

Introduction

The poem 'Daffodils' is also known by the title 'I Wandered Lonely as a Cloud', a lyrical poem written by William Wordsworth in 1804. It was published in 1815 in 'Collected Poems' with four stanzas. William Wordsworth is a well-known romantic poet who believed in conveying simple and creative expressions through his poems. He had quoted, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility". Thus, Daffodils is one of the most popular poems of the Romantic Age, unfolding the poet's excitement, love and praise for a field blossoming with daffodils.

17.1 'Daffodils' by Wordsworth

As far as there is to mention, there is little of weight or consequence to speak of in the direct analysis of William Wordsworth's "I Wandered Lonely as a Cloud", or "Daffodils" as it is popularly referred to today. From introduction to conclusion, William Wordsworth cleanly describes the act of watching a patch of country daffodils swaying in the breeze and the

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lasting effect this pleasant image has on his quiet moments of reverie thereafter. But, perhaps in this simple four stanza poem, William Wordsworth has, in writing "I Wandered Lonely as a Cloud", succeeded in creating one of his greatest works of Romantic poetry by so perfectly actualizing the emotional virtue of Romantic poetry itself.

Did u know? William Wordsworth (1770–1850) was a Romantic poet and a major influence in bringing about the 18th centuries' Romantic Age of Literature.

An original poet for many different artistic qualities, his personality and emotional intelligence had made him the perfect forefather for a literary movement that would resound philosophically and poetically to this day. Romanticism, defined by it predisposition towards nature and its deep emotional connection with the feelings of the poet, is what makes William Wordsworth's "I Wandered Lonely as a Cloud" such a perfect example of Romantic poetry.

Another literary revolution realized by William Wordsworth, for the sake of anyone who wanted to read his works, was his acceptance of all forms of readership and choosing to write in very plain English. His writing was a movement away from those of his peers, who wrote specifically for educated aristocrats and the intellectual elites who were, at this time, the major consumers of poetry. Instead he wrote for the average Englishman. The very fact that William Wordsworth's "I Wander Lonely as a Cloud" is more popularly known as "Daffodils" is evidence to the poem's significantly broader circulation and distribution in areas where "Daffodils" readership was less concerned with the formality of the poem and instead appreciated it, quite literally, for the "Daffodils".

The poem is 24 lines long, consisting of four six-line stanzas. Each stanza is formed by a quatrain, then a couplet, to form a sestet and a ABABCC rhyme scheme. The fourth- and third-last lines were not composed by Wordsworth, but by his wife, Mary. Wordsworth considered them the best lines of the whole poem. Like most works by Wordsworth, it is romantic in nature; the beauty of nature, unkempt by humanity, and a reconciliation of man with his environment, are two of the fundamental principles of the romantic movement within poetry. The poem is littered with emotionally strong words, such as "golden", "dancing" and "bliss".

The plot of the poem is simple. Wordsworth believed it "an elementary feeling and simple expression". The speaker is wandering as if among the clouds, viewing a belt of daffodils, next to a lake whose beauty is overshadowed:

Written at Town-end, Grasmere. The Daffodils grew and still grow on the margin of Ullswater and probably may be seen to this day as beautiful in the month of March, nodding their golden heads beside the dancing and foaming waves. —William Wordsworth, 1804

I WANDERED lonely as a cloud

That floats on high o'er vales and hills,

When all at once I saw a crowd,

A host, of golden daffodils;

Beside the lake, beneath the trees, 5

Fluttering and dancing in the breeze.

Continuous as the stars that shine

And twinkle on the milky way,

They stretched in never-ending line

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Along the margin of a bay: 10
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay, 15
In such a jocund company:
I gazed—and gazed—but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood, 20
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Like the maiden's song in "The Solitary Reaper," the memory of the daffodils is etched in the speaker's mind and soul to be cherished forever. When he's feeling lonely, dull or depressed, he thinks of the daffodils and cheers up. The full impact of the daffodils' beauty (symbolizing the beauty of nature) did not strike him at the moment of seeing them, when he stared blankly at them but much later when he sat alone, sad and lonely and remembered them.

Personification is used within the poem, particularly with regards to the flowers themselves, and the whole passage consists of images appearing within the mind of the poet.

William Wordsworth's "I Wandered as Lonely as a Cloud" opens with the narrator describing his action of walking in a state of worldly detachment; his wandering "As lonely as a cloud / That floats on high o'er vales and hills," (1-2). What he is thinking of we never really uncover, but his description leaves us to analyze his words as a sort of "head in the clouds" daydream-like state where his thoughts are far away, unconcerned with the immediate circumstances in which he finds himself. Wordsworth, ever the Romanticist, perhaps uses these two introductory lines to describe the disconnected and dispassionate ways that we all live our lives; walking through life in a haze of daily ritual and monotonous distractions in a pointless and spiritually disinterested state where we fail as emotional creatures to appreciate the quiet beauties of life that we as human beings need for spiritual sustenance. William Wordsworth's "lonely cloud" is our own private impersonal perception of the world, floating miles above it and missing the quiet virtues of nature, beauty, and other sources of emotional nourishment.

As William Wordsworth's narrator is walking, he notices "A host, of golden daffodils;… Fluttering and dancing in the breeze." (4 and 6). Wordsworth goes on to describe these "golden daffodils" as a vast plot of swaying flowers around the fringes of a bay, outdoing the beauty of the ocean's waves with their own golden oscillation. Describing the daffodils for the next several lines, Wordsworth helps us to visualize what he himself has seen and was so moved by; "Tossing their heads in sprightly dance./The waves beside them danced; but they/Out-did the sparkling waves in glee" (12-14). These light-hearted daffodils, weaving in unison with each other in the wind, have romantically touched Wordsworth, their natural beauty reaching him in ways that he describes as not fully understanding until later: "A poet could

not but be gay,/In such a jocund company:/I gazed-and gazed-but little thought/What wealth the show to me had brought:" (15-18).

It is here that your humble writer can not help but remember one of William Wordsworth's earlier poems that he had written six years earlier. William Wordsworth's "Lines Written in Early Spring" (1798) serves the reader in much the same way as Wordsworth's "I Wandered Lonely as a Cloud", in that his narrator draws inspiration from nature's beauty to experience a deep and meaningful emotion within himself as a philosopher and a poet. The great difference, however, between Wordsworth's "Lines Written in Early Spring" and "I Wandered Lonely as a Cloud" is that in "Lines Written in Early Spring" natures beauty induces in Wordsworth a deep and powerful mourning for how mankind has perverted his own nature in his then modern society, whereas "Lines Written in Early Spring" invigorates Wordsworth's narrator with the mental imagery of the daffodils.

Most importantly, in both poems Wordsworth describes his narrator as having a moment of quiet introspection. In much the same way that most readers can relate, Wordsworth's narrator in "Lines Written in Early Spring", upon having a few moments to think to himself, lapses into a depressed state from his own quiet thoughts: "While in a grove I sate reclined, /In that sweet mood when pleasant thoughts / Bring sad thoughts to the mind." (William Wordsworth's "Lines Written in Early Spring", 1798, lines 2-4.). In Wordsworth's "I Wandered Lonely as a Cloud" his narrator reciprocally, upon relaxing on a couch in quiet contemplation, is elated and pleasantly entertained by the thoughts of the daffodils dancing in his memory: "when on my couch I lie/In vacant or in pensive mood,/They flash upon that inward eye/Which is the bliss of solitude;/And then my heart with pleasure fills,/And dances with the daffodils." (19-24). Wordsworth's narrator in "I Wandered Lonely as a Cloud" is not grieved by "What man has made of man" (William Wordsworth's "Lines Written in Early Spring", 1798, line 8.) but contented and near-tickled by his reminiscence of the golden, light-hearted beauty of the daffodils.

A message can be so drawn from this contrast, whether William Wordsworth intended it or not, in a Post-Modern dissection and personal interpretation of a theme that holds as much true to the cannon of Romanticism as to Wordsworth's own personal philosophy. Perhaps the popular title for Wordsworth's "I Wandered Lonely as a Cloud", "Daffodils", finds, in itself, the virtue of the poem and its interpretive meaning. The daffodils are, as well as what Wordsworth would have intended, natural beauty; the tranquil occurrences of lucky happenstance that we experience and carry with us in our proverbial hearts as cherished moments and treasured memories. Likely, many readers skimmed Wordsworth's description of the daffodils and quickly spurned it as a "Romantic blubber" of sorts. Needless to say, however, Wordsworth believes, as does your humble writer, that any human being possessing a soul and beating heart would find themselves deeply touched by the scene of a thousand-fold host of yellow daffodils swaying in the breeze against the backdrop of waves breaking against the rocks of a bay. This mental image, otherwise missed by those caught up in their daily bustle and contemporary distractions, their "wandering lonely as clouds" so to speak, is what we draw from nature and experience when we cease our self-destructive pace. If we slow down, just enough, we may catch by the wayside of our wanderings a spiritual creature that could serve us as a pleasant mental image or perhaps even as a meaning or purpose in life.

In William Wordsworth's "I Wandered Lonely as a Cloud", the daffodils become much more than mere flowers. They are a symbol of natural beauty and, more importantly, symbolize living a life as rich in experience and sensation as would make a life worth living.

They represent, in their light-hearted dance, the joy and happiness of living an adoring and fulfilling life, embracing it for every drop of nectar it could so bring. Romanticism, a poetic philosophy that Wordsworth himself engendered, finds much virtue in this meaning; the

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daffodils reaching out and catching the eye of Wordsworth's narrator, or perhaps Wordsworth himself, and inspiring him so much emotionally, that he was left with little choice than to express them poetically.

Wordsworth's narrator of "Lines Written in Early Spring" struggles with his own innate human predisposition towards melancholy in a world where contemporary human society and civilization has destroyed our connection to nature, and incidentally our own nature as well, but Wordsworth's narrator in "Daffodils" has taken from the moment the sweet nourishment of spiritual manna that was necessary to keep a quiet instance of introspection from turning to depression and, instead, becoming an exuberant reverie of a setting in memory; "They flash upon that inward eye/Which is the bliss of solitude;/And then my heart with pleasure fills,/And dances with the daffodils." (21-24).

William Wordsworth's "I Wandered Lonely as a Cloud" or "Daffodils" is a deep and moving work of poetry that under a deceivingly simple exterior could possibly be, under energetic dissection, argued as one of Wordsworth's greatest works of Romanticism. By staying true to Romanticism's philosophy of embracing not only nature but the careful expression of the poet's emotions through art and how nature can so deeply affect it, Wordsworth, in four simple stanzas if imagery, could, perhaps, not better described in verse the Romantic ideology. The popular title for Wordsworth's "I Wandered Lonely as a Cloud", "Daffodils", has in a single word summed an entire literary philosophy.

17.2 Critical Appreciation of 'Daffodils'

The poem 'Daffodils' is also known by the title 'I Wandered Lonely as a Cloud', a lyrical poem written by William Wordsworth in 1804. It was published in 1815 in 'Collected Poems' with four stanzas. William Wordsworth is a well-known romantic poet who believed in conveying simple and creative expressions through his poems. He had quoted, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility".

Notes Daffodils is one of the most popular poems of the Romantic Age, unfolding the poet's excitement, love and praise for a field blossoming with daffodils.

17.3 Rhyming Scheme of Daffodils

The 'Daffodils' has a rhyming scheme throughout the poem. The rhyming scheme of the above stanza is ABAB (A - cloud and crowd; B - hills and daffodils) and ending with a rhyming couplet CC (C - trees and breeze). The above stanza makes use of 'Enjambment' which converts the poem into a continuous flow of expressions without a pause.

17.4 Figures of Speech Used in Daffodils

I wander'd lonely as a cloud - The first line makes nice use of personification and simile. The poet assumes himself to be a cloud (simile) floating in the sky. When Wordsworth says in the second line 'I' (poet as a cloud) look down at the valleys and mountains and appreciate the daffodils; it's the personification, where an inanimate object (cloud) possesses the quality of a human enabling it to see the daffodils. The line "Ten thousand saw I at a glance" is an exaggeration and a hyperbole, describing the scene of ten thousand daffodils, all together. Alliteration is the repetition of similar sounds, is applied for the word 'h', in the words-high and hills.

Notes

Task Write down figures of speech used in 'Daffodils'.

17.5 Title and Theme

The title, 'Daffodils' is a simple word that reminds us about the arrival of the spring season, when the field is full of daffodils. Daffodils are yellow flowers, having an amazing shape and beautiful fragrance. A bunch of daffodils symbolize the joys and happiness of life.

The theme of the poem 'Daffodils' is a collection of human emotions inspired by nature that we may have neglected due to our busy lives. The daffodils imply rebirth, a new beginning for human beings, blessed with the grace of nature. The arrival of daffodils in the month of March is welcome and an enjoyable time to appreciate them!

17.6 Imagery Skill

The poem paints images of lakes, fields, trees, stars in Ullswater. Wordsworth continuously praises the daffodils, comparing them to the Milky Way galaxy (in the second stanza), their dance (in the third stanza) and in the concluding stanza, dreams to join the daffodils in their dance.

The poem uses descriptive language throughout the stanzas. The poet cannot resist himself from participating in the dance of the daffodils. The wording is simple and melodious. Isn't Daffodils, a great gift idea of William Wordsworth that celebrates happiness of nature amongst us?

Self Assessment

Fill in the blanks:

1. The poem 'Daffodils' is also known by the title ..... .
2. 'Daffodils' was written in ..... .
3. 'Daffodils' was published in ..... with four stanza.
4. 'I wondered lonely as a cloud' contains figure of speech named ..... is its first line.

17.7 Analysis

In Daffodils, Wordsworth is reminiscing about a day when he was out walking and saw his host of daffodils. He is looking back on how much of an impression it has had on him.

In the first two lines of the poems Wordsworth applies the image of a cloud to himself, which symbolises his integration with the natural world. Both he and the cloud are aspects of the world, which is subject to the laws of nature but they can still retain their freedom in spite of this. Other images in the poem reinforce this – the dancing flowers, the lake, the breeze and the continuous stars–and they are associated with "self-joy" and contented solitude.

Wordsworth expresses feelings for nature through these symbolic objects. He personifies the daffodils as dancers, dancing gaily as part of the beauty of nature (L.6), and compares them to the stars, which reflect the beauty and consistency of nature (L.7 and 8).

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He centres on the role of the imagination in the interplay between the mind and environment and it is only after he has experienced this scene does he turn to contemplation of it and it thereafter becomes a reflective and restorative memory for him. He realises the full extent of the wealth the scene has given him in a spiritual way (L.17 and 18) and it stays with him always as an inspiration.

Self Assessment

Multiple Choice Questions:

5. The poem 'Daffodils' is
   (*a*) sonnet (*b*) allegory
   (*c*) lyrical poem (*d*) none
6. The poem 'Daffodils' is also known by the title
   (*a*) 'I Wandered Lonely as a Cloud' (*b*) Prelude
   (*c*) "The World Is Too Much with Us (*d*) Lucy
7. The poem 'Daffodils' is written by
   (*a*) Wordsworth (*b*) Keats
   (*c*) Byron (*d*) Shelley
8. William Wordsworth was a
   (*a*) Romantic poet (*b*) Metaphysical poet
   (*c*) Revolutionary Poet (*d*) None
9. A bunch of daffodils symbolize
   (*a*) unhappiness (*b*) war
   (*c*) joys (*d*) none
10. Wordsworth praises the daffodils, comparing them to
    (*a*) earth (*b*) heaven
    (*c*) ocean (*d*) milky Way galaxy
11. The arrival of daffodils is in the month of
    (*a*) April (*b*) June
    (*c*) January (*d*) March

17.8 Summary

- The poem 'Daffodils' is also known by the title 'I Wandered Lonely as a Cloud', a lyrical poem written by William Wordsworth in 1804. It was published in 1815 in 'Collected Poems' with four stanzas.
- The 'Daffodils' has a rhyming scheme throughout the poem. The rhyming scheme of the above stanza is ABAB (A - cloud and crowd; B - hills and daffodils) and ending with a rhyming couplet CC (C - trees and breeze).
- The poem paints images of lakes, fields, trees, stars in Ullswater.

Notes

17.9 Keywords

Nurishment	:	The food necessary for growth and health
Exulerant	:	Lively and cheerful
Enjambment	:	The continuation of a sentence without a pause beyond the end of a line, couplet or stanza.
Fragrance	:	A peasant, sweet smell
Contemplation	:	The action of looking at thoughtfully.

17.10 Review Questions

1. What is another title of the poem 'Daffodils'?
2. When was 'Daffodils' published?
3. Write down the theme of the poem 'Daffodils'.
4. Write imagery skills of the peom.

Answers: Self Assessment

1. 'I wondered lonely as a cloud'
2. 1804
3. 1815 in 'collected poems'
4. simile.
5. (*c*) lyrical poem
6. (*a*) 'I Wandered Lonely as a Cloud'
7. (*a*) Wordsworth
8. (*a*) Romantic poet
9. (*c*) joys
10. (*d*) milky Way galaxy
11. (*d*) March.

17.11 Further Readings

Books *World Literature*, By Cabganilla, J.Q. *et. al*, Katha Publishing Company

William Wordsworth, By Geoffrey Durrant, Cambridge University Press

Online links http://www.poetry-online.org/wordsworth_daffodils.htm

http://www.bukisa.com/articles/248072_a-summary-of-the-poem-the-daffodils

http://www.bookrags.com/essay-2005/5/5/205142/1592

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Unit 18: Where the Mind is Without Fear by Tagore

CONTENTS

Objectives
Introduction
18.1 Short Question and Answer
18.2 Explanation
18.3 Summary
18.4 Keywords
18.5 Review Questions
18.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the Tagore's dream about India
- Explain the poem 'where the mind is without fear'
- Discuss about Tagore's nature.

Introduction

Where The Mind is Without Fear

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening thought and action—

Into that heaven of freedom, my Father, let my country awake.

In the poem, 'Where The Mind Is Without Fear', Tagore sketches a moving picture of the nation he would like India to be. Where everyone within the fold of the brotherhood is free to hold up one's head high and one's voice to be heard without having any tension of fear of oppression or forced compulsion. Where the knowledge is not restricted by narrow ideas and loyalties. He felt, that the British rule had robbed India of its pride and dignity by reducing it to a subject nation.

Notes The India of Tagore's dream is a country where her people hold their heads high with their pride in knowledge and strength born of that knowledge.

Where all countrymen must come out the aged-old world of people who have lost the vision of one humanity by the narrow loyalties of caste creed and religion. Prejudice and superstitious which narrow the mind and divide people would be a thing of the past. Where the words of truth come out from the depths of the heart and are spoken out courageously in the open for the world to hear. People would work for perfections in the clear light of reason leaving aside all superstitious ritual.

Where everyone is free to toil and work hard for anything they desire either for their own or for the good of the nation. Everyone is encouraged to strive tirelessly till they attain full satisfaction in reaching their goals and perfection.

Where blind superstitious habits of thought and action have not put out the light of reason. Where people's mind should not dwell in the mistakes of the past nor be possessed by it. On the other hand they should be led by the power of reasoning to be focused on the future by applying scientific thought and action. Tagore's only prayer to the Supreme Ultimate is leading the nation to such an ideal state of heaven.0 It is only by the universality of outlook and an abiding passion for the realization of great human ideals that India will achieve her true freedom. This way alone she will realize her destiny.

Task What was the Tagore's dream about India.

18.1 Short Question and Answer

Write the summary of 'Where The Mind Is Without Fear',

The poem describes Tagore's vision of how his country could offer a heavenly experience to it's citizens, or what a free country should look like. In his view, it would be a country where,

- people can express their views freely without fear of repercussions,
- people share and spread knowledge freely,
- people are open minded and willing to listen to each other's perspectives,
- people are true to each other, value their integrity, and honest in their dealings,
- people work hard and strive for perfection in quality,
- people are driven by reasoning and scientific temper, instead of fallacies, hypocricies, or ideologies.
- people are open to change and don't succumb to inertia or continue age-old orthodox customs and practices that do not meaningfully apply anymore,
- people are progressive, think of bigger goals and accomplish them, constantly raising the bar.

When such a vision is accomplished, such a country would be free, and a heaven to live in.

Easily said, than done? Not quite, there are countries that have woken up to much of Tagore's vision. Ironically, India hasn't woken up yet, but not in deep slumber either—let's hope the dawn is soon.

Notes

Self Assessment

State whether the following statements are true or false:

1. 'Where the mind is without fear' was written by Tagore.
2. Tagore sketches a moving picture of the nation he would like India to be.
3. Tagore's dream about country was people hold their head straight.

18.2 Explanation

"Where the mind is without fear and the head held high;

Where knowledge is free;"—Explain

These lines are taken from Tagore's poem 'Where The Mind is Without Fear'. In this poem Tagore dreams about a socio-spiritual utopia where there is a fearless human spirit of boldness and a strong sense of self-respect for all human beings. The freedom of knowledge is a liberal ambiance, an anti-colonial strain can be heard here. what Tagore seems to oppose here is the hegemonic power of knowledge as tapped by the Ideological State Apparatus.

Where the world has not been broken up into fragments by narrow domestic walls;

Where worlds come out from the depth of truth;"—Explain

This is the imagination of a unified, peaceful and healthy world where there are no class/race/moral fragmentation and meanness. He also aspires for a spiritual honesty in linguistic representation and an unproblematic relation between the word and the world.

"**Where tireless striving stretches its arms towards perfection;**

Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit;"—Elucidate

In the imagined utopia, there would be an endless perfectionist journey in terms of cultural and social development. There would be revolutionary potential and a tendency towards new ideas in this world. It will not be dominated by 'dead habit' of conformity. The revolution would be backed by clear logic.

"Where the mind is led forward by Thee into ever-widening thought and action;

Into that heaven of freedom, my Father, let my country awake."— Elucidate

There would be harmony in between thought and action in that world of honesty and the mind will strive towards a spiritual union with the divine spirit. The poem ends with an invocation to the divine father to uplift the existing reality to this paradise of liberty. The indication is clearly towards an independence from British bondage as far as India is concerned.

Self Assessment

Multiple Choice Questions:

4. Where The Mind is Without Fear is written by

   (*a*) Khushwant Singh (*b*) Anita Desai

   (*c*) Rabindernath Tagore (*d*) none

Notes

5. Where The Mind is Without Fear has been taken from his English
   (*a*) 'Gitanjali'
   (*b*) My expriement with truth
   (*c*) Shadow
   (*d*) none
6. In 'Where the Mind is Without Fear', Tagore sketches a moving picture of the country
   (*a*) England
   (*b*) Italy
   (*c*) India
   (*d*) America
7. The India of Tagore's dream is a country where her people hold their head
   (*a*) high
   (*b*) low
   (*c*) straight
   (*d*) none

18.3 Summary

- In the poem, 'Where The Mind Is Without Fear', Tagore sketches a moving picture of the nation he would like India to be. Where everyone within the fold of the brotherhood is free to hold up one's head high and one's voice to be heard without having any tension of fear of oppression or forced compulsion. Where the knowledge is not restricted by narrow ideas and loyalties. He felt, that the British rule had robbed India of its pride and dignity by reducing it to a subject nation.

18.4 Keywords

Striving	:	Making great efforts
Dignity	:	The state or quality of being worthy of honour or respect
Creed	:	A system of religious belief
Utopia	:	An imagined perfect place or state of things
Harmony	:	The combination of simultaneous sounded musical notes to produce a pleasing effect.
Bondage	:	The state of being a slave or feudal serf.

18.5 Review Questions

1. Who wrote 'where the mind is without fear'?
2. Describe the aim of Tagore in writing 'where the mind is without fear'.
3. Write the theme of the poem 'where the mind is without fear'.
4. What was Tagore's dream in his poem 'where the mind is without fear'?

Notes

Answers: Self Assessment

1. True
2. True
3. False
4. (*c*) Ravindranath Tagore
5. (*a*) 'Gitanjali'
6. (*c*) India
7. (*a*) High

18.6 Further Readings

Books *Texts And Their Worlds - I Literature of Indian An Introduction*, By Anna Kurian, Foundation Books

The Complete Poems of Rabindranath Tagore's Gitanjali: Texts and Critical, By S.K. Paul, Sarup & Sons, New Delhi

Online links http://theotherpages.org/poems/2000/t/tagore01.html

http://www.enotes.com/rabindranath-tagore

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Unit 19: Vocabulary and Usage—Noun and Verbs

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19.3 Adjectives
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Objectives

After studying this unit, you will be able to:

- Build another word from a given word
- Know the roots of the given words
- Use in different parts of speech.

Introduction

English is a very flexible language and you can build on your vocabulary and learn how to make new words. One way of doing this is to add prefixes (such as **dis, pre or co**) before the word.

19.1 Knowing the Roots

At least half of the words in the English language are derived from Greek and Latin roots. Knowing these roots helps us to grasp the meaning of words before we look them up in the dictionary. It also helps us to see how words are often arranged in families with similar characteristics.

For instance, we know that sophomores are students in their second year of college or high school. What does it mean, though, to be sophomoric? The "sopho" part of the word comes from the same Greek root that gives us philosophy, which we know means "love of knowledge." The "ic" ending is sometimes added to adjectival words in English, but the "more" part of the word comes from the same Greek root that gives us moron. Thus sophomores are people who think they know a lot but really don't know much about anything, and a sophomoric act is typical of a "wise fool," a "smart-ass"!

Let's explore further. Going back to philosophy, we know the "sophy" part is related to knowledge and the "phil" part is related to love (because we know that Philadelphia is the

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City of Brotherly Love and that a philodendron loves shady spots). What, then, is philanthropy? "Phil" is still love, and "anthropy" comes from the same Greek root that gives us anthropology, which is the study ("logy," we know, means study of any kind) of arthropods, humankind. So a philanthropist must be someone who loves humans and does something about it—like giving money to find a cure for cancer or to build a Writing Center for the local community college. (And an anthropoid, while we're at it, is an animal who walks like a human being.) Learning the roots of our language can even be fun!

Some common Greek and Latin roots:

Root (source)	Meaning	English words
aster, astr (G)	star	astronomy, astrology
audi (L)	to hear	audible, auditorium
bene (L)	good, well	benefit, benevolent
bio (G)	life	biology, autobiography
dic, dict (L)	to speak	dictionary, dictator
fer (L)	to carry	transfer, referral
fix (L)	to fasten	fix, suffix, affix
eo (G)	earth	geography, geology
graph (G)	to write	graphic, photography
jur, just (L)	law	jury, justice
log, logue (G)	word, thought, speech	monolog(ue), astrology, biology, neologism
luc (L)	light	lucid, translucent
manu (L)	hand	manual, manuscript
meter, metr (G)	measure	metric, thermometer
op, oper (L)	work	operation, operator
path (G)	feeling	pathetic, sympathy, empathy
ped (G)	child	paediatrics, paedophile
phil (G)	love	philosophy, Anglophile
phys (G)	body, nature	physical, physics
scrib, script (L)	to write	scribble, manuscript
tele (G)	far off	telephone, television
ter, terr (L)	earth	territory, extraterrestrial
vac (L)	empty	vacant, vacuum, evacuate
verb (L)	word	verbal, verbose
vid, vis (L)	to see	video, vision, television

Here's a list of common prefixes with their meanings and some examples.

anti (= against)
antibodies, anti-social

auto (= self)
autonomous, autobiography, automobile

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bi (= two)
bicycle

co (= with)
cooperate, coordinate

contra (= against)

contradict, contravene

de (= remove)
deregulate, deselect

dis (= not)
disappear

il (= not)
illegal

im (= not)
immaterial, immature

inter (= between)
international

mis(= badly/wrongly)
misinform, misbehave, misunderstand

multi (= many)
multinational

non (= opposite)
non-profit

out (= more than)
outperform, outdone

over (= too much)
oversleep, overwork

post (= after)
postpone, postnatal

pre (= before)
predict

re (= again)
rewrite, relive

sub (= under)
submarine

super (= higher/improved)
supermarket

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trans (= across)
transatlantic

uni (= one)
uniform

under (= not enough)
underpaid, underfed

Word Endings

You can also make new words from the words you already know by using different endings. For example, "**The person who employs me** has a fast car". You can make this sentence simpler, by replacing "the person who employs me" with "my employer". This gives you "**My employer** has a fast car."

Did u know? In English you can make nouns from verbs (**to employ** gives **employer** and **employee**). You can also make verbs from nouns or adjectives: **government** gives **to govern**, **modern** gives **to modernise** and so on.

Learning what endings you can put on words means you can expand your vocabulary and say what you mean more easily.

Some common word endings:

Task Write down some Greak and Latin roots and their generated English words other than given in table.

19.2 Nouns

-er /- or: a person who does something

adviser / advisor, teacher, learner

-ian

optician, mathematician

-ment: result of action

improvement, advancement

-ism: name of system or belief

realism, optimism

-ist: the person who believes in the system
realist, optimist

-ion
confusion, apparition

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-ness
happiness

-ship
leadership

-ence / ance
permanence, appearance

-acy
lunacy

-age
marriage

-ity
annuity

-y
photography

-cy
fluency

Verbs

-ify
falsify, modify

-ise
modernise

Task Mention 20 verbs and write their nouns.

19.3 Adjectives

-ic
idiotic, periodic

-ful
lawful, wonderful

-able / ible
comfortable, terrible

-proof / resistant
waterproof, childproof, fireproof

-free
alcohol free beer, nuclear free zone

-less: without
hopeless, childless

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Self Assessment

Fill in the blanks:

1. Root of word Biology is ..... .
2. In word preplanning pre is called as ..... .
3. The noun of govern is ..... .
4. The verb of modern is ..... .

19.4 Same Words used in different parts of Speech : Noun and Verbs

English has numerous word pairs that are spelled alike, but pronounced differently according to whether the word is being used as a noun or as a verb.

Some examples are:

- **Conduct, digest, escort, insult, produce**, and **record**.

With each of these words, and others like them, the accent shifts according to the part of speech. Here are some examples:

I do not approve of his **cónduct**. John Williams will **condúct** the symphony .

He subscribes to the Congressional **Dígest**. Some food is difficult to **digést**.

Charlie will be her **éscort**. He will **escórt** her to the Prom.

That last remark was an **ínsult**. How dare you **insúlt** your father?

Celery and tomatoes are fresh **próduce**. These factories **prodúce** the finest widgets.

That's his fifth platinum **récord**. Let's **recórd** the baby's first word.

Notes Accent is very important to differentiate Noun and Verb words. You will notice that **for the noun the accent falls on the first syllable; for the verb, on the second.**

See the bold words carefully and find the difference between noun and verb word.

Example

- *I do not approve of his* **cónduct**. *John Williams will* **condúct** *the symphony.*
- *Here I do not approve of his* **cónduct**.*(Noun). Here* accent falls on the first syllable.
- *John Williams will* **condúct** *the symphony (Verb). Here* accent falls on the second syllable

to sus**PECT**: meaning, to have an opinion (Verb)

a **SUS**pect: meaning, a person under suspicion (Noun)

to pre**SENT**: meaning, to give, to introduce (Verb)

a **PRE**sent: meaning, a gift, now (Noun)

Notes

See the bold letter above carefully (Bold letters are the accent). Therefore accents really differentiate the Noun and Verb.

- underlining the accented syllable and defining the word to emphasize your understanding that the accent goes with the meaning.

  to conflict, a conflict

  to contest, a contest

  to contract, a contract

  to convert, a convert

  to convict, a convict

  to incline, an incline

  to insult, an insult

  to object, an object

  to permit, a permit

  to present, a present

  to produce, a produce

  to project, a project

  to protest, a protest

  to rebel, a rebel

  to recall, a recall

  to reject, a reject

  to research, a research

Hint: Words **started with to is verb** (to produce)

Words **started with a is Noun** (a produce)

19.5 Summary

- At least half of the words in the English language are derived from Greek and Latin roots. Knowing these roots helps us to grasp the meaning of words before we look them up in the dictionary.
- You can also make new words from the words you already know by using different endings.
- English has numerous word pairs that are spelled alike, but pronounced differently according to whether the word is being used as a noun or as a verb.

19.6 Keywords

Sophomore : A second-year university or high-school student

Anthropoid : Resembling a human being in form

Emphasize : Give emphasis to

Notes

19.7 Review Questions

1. Write 10 words and make another words using dis, pre and co prefixes.
2. Write 10 words which are adjectives.
3. Write 10 words which are used as a noun as well as verb.

Answers: Self Assessment

1. Bio
2. prefix
3. government.
4. modernise.

19.8 Further Readings

Books *Essentials of English Grammar, 3/e,* Baugh, Tata McGraw-Hill, 2005, Third

Essentials of Teaching English Grammar, R.K. Mukherjee, Aavishkar Pub, 2009

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Notes

Unit 20: Vocabulary and Usage— Adjective and Adverbs

CONTENTS

Objectives

Introduction

20.1 Words used both as Adjectives and Adverbs

20.2 Adjective Ending In-ly

20.3 Summary

20.4 Keywords

20.5 Review Questions

20.6 Further Readings

Objectives

After studying this unit, you will be able to:

- Know the difference between adjectives and adverbs
- Use the adjective and adverbs in the sentences
- Build adjective and adverbs by adding 'ly' at the end of the word.

Introduction

There are several words which are used both as adjectives and as adverbs.

- Examples are: early, daily, weekly, yearly, hourly, quarterly, half-yearly, fast

These words look like only adverbs, but they are also adjectives, as exemptions to the rule that most adverbs end with 'ly'.

Early success; daily prayer; weekly magazine; yearly salary; hourly rate; quarterly test. In all these examples, the words *early, daily, weekly, yearly, hourly and quarterly* are adjectives.

Notes How do I know if the word is an adjective or adverb? The test is if the word modifies a noun, then it is an adjective.

In the examples above, the adverb-look-alike words modify the nouns: 'success', 'prayer',' magazine', 'salary', 'rate' and 'test'; and therefore they are also adjectives.

These words also modify verbs.

She came home early. In this sentence, "early" is an adverb as it modifies the verb "came".

She made an early call to the doctor. "early" is an adjective because it modifies the noun "call".

Notes

I exercise daily. Again, "daily" is an adverb in this sentence.

Daily exercise is good for you.(adjective)

This magazine is published weekly. (adverb)

Weekly published magazines are not expensive. (adjective)

This company evaluates their workers' performance yearly. (adverb)

The yearly performance is the way this company evaluates their workers. (adjective)

We get paid hourly. (adverb)

Hourly-pay is more common than weekly pay these days. (adjective)

They change my work schedule quarterly. (adverb)

Some people prefer quarterly schedules to monthly schedules. (adjective)

Task Mention 10 adjectives and 10 adverbs and use these words in your sentences.

20.1 Words used both as Adjectives and Adverbs

Fast

She talks fast. (adverb)

She is a fast talker. (adjective)

Modern man leads a **fast life**. (Here the adjective fast modifies the noun life.)

He drove the car **fast**. (Here the adverb fast modifies the verb drove.)

Half

The glass is half full. (adjective)

She is half Turkish, half French. (adverb)

She ate her sandwich only half. (adverb)

She promised to clean the whole house, but did it only half. (adverb)

Each of us has half ownership in the property. (Here the adjective half modifies the noun ownership).

She was half crying, half laughing. (Here the adverb half modifies the verbs crying and laughing).

She is half Spanish, half French. (Here the adverb half modifies the adjectives Spanish and French.

Straight

She never gives a straight answer. (adjective)

Notes

She came straight home. (adverb)

Don't expect to get a straight answer from her. (Here the adjective straight modifies the noun answer.)

She went straight home. (Here the adverb straight modifies the verb went.)

Just

The train just left. (adverb)

He finished the work just in time. (adverb)

God is just. (adjective)

Late

She arrived late. (adverb)

She stayed up late. (adverb)

They had a late a late evening meeting. (adjective)

We had a late lunch. (adjective)

Low

I am low on supplies. (adjective)

She spoke with a low voice. (adjective)

Airplanes sometimes fly low over the sky. (adverb)

Most

She was the most interesting person in the party. (adjective)

Most people enjoy playing with kids. (adjective)

The wife spoke most of the time. (adverb)

Self Assessment

State whether the following statements are true or false :

1. Early and daily is adjective but not adverb.
2. We can make adjective by adding 'ly' at the end of words.
3. In 'black cow' black is an adjective but not adverb.
4. 'Costly' is adverb but not adjective.

20.2 Adjectives Ending In-ly

It is important to know that the following words can be used only as adjectives and not as adverbs: beastly, costly, cowardly, deadly, friendly, likely, brotherly, kingly, leisurely, lovely, lively, womanly, princely, scholarly, silly, ugly and unlikely.

Notes

She offered some friendly advice. (Here the adjective friendly modifies the noun advice.)

There are no adverbs friendly/friendlily. Instead we use an adverb phrase.

She offered some advice in a friendly manner.

20.3 Summary

- There are several words which are used both as adjectives and as adverbs.

  Examples are: early, daily, weekly, yearly, hourly, quarterly, half-yearly, fast

  These words look like only adverbs, but they are also adjectives, as exemptions to the rule that most adverbs end with 'ly'.
- It is important to know that the following words can be used only as adjectives and not as adverbs: beastly, costly, cowardly, deadly, friendly, likely, brotherly, kingly, leisurely, lovely, lively, womanly, princely, scholarly, silly, ugly and unlikely.

20.4 Keywords

Exemptions : Free from an obligation or liability imposed on others

Most interesting : Superlative degree of interesting

Friendly : It is used as an adjective not as an adverb.

20.5 Review Questions

1. Write 10 words which can be use as an adjectives and adverbs.
2. Differentiate adjective and adverb
3. Write 20 words containing 'ly' at the end, which can be used as an adjective not as an adverb.

Answers: Self Assessment

1. False
2. True
3. False
4. False.

20.6 Further Readings

Books *Essentials of English Grammar, 3/e,* Baugh, Tata McGraw-Hill, 2005, Third

Essentials of Teaching English Grammar, R.K. Mukherjee, Aavishkar Pub, 2009

Intermediate English Grammar, Murphy, Cambridge Univ Press

Modern English Grammar, Rajesh Shukla, Ritu, 2012

Online links http://www.ecenglish.com/learnenglish/how-use-adjectives-and-adverbs

http://www.tolearnenglish.com/exercises/exercise-english-2/exercise-english-5052.php

Notes

Unit 21: Explanation of Seen Passages in Verse

CONTENTS

Objectives
Introduction
21.1 Example
21.2 Summary
21.3 Keywords
21.4 Review Questions
21.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Know that what is seen passages
- Write seen passages
- Answer the given questions based on seen passages.

Introduction

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

These lines are taken from the Wordsworth masterpiece poetry 'Daffodil'. William Wordsworth's "I Wandered as Lonely as a Cloud" opens with the narrator describing his action of walking in a state of worldly detachment; his wandering "As lonely as a cloud / That floats on high o'er vales and hills," (1-2). What he is thinking of we never really uncover, but his description leaves us to analyze his words as a sort of "head in the clouds" daydream-like state where his thoughts are far away, unconcerned with the immediate circumstances in which he finds himself. Wordsworth, ever the Romanticist, perhaps uses these two introductory lines to describe the disconnected and dispassionate ways that we all live our lives; walking through life in a haze of daily ritual and monotonous distractions in a pointless and spiritually disinterested state where we fail as emotional creatures to appreciate the quiet beauties of life that we as human beings need for spiritual sustenance. William Wordsworth's "lonely cloud" is our own private impersonal perception of the world, floating miles above it and missing the quiet virtues of nature, beauty, and other sources of emotional nourishment.

Notes

21.1 Example

As William Wordsworth's narrator is walking, he notices "A host, of golden daffodils;… Fluttering and dancing in the breeze." (4 and 6). Wordsworth goes on to describe these "golden daffodils" as a vast plot of swaying flowers around the fringes of a bay, outdoing the beauty of the ocean's waves with their own golden oscillation. Describing the daffodils for the next several lines, Wordsworth helps us to visualize what he himself has seen and was so moved by; "Tossing their heads in sprightly dance. / The waves beside them danced; but they / Out-did the sparkling waves in glee".

The world is too much with us; late and soon,

Getting and spending, we lay waste our powers:

Little we see in Nature that is ours;

We have given our hearts away, a sordid boon!

This Sea that bares her bosom to the moon;

Notes The virtue of William Wordsworth's "The World is Too Much with Us" is found in its romantic imagery of a fantastic ancient lifestyle that has, according to Wordsworth, become lost to us through our civilization.

Wordsworth draws the reader into a world where the elements and forces of nature have sensual personalities and mighty gods commanding them, animating them to give his Romantic appeal the passionate grandiosity that seems to be a cornerstone of the poetical assertion we find in "The World is Too Much with Us"

William Wordsworth illustrates in "The World is Too Much with Us" how, in the early 19th century, mankind is plagued by materialism and the monotonies of wasted time in capitalistic pursuits. Wordsworth describes us as "lay(ing) waste to our powers" (2) and being so far removed from our roots that "Little we see in Nature that is ours" (3). Wordsworth exposes us as once being spiritual creatures with a place in nature, but through our modern day delusions "We have given our hearts away, a sordid boon!" (4). In "The World is Too Much with Us" Wordsworth describes how we have ceased to be the divine vessels we once were when we worshiped nature. Humanity, in essence, has become, to William Wordsworth, a spiritual shell who slaves towards empty and shallow ends.

The following lines of William Wordsworth's "The World is Too Much with Us" are emotionally powerful images of vivacious and uninhibited wild nature pouring their hearts into their passions: "(the) Sea that bares her bosom to the moon".

Great God! I'd rather be

A Pagan suckled in a creed outworn;

So might I, standing on this pleasant lea,

Have glimpses that would make me less forlorn;

Have sight of Proteus rising from the sea;

Or hear old Triton blow his wreathed horn.

"The world is too much with us" is a sonnet with an abbaabbacdcdcd rhyme scheme. The poem is written from a place of angst and frustration. All around him, Wordsworth sees

Notes

people who are obsessed with money and with manmade objects. These people are losing their powers of divinity, and can no longer identify with the natural world. This idea is encapsulated in the famous lines: "Getting and spending, we lay waste our powers; / Little we see in Nature that is ours." Wordsworth believes that we have given our hearts (the center of ourselves) away in exchange for money and material wealth. He is disgusted at this especially because nature is so readily available; it almost calls to humanity. In the end, Wordsworth decides that he would rather be a pagan in a complete state of disillusionment than be out of touch with nature.

The final image of the poem is of Wordsworth standing on a lea (or a tract of open land) overlooking the ocean where he sees Proteus and Triton. He is happy, but this happiness is not what the reader is meant to feel. In actuality, the reader should feel saddened by the scene, because Wordsworth has given up on humanity, choosing instead to slip out of reality.

O WILD West Wind, thou breath of Autumn's being—

Thou from whose unseen presence the leaves dead

Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,

Pestilence-stricken multitudes!—O thou

These lines are taken from Shelley's "Ode to the West Wind" The first stanza begins with the alliteration 'wild West Wind'.The speaker invokes the "wild West Wind" of autumn, which scatters the dead leaves and spreads seeds so that they may be nurtured by the spring, and asks that the wind, a "destroyer and preserver," hear him. The speaker calls the wind the "dirge / Of the dying year," and describes how it stirs up violent storms, and again implores it to hear him. The speaker says that the wind stirs the Mediterranean from "his summer dreams," and cleaves the Atlantic into choppy chasms, making the "sapless foliage" of the ocean tremble, and asks for a third time that it hear him.

Self Assessment

State whether the following statements are true or false:

1. The line 'O wild west wind' is taken from shelley's "Ode to the west wind".
2. The second stanza begins with the alliteration 'Wild West Wind'.
3. The speaker says that the wind stirs the mediterranean from "his summer dream".

21.2 Summary

- As William Wordsworth's narrator is walking, he notices "A host, of golden daffodils;… luttering and dancing in the breeze."
- William Wordsworth illustrates in "The World is Too Much with Us" how, in the early 19th century, mankind is plagued by materialism and the monotonies of wasted time in capitalistic pursuits.

Notes

21.3 Keywords

Dispassionate	:	Not influenced by strong emotion
Sustenance	:	Food and drink regarded as sustaining life
Monotony	:	The quality of being monotonous, tedious lack of variety
Pagan	:	A person holding religious beliefs other than those of the main world religions
Alliteration	:	The occurrence of the some letter or sound at the beginning of adjacent or closely.

21.4 Review Questions

1. What are seen passages?
2. How you can write the seen passages?
3. Write a seen passage which is poem.

Answers: Self Assessment

1. True
2. False
3. True.

21.5 Further Readings

Books *Essentials of English Grammar, 3/e,* Baugh, Tata McGraw-Hill, 2005, Third

Essentials of Teaching English Grammar, R.K. Mukherjee, Aavishkar Pub, 2009

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http://en.wikipedia.org/wiki/Poetic_diction

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Unit 22: Explanation of Unseen Passages in Verse

CONTENTS

Objectives
Introduction
22.1 Example
22.2 Summary
22.3 Keywords
22.4 Review Questions
22.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Explain about the unseen passages
- Answer the questions given, based on unseen passage
- Write the unseen passages

Introduction

O, for a draught of vintage! that hath been

Cool'd a long age in the deep-delved earth,

- The speaker longs for a drink of wine or some other spirit that has been kept cool deep in the earth. "Vintage" wine is made from grapes from the same harvest, and people often refer to a particular year at a winery as a "vintage."
- We have no explanation at this point for his sudden desire to get his drink on. He wants wine to just start bubbling up out of the ground, as if you could stick a tap right into the soil and let the good times flow.

22.1 Example

- Good wine needs to be kept cool, which is why people often store it in their cellars. According to poet, the earth is like a giant wine cellar.

  Tasting of Flora and the country green,

  Dance, and Provencal song, and sunburnt mirth!

- Well, that makes sense. If you drink wine out of the earth, it's no surprise that it might taste like flowers ("Flora") and plants ("country green").
- People sometimes jokingly say they want to "squeeze every last drop" out of the day, but the speaker seems to mean it literally.
- Not only does the earth's wine taste like flowers, but it also tastes like dancing, song, and happiness ("sunburnt mirth"). Specifically, he is thinking of "Provencal," a region

Notes

in the south of France known for its wine, sun, and a kind of poetic song known as "Troubadour poetry." Many Troubadours wrote poems addressed to an unattainable lover.

That I might drink, and leave the world unseen,

And with thee fade away into the forest dim:

- What does all this talk about wine, inspiration, and drunkenness have to do with the nightingale? What happened to that old bird, anyhow?
- The speaker sums up his intentions in these final two lines of the stanza.
- He wants to get drunk on this magical wine so that he can leave the "world" without anyone noticing and just "fade" into the dark forest with the nightingale.
- But isn't the forest part of the "world"? Apparently not. By "world" he might mean the world of human society, work, responsibility, and all that. The nightingale lives apart from this world.
- Putting aside all this business about Provencal and Hippocrene, the speaker wants to drink for the same reason many people drink: to forget his problems for a while and to have a more carefree state of mind.

Fade far away, dissolve, and quite forget

What thou among the leaves hast never known,

- If this were a movie, now would be the part when the screen gets all blurry, a harp starts playing, and the dream sequence begins.
- The speaker dreams of "fading" out of the world, of just disappearing in a very quiet way.
- He wants to forget about those things that the nightingale has never had to worry about. Again, we don't know much about which things he means specifically, but we assume they must have to do with the stresses and cares of living in human society.
- The bird is free of such cares.

Thou from whose unseen presence the leaves dead

Are driven like ghosts from an enchanter fleeing,

- These lines ostensibly suggest that, like a sorcerer might frighten away spirits, the wind scatters leaves. But one might also interpret "leaves dead" as forgotten books, and "ghosts" as writers of the past; in this sense, the winds of inspiration make way for new talent and ideas by driving away the memories of the old.

Yellow, and black, and pale, and hectic red,

Pestilence-stricken multitudes! O thou

- The colours named here might simply indicate the different shades of the leaves, but it is also possible to interpret the leaves as symbols of humanity's dying masses. In this analysis, the colours represent different cultures: Asian, African, Caucasian, and Native American. This idea is supported by the phrase "Each like a corpse within its grave" in line 8 that could indicate that each person takes part in the natural cycle of life and death.

Not to the sensual ear, but, more endear'd,

Pipe to the spirit ditties of no tone:

Notes

- Talk about a weird. The speaker is still giving orders that only he can obey.
- He tells the pipes not to play to his "sensual" or physical ear, but to the metaphorical ear of his "spirit," or imagination. This spiritual ear is "more endear'd," or cherished, than his flesh-and-blood ears.
- As if that weren't strange enough, he asks the pipes to play "ditties of no tone," that is, songs that don't have any notes or sounds, at least in the real world. Imaginary songs.
- Haven't you ever composed an awesome song in your head, and you're sure it's as good as a Top-40 hit, but you also know that if you ever tried to sing or perform it, the result would be a total disaster? That's kind of what's going on here.

  Fair youth, beneath the trees, thou canst not leave

  Thy song, nor ever can those trees be bare;
- Aha! The identity of our mysterious musician revealed! It was Colonel Mustard in the Conservatory with the Lead Pipe. Oh wait, no: it was a good-looking young guy ("fair youth") sitting under the trees, and his pipe was probably made of wood.
- Here comes Keats's trick again. He treats the urn like a real place, and because this place never changes, it means that the guy under the tree will always be playing the same song, in the same pose forever!
- It's like Bill Murray's life in Groundhog Day, but with even less variety.
- But for the speaker, this is actually a good thing. Because the seasons never change, the weather will always be nice and the trees will never be "bare," without leaves.
- It's Eden. Eternal spring.

Task How you can distinguish between seen and unseen passages?

Self Assessment

State whether the following statements are true or false:

1. Good wine needs to be kept cool.
2. The bird is not free of cares.
3. The seasons never changes, the weather will always be nice and the trees will never be ''bare'' without leaves.

22.2 Summary

- **O, for a draught of vintage! that hath been**

  Cool'd a long age in the deep-delved earth,

  The speaker longs for a drink of wine or some other spirit that has been kept cool deep in the earth. "Vintage" wine is made from grapes from the same harvest, and people often refer to a particular year at a winery as a "vintage."

Notes

- **Fair youth, beneath the trees, thou canst not leave**

  Thy song, nor ever can those trees be bare;

  Aha! The identity of our mysterious musician revealed! It was Colonel Mustard in the Conservatory with the Lead Pipe. Oh wait, no: it was a good-looking young guy ("fair youth") sitting under the trees, and his pipe was probably made of wood.

22.3 Keywords

Winery	:	An stablishment where wine is made
Vintage	:	The year or place in which wine, especially wine of high quality, was produced
Provencal	:	A native or inhabitant of provence
Sorcerer	:	A person believed to have magic powers
Cherish	:	Protect and care for lovingly.

22.4 Review Questions

1. What is unseen passage? Explain.
2. Write an unseen passage which can be called as unseen passage.
3. If you are given a passage then how can specify that it is a seen passage or unseen passage.

Answers: Self Assessment

1. True
2. False
3. True.

22.5 Further Readings

Books *Essentials of English Grammar, 3/e,* Baugh, Tata McGraw-Hill, 2005, Third

Essentials of Teaching English Grammar, R.K. Mukherjee, Aavishkar Pub, 2009

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Notes

Unit 23: One Act Play: Monkey's Paw

CONTENTS

Objectives
Introduction
23.1 Monkey's Paw—Detailed Study
23.2 Summary
23.3 Keywords
23.4 Review Questions
23.5 Further Readings

Objectives

After studying this unit, you will be able to:

- Play the 'Monkey's Paw'
- Write the theme of 'Monkey's Paw'
- Describe the summary of 'Monkey's Paw'

Introduction

OUTSIDE, the night was cold and wet, but in the small parlour of Lakesnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

23.1 Monkey's Paw—Detailed Study

"Hark at the wind," said Mr. White, who, having seen a fatal mistake after it was too late, was amiably desirous of preventing his son from seeing it.

"I'm listening," said the latter, grimly surveying the board as he stretched out his hand. "Check."

"I should hardly think that he'd come to-night," said his father, with his hand poised over the board.

"Mate," replied the son.

"That's the worst of living so far out," bawled Mr. White, with sudden and unlooked-for violence; "of all the beastly, slushy, out-of-the-way places to live in, this is the worst. Pathway's a bog, and the road's a torrent. I don't know what people are thinking about. I suppose because only two houses in the road are let, they think it doesn't matter."

"Never mind, dear," said his wife, soothingly; "perhaps you'll win the next one."

Mr. White looked up sharply, just in time to intercept a knowing glance between mother and son. The words died away on his lips, and he hid a guilty grin in his thin grey beard.

Notes

"There he is," said Herbert White, as there came a knock at the door.

The old man rose with hospitable haste, and opened it. The new arrival was a tall, burly man, beady of eye and rubicund of visage.

"Sergeant-Major Morris," the old man said, introducing him.

The sergeant-major shook hands, and taking the proffered seat by the fire, watched contentedly while his host got out whiskey and tumblers.

At the third glass his eyes got brighter, and he began to talk, the little family circle regarding with eager interest this visitor from distant parts, as he squared his broad shoulders in the chair and spoke of wild scenes and doughty deeds; of wars and plagues and strange peoples.

"Twenty-one years of it," said Mr. White, nodding at his wife and son. "When he went away he was a slip of a youth in the warehouse. Now look at him."

"He don't look to have taken much harm," said Mrs. White, politely.

"I'd like to go to India myself," said the old man, "just to look round a bit, you know."

"Better where you are," said the sergeant-major, shaking his head. He put down the empty glass, and sighing softly, shook it again.

"I should like to see those old temples and fakirs and jugglers," said the old man. "What was that you started telling me the other day about a monkey's paw or something, Morris?"

"Nothing," said the soldier, hastily. "Leastways nothing worth hearing."

"Monkey's paw?" said Mrs. White, curiously.

"Well, it's just a bit of what you might call magic, perhaps," said the sergeant-major, offhandedly.

His three listeners leaned forward eagerly. The visitor absent-mindedly put his empty glass to his lips and then set it down again. His host filled it for him.

"To look at," said the sergeant-major, fumbling in his pocket, "it's just an ordinary little paw, dried to a mummy."

He took something out of his pocket and proffered it. Mrs. White drew back with a grimace, but her son, taking it, examined it curiously.

"And what is there special about it?" inquired Mr. White as he took it from his son, and having examined it, placed it upon the table. "It had a spell put on it by an old fakir," said the sergeant-major, "a very holy man. He wanted to show that fate ruled people's lives, and that those who interfered with it did so to their sorrow. He put a spell on it so that three separate men could each have three wishes from it."

His manner was so impressive that his hearers were conscious that their light laughter jarred somewhat. "Well, why don't you have three, sir?" said Herbert White, cleverly.

The soldier regarded him in the way that middle age is wont to regard presumptuous youth. "I have," he said, quietly, and his blotchy face whitened.

"And did you really have the three wishes granted?" asked Mrs. White.

"I did," said the sergeant-major, and his glass tapped against his strong teeth.

"And has anybody else wished?" persisted the old lady.

"The first man had his three wishes. Yes," was the reply; "I don't know what the first two were, but the third was for death. That's how I got the paw."

His tones were so grave that a hush fell upon the group.

Notes

"If you've had your three wishes, it's no good to you now, then, Morris," said the old man at last. "What do you keep it for?"

The soldier shook his head. "Fancy, I suppose," he said, slowly. "I did have some idea of selling it, but I don't think I will. It has caused enough mischief already. Besides, people won't buy. They think it's a fairy tale; some of them, and those who do think anything of it want to try it first and pay me afterward."

"If you could have another three wishes," said the old man, eyeing him keenly, "would you have them?"

"I don't know," said the other. "I don't know."

He took the paw, and dangling it between his forefinger and thumb, suddenly threw it upon the fire. White, with a slight cry, stooped down and snatched it off.

"Better let it burn," said the soldier, solemnly.

"If you don't want it, Morris," said the other, "give it to me."

"I won't," said his friend, doggedly. "I threw it on the fire. If you keep it, don't blame me for what happens. Pitch it on the fire again like a sensible man."

The other shook his head and examined his new possession closely. "How do you do it?" he inquired.

"Hold it up in your right hand and wish aloud," said the sergeant-major, "but I warn you of the consequences."

"Sounds like the Arabian Nights," said Mrs. White, as she rose and began to set the supper. "Don't you think you might wish for four pairs of hands for me?"

Her husband drew the talisman from his pocket, and then all three burst into laughter as the sergeant-major, with a look of alarm on his face, caught him by the arm.

"If you must wish," he said, gruffly, "wish for something sensible."

Mr. White dropped it back in his pocket, and placing chairs, motioned his friend to the table. In the business of supper the talisman was partly forgotten, and afterward the three sat listening in an enthralled fashion to a second instalment of the soldier's adventures in India.

"If the tale about the monkey's paw is not more truthful than those he has been telling us," said Herbert, as the door closed behind their guest, just in time for him to catch the last train, "we shan't make much out of it."

"Did you give him anything for it, father?" inquired Mrs. White, regarding her husband closely.

"A trifle," said he, colouring slightly. "He didn't want it, but I made him take it. And he pressed me again to throw it away."

"Likely," said Herbert, with pretended horror. "Why, we're going to be rich, and famous and happy. Wish to be an emperor, father, to begin with; then you can't be henpecked."

He darted round the table, pursued by the maligned Mrs. White armed with an antimacassar.

Mr. White took the paw from his pocket and eyed it dubiously. "I don't know what to wish for, and that's a fact," he said, slowly. "It seems to me I've got all I want."

"If you only cleared the house, you'd be quite happy, wouldn't you?" said Herbert, with his hand on his shoulder. "Well, wish for two hundred pounds, then; that'll just do it."

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His father, smiling shamefacedly at his own credulity, held up the talisman, as his son, with a solemn face, somewhat marred by a wink at his mother, sat down at the piano and struck a few impressive chords.

"I wish for two hundred pounds," said the old man distinctly.

A fine crash from the piano greeted the words, interrupted by a shuddering cry from the old man. His wife and son ran toward him.

"It moved," he cried, with a glance of disgust at the object as it lay on the floor.

"As I wished, it twisted in my hand like a snake."

"Well, I don't see the money," said his son as he picked it up and placed it on the table, "and I bet I never shall."

"It must have been your fancy, father," said his wife, regarding him anxiously.

He shook his head. "Never mind, though; there's no harm done, but it gave me a shock all the same."

They sat down by the fire again while the two men finished their pipes. Outside, the wind was higher than ever, and the old man started nervously at the sound of a door banging upstairs. A silence unusual and depressing settled upon all three, which lasted until the old couple rose to retire for the night.

"I expect you'll find the cash tied up in a big bag in the middle of your bed," said Herbert, as he bade them good-night, "and something horrible squatting up on top of the wardrobe watching you as you pocket your ill-gotten gains."

In the brightness of the wintry sun next morning as it streamed over the breakfast table he laughed at his fears. There was an air of prosaic wholesomeness about the room which it had lacked on the previous night, and the dirty, shrivelled little paw was pitched on the sideboard with a carelessness which betokened no great belief in its virtues.

"I suppose all old soldiers are the same," said Mrs. White. "The idea of our listening to such nonsense! How could wishes be granted in these days? And if they could, how could two hundred pounds hurt you, father?" "Might drop on his head from the sky," said the frivolous Herbert.

"Morris said the things happened so naturally," said' his father, "that you might if you so wished attribute it to coincidence."

"Well, don't break into the money before I come back," said Herbert as he rose from the table. "I'm afraid it'll turn you into a mean, avaricious man, and we shall have to disown you."

His mother laughed, and following him to the door, watched him down the road; and returning to the breakfast table, was very happy at the expense of her husband's credulity. All of which did not prevent her from scurrying to the door at the postman's knock, nor prevent her from referring somewhat shortly to retired sergeant-majors of bibulous habits when she found that the post brought a tailor's bill.

"Herbert will have some more of his funny remarks, I expect, when he comes home," she said, as they sat at dinner.

"I dare say," said Mr. White, pouring himself out some beer; "but for all that, the thing moved in my hand; that I'll swear to."

"You thought it did," said the old lady soothingly.

"I say it did," replied the other. "There was no thought about it; I had just—What's the matter?"

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His wife made no reply. She was watching the mysterious movements of a man outside, who, peering in an undecided fashion at the house, appeared to be trying to make up his mind to enter. In mental connection with the two hundred pounds, she noticed that the stranger was well dressed, and wore a silk hat of glossy newness. Three times he paused at the gate, and then walked on again. The fourth time he stood with his hand upon it, and then with sudden resolution flung it open and walked up the path. Mrs. White at the same moment placed her hands behind her, and hurriedly unfastening the strings of her apron, put that useful article of apparel beneath the cushionof her chair.

She brought the stranger, who seemed ill at ease, into the room. He gazed at her furtively, and listened in a preoccupied fashion as the old lady apologized for the appearance of the room, and her husband's coat, a garment which he usually reserved for the garden. She then waited as patiently as her sex would permit, for him to broach his business, but he was at first strangely silent. "I—was asked to call," he said at last, and stooped and picked a piece of cotton from his trousers. "I come from 'Maw and Meggins.'"

The old lady started. "Is anything the matter?" she asked, breathlessly. "Has anything happened to Herbert? What is it? What is it?" Her husband interposed. "There, there, mother," he said, hastily. "Sit down, and don't jump to conclusions. You've not brought bad news, I'm sure, sir;" and he eyed the other wistfully.

"I'm sorry—"began the visitor.

"Is he hurt?" demanded the mother, wildly.

The visitor bowed in assent. "Badly hurt," he said, quietly, "but he is not in any pain."

"Oh, thank God!" said the old woman, clasping her hands. "Thank God for that! Thank"

She broke off suddenly as the sinister meaning of the assurance dawned upon her and she saw the awful confirmation of her fears in the other's perverted face. She caught her breath, and turning to her slower-witted husband, laid her trembling old hand upon his. There was a long silence.

"He was caught in the machinery," said the visitor at length in a low voice.

"Caught in the machinery," repeated Mr. White, in a dazed fashion, "yes."

He sat staring blankly out at the window, and taking his wife's hand between his own, pressed it as he had been wont to do in their old courting-days nearly forty years before.

"He was the only one left to us," he said, turning gently to the visitor. "It is hard."

The other coughed, and rising, walked slowly to the window. "The firm wished me to convey their sincere sympathy with you in your great loss," he said, without looking round. "I beg that you will understand I am only their servant and merely obeying orders."

There was no reply; the old woman's face was white, her eyes staring, and her breath inaudible; on the husband's face was a look such as his friend the sergeant might have carried into his first action.

"I was to say that Maw and Meggins disclaim all responsibility," continued the other. "They admit no liability at all, but in consideration of your son's services, they wish to present you with a certain sum as compensation."

Mr. White dropped his wife's hand, and rising to his feet, gazed with a look of horror at his visitor. His dry lips shaped the words, "How much?"

"Two hundred pounds," was the answer.

Unconscious of his wife's shriek, the old man smiled faintly, put out his hands like a sightless man, and dropped, a senseless heap, to the floor.

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In the huge new cemetery, some two miles distant, the old people buried their dead, and came back to a house steeped in shadow and silence. It was all over so quickly that at first they could hardly realize it, and remained in a state of expectation as though of something else to happen –something else which was to lighten this load, too heavy for old hearts to bear.

But the days passed, and expectation gave place to resignation—the hopeless resignation of the old, sometimes miscalled apathy. Sometimes they hardly exchanged a word, for now they had nothing to talk about, and their days were long to weariness.

It was about a week after that the old man, waking suddenly in the night, stretched out his hand and found himself alone. The room was in darkness, and the sound of subdued weeping came from the window. He raised himself in bed and listened.

"Come back," he said, tenderly. "You will be cold."

"It is colder for my son," said the old woman, and wept afresh.

The sound of her sobs died away on his ears. The bed was warm, and his eyes heavy with sleep. He dozed fitfully, and then slept until a sudden wild cry from his wife awoke him with a start.

"The paw!" she cried wildly. "The monkey's paw!"

He started up in alarm. "Where? Where is it? What's the matter?"

She came stumbling across the room toward him. "I want it," she said, quietly. "You've not destroyed it?"

"It's in the parlour, on the bracket," he replied, marvelling. "Why?"

She cried and laughed together, and bending over, kissed his cheek.

"I only just thought of it," she said, hysterically. "Why didn't I think of it before? Why didn't you think of it?"

"Think of what?" he questioned.

"The other two wishes," she replied, rapidly.

"We've only had one."

"Was not that enough?" he demanded, fiercely.

"No," she cried, triumphantly; "we'll have one more. Go down and get it quickly, and wish our boy alive again."

The man sat up in bed and flung the bedclothes from his quaking limbs. "Good God, you are mad!" he cried, aghast.

"Get it," she panted; "get it quickly, and wish—Oh, my boy, my boy!"

Her husband struck a match and lit the candle. "Get back to bed," he said, unsteadily. "You don't know what you are saying."

"We had the first wish granted," said the old woman, feverishly; "why not the second?"

"A coincidence," stammered the old man.

"Go and get it and wish," cried his wife, quivering with excitement.

The old man turned and regarded her, and his voice shook. "He has been dead ten days, and besides he—I would not tell you else, but—I could only recognize him by his clothing. If he was too terrible for you to see then, how now?"

"Bring him back," cried the old woman, and dragged him toward the door. "Do you think I fear the child I have nursed?"

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He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece. The talisman was in its place, and a horrible fear that the unspoken wish might bring his mutilated son before him ere he could escape from the room seized upon him, and he caught his breath as he found that he had lost the direction of the door. His brow cold with sweat, he felt his way round the table, and groped along the wall until he found himself in the small passage with the unwholesome thing in his hand.

Even his wife's face seemed changed as he entered the room. It was white and expectant, and to his fears seemed to have an unnatural look upon it. He was afraid of her.

"Wish!" she cried, in a strong voice.

"It is foolish and wicked," he faltered.

"Wish!" repeated his wife.

He raised his hand. "I wish my son alive again."

The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind.

He sat until he was chilled with the cold, glancing occasionally at the figure of the old woman peering through the window. The candle-end, which had burned below the rim of the china candlestick, was throwing pulsating shadows on the ceiling and walls, until, with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a minute or two afterward the old woman came silently and apathetically beside him.

Neither spoke, but lay silently listening to the ticking of the clock. A stair creaked, and a squeaky mouse scurried noisily through the wall. The darkness was oppressive, and after lying for some time screwing up his courage, he took the box of matches, and striking one, went downstairs for a candle.

At the foot of the stairs the match went out, and he paused to strike another; and at the same moment a knock, so quiet and stealthy as to be scarcely audible, sounded on the front door.

The matches fell from his hand and spilled in the passage. He stood motionless, his breath suspended until the knock was repeated. Then he turned and fled swiftly back to his room, and closed the door behind him. A third knock sounded through the house.

"What's that?" cried the old woman, starting up.

"A rat," said the old man in shaking tones—"a rat. It passed me on the stairs."

His wife sat up in bed listening. A loud knock resounded through the house.

"It's Herbert!" she screamed. "It's Herbert!"

She ran to the door, but her husband was before her, and catching her by the arm, held her tightly.

"What are you going to do?" he whispered hoarsely.

"It's my boy; it's Herbert!" she cried, struggling mechanically. "I forgot it was two miles away. What are you holding me for? Let go. I must open the door.

"For God's sake don't let it in," cried the old man, trembling.

"You're afraid of your own son," she cried, struggling. "Let me go. I'm coming, Herbert; I'm coming."

There was another knock, and another. The old woman with a sudden wrench broke free and ran from the room. Her husband followed to the landing, and called after her appealingly as

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she hurried downstairs. He heard the chain rattle back and the bottom bolt drawn slowly and stiffly from the socket. Then the old woman's voice, strained and panting.

"The bolt," she cried, loudly. "Come down. I can't reach it."

But her husband was on his hands and knees groping wildly on the floor in search of the paw. If he could only find it before the thing outside got in. A perfect fusillade of knocks reverberated through the house, and he heard the scraping of a chair as his wife put it down in the passage against the door. He heard the creaking of the bolt as it came slowly back, and at the same moment he found the monkey's paw, and frantically breathed his third and last wish.

The knocking ceased suddenly, although the echoes of it were still in the house. He heard the chair drawn back, and the door opened. A cold wind rushed up the staircase, and a long loud wail of disappointment and misery from his wife gave him courage to run down to her side, and then to the gate beyond. The street lamp flickering opposite shone on a quiet and deserted road.

Task What does the play 'Monkey's Paw' teach us.

Self Assessment

State whether the following statements are true or false:

1. The father and son were at chess.
2. Mrs. White said, "Never mind, dear", "Perhaps you will win the next one".
3. Mrs. White liked to play chess.

23.2 Summary

- OUTSIDE, the night was cold and wet, but in the small parlour of Lakesnam Villa the blinds were drawn and the fire burned brightly. Father and son were at chess, the former, who possessed ideas about the game involving radical changes, putting his king into such sharp and unnecessary perils that it even provoked comment from the white-haired old lady knitting placidly by the fire.

23.3 Keywords

Placid : Not easily upset or excited

Hastily : Acting with haste, hurried

Antimacassar : A piece of cloth put over the back of an upholstered chair to protect it from grease and dirt.

Stumbling : Trip or momentarily lose one's balance

Apathetically : Not interested

Fusillade : A series of shots fired at the same time or in rapid succession.

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23.4 Review Questions

1. Who wrote the 'Monkey's Paw'?
2. Write the theme of the 'Monkey's Paw'.
3. Describe 'Monkey's Paw' as a horror play.

Answers: Self Assessment

1. True
2. True
3. False.

23.5 Further Readings

Books *Seven Famous One-act Plays,* John Ferguson, Penguin Books

Fifty Contemporary One-act Plays, Pierre Loving, Frank Shay, Stewart & Kidd Company

Online links http://www.balancepublishing.com/pawsyn.htm

http://www.shmoop.com/monkeys-paw/summary.html

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Unit 24: One Act Play: Monkey's Paw—Discussion on All Spheres of the Text and Questions

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Objectives

After studying this unit, you will be able to:

- Know the writer of 'Monkey's Paw'
- Describe the biography of W.W. Jacobs
- Discuss the major characters of 'Monkey's Paw'.

Introduction

W. W. (William Wymark) Jacobs was born in 1863 in London, England, to an impoverished family. His mother, Sophia, died when Jacobs was a young boy. His father, William Jacobs, managed a wharf in South Devon. After receiving his degree from Birkbeck College, the satirical magazines the Idler and Today published some of his stories in the early 1890s. Jacobs's first short-story collection, Many Cargoes (1896), won popular acclaim, prompting him to quit working as a clerk and begin writing full-time. Jacobs wed Agnes Eleanor, a prominent suffragette, in 1900, and they had five children together.

He success of Jacobs's fiction enabled him to escape his scrappy, hard-luck childhood and dull life as a civil servant. His early experiences benefited him greatly, however. He had spent a lot of time hanging around the wharves in London, and many of his short stories and novels concern seamen's lives and adventures. Jacobs's works include The Skipper's Wooing (1897), Sea Urchins (1898), Light Freights (1901), Captains' All (1902), Sailors' Knots (1909), and Night Watches (1914). All told, Jacobs published thirteen collections of short stories, five novels, and a novella, many of which sold tens of thousands of copies. He also wrote a number of one-act plays. His financial security was further solidified by the popular Strand magazine, which began publishing Jacobs's short stories in 1898 and continued to do so throughout much of his life. Jacobs died in 1943.

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While modern readers associate Jacobs primarily with his suspenseful and frequently anthologized short story "The Monkey's Paw" and, to a lesser degree, with his short story "The Toll House," his contemporaries primarily knew him as a comic writer. Like many comic writers of the day, Jacobs explored the lives of the lower and middle classes and published many of his stories in magazines directed at this audience.

The novellas At Sunwich Port (1902) and Dialstone Lane (1904) exemplify his ability to create humorous scenarios with vivid characters. Jerome K. Jerome, a popular comic novelist of the day, was a great fan of Jacobs's and praised his strong work ethic and painstaking approach. He said that Jacobs would often rewrite just one sentence for hours at a stretch. Many luminaries of literature have praised Jacob's work, including G. K. Chesterton, Henry James, Evelyn Waugh, P. G. Wodehouse, and Mark Twain.

Did u know? "The Monkey's Paw" was published in Jacobs's short-story collection The Lady of the Barge (1902), and the story's popularity has been extraordinarily long-lasting.

The story has been included in approximately seventy collections, from horror and gothic anthologies to the New York Review of Books' collection of classic fiction. The story has also been turned into a play, parodied on The Simpsons, and made into eight separate movies. Stephen King wrote about "The Monkey's Paw" in The Dead Zone (1979) and Apt Pupil (1982) and based his novel Pet Sematary (1983) on its themes. The spare but colourful characterization of the White family, fascination with wishing and wishing gone awry, and story's mix of humour and terror have made "The Monkey's Paw" popular with generations of readers.

24.1 Context

"The Monkey's Paw" is W.W. Jacobs' most famous story and is considered to be a classic of horror fiction. It first appeared in Harper's Monthly magazine in 1902, and was reprinted in his third collection of short stories, The Lady of the Barge, also published in 1902. The story has since been published in many anthologies, adapted for the stage, and made into films. "The Monkey's Paw" was well received when Jacobs first published it; the story garnered rave reviews from some of the most important critics writing at the turn of the century. The story was also very popular with readers.

Like O. Henry, Jacobs was famous during his lifetime for writing a particular type of story rather than for any particular work. Similar to O. Henry's stories, Jacobs' tales are tightly constructed, humorous stories that usually revolve around simple surprise-ending plots Many of his stories are set on the waterfronts and docks of London, which Jacobs knew from his own childhood.

In addition to humour, Jacobs explored the macabre in several of his tales. "The Monkey's Paw" is probably the best example of this. The story opens with the White family spending a cozy evening together around the hearth. An old friend of Mr. White's comes to visit them. Sergeant-Major Morris, home after more than twenty years in India, entertains his hosts with exotic stories of life abroad. He also sells to Mr. White a mummified monkey's paw, said to have had a spell put on it by a holy man that will grant its owner three wishes. Morris warns the Whites not to wish on it at all—but of course they do, with horrible consequences.

Jacobs uses foreshadowing, imagery and symbolism in this story to explore the consequences of tempting fate. His careful, economical creation of setting and atmosphere add suspense to the tale, while his use of dialogue and slang (another Jacobs trademark) help readers to feel that the characters are genuine.

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24.2 Overview

Part I opens on a dark and stormy night as the three members of the White family relax inside their cozy house. Herbert White and his father are playing a game of chess while Mrs. White knits near the fire. After his son wins, Mr. White complains about the terrible weather and nearly deserted road they live near.

A family friend, Sergeant-Major Morris, arrives for a visit. Over whisky, he tells stories of his exploits abroad. Mr. White expresses interest in going to India, but the sergeant-major says he would be better off staying at home. At Mr. and Mrs. Whites' urging, Sergeant-Major Morris takes a small, mummified paw out of his pocket. He explains that a fakir (a mystic miracle worker) placed a spell on the paw to prove that people's lives are governed by fate and that it is dangerous to meddle with fate. According to the sergeant-major, three men can wish on the paw three times each. The sergeant-major himself has already had his three wishes, as has another man, who used his third wish to ask for death. The sergeant-major has considered selling the paw, but he doesn't want it to cause any more trouble than it already has. Moreover, no one will buy the paw without first seeing proof of its effect. The sergeant-major throws the paw into the fire, and Mr. White quickly rescues it. The sergeant-major warns him three times to leave the paw alone, but he eventually explains how to make a wish on the paw.

Mrs. White says the story reminds her of the Arabian Nights and jokingly suggests that her husband wish her a pair of extra hands to help her with all her work. The sergeant-major doesn't find this joke funny, however, and urges Mr. White to use common sense if he insists on wishing. After supper and more tales of India, the sergeant-major leaves. Herbert says he thinks the sergeant-major is full of nonsense and jokes that his father should make himself an emperor so that he doesn't have to listen to Mrs. White's nagging. In mock anger, Mrs. White playfully chases her son.

Mr. White says he has everything he wants and isn't sure what to wish for. Herbert says that two hundred pounds would enable them to pay off the money owed for the house. Mr. White wishes aloud for two hundred pounds as Herbert accompanies him with melodramatic chords played on the piano. Mr. White suddenly cries out and says that the paw moved like a snake in his hand. After Mr. and Mrs. White go to bed, Herbert sits by the fire and sees a vividly realistic monkey face in the flames. He puts out the fire, takes the monkey's paw, and goes to bed.

Part II begins on the next morning, a sunny winter day. The room seems cheerful and normal in contrast to the previous evening's gloomy atmosphere and the mummified paw now looks harmless. Mrs. White comments on how ridiculous the sergeant-major's story was but remarks that two hundred pounds couldn't do any harm. They could, Herbert jokes, if the money fell out of the sky onto his father's head. Mr. White answers that people often mistake coincidence for granted wishes. Herbert then leaves for work.

Later that day, Mrs. White notices a stranger outside dressed in nice clothes. The stranger hesitantly approaches their gate three times before opening it and coming up to the door. Mrs. White ushers him in. He nervously states that he is a representative of Maw and Meggins, Herbert's employer. Mrs. White asks whether Herbert is all right, and the representative says he is hurt, but in no pain. For a moment, Mrs. White feels relieved, until she realizes that Herbert feels no pain because he's dead. The representative says that Herbert was "caught in the machinery." After a pause, Mr. White says that Herbert was the only child they had left. Embarrassed, the representative stresses that he is simply obeying Maw and Meggins's orders. He then explains that the company will not take any responsibility for the death but will give the Whites two hundred pounds. Mrs. White shrieks, and Mr. White faints.

In Part III, the Whites bury Herbert. Several days pass, and the couple feels exhausted and hopeless. A week after the burial, Mr. White wakes up and hears his wife crying by the window. He gently urges her to come back to bed, but she refuses. He dozes off again until Mrs. White suddenly cries out that she wants the monkey's paw. In hysterics, she tells him to go downstairs and wish Herbert back to life. Mr. White resists and tells her that Herbert's death and the two hundred pounds they had received had nothing to do with his wish the previous night. Mr. White says that he didn't want to tell her before, but Herbert was so mangled that he had to identify the body by looking at the clothes. Mrs. White doesn't listen, however, and continues to insist on wishing Herbert back to life with the monkey's paw.

Mr. White retrieves the paw from its place downstairs. Mrs. White orders him to make the wish two more times until he finally complies. He makes the wish, and as they wait, the candle goes out. They hear the clock, the creak of a stair, and the sound of a mouse. At last Mr. White goes downstairs. His match goes out, and before he can strike another, he hears a knock at the door. Another knock sounds, and Mr. White dashes upstairs. Mrs. White hears the third knock and says it's Herbert. She realizes he hadn't returned right after the wish had been made because he'd had to walk two miles from the graveyard to their house.

Mr. White begs her not to open the door, but she breaks free and runs downstairs. As she struggles to reach the bolt, the knocking becomes more insistent. Mr. White searches frantically for the paw, which had dropped to the floor. As Mrs. White pulls back the bolt, Mr. White finds the paw and makes a final wish. The knocking stops, and Mrs. White cries out. Mr. White dashes downstairs and sees that beyond the door, the street is empty.

24.3 Analysis of Major Characters

Herbert White

The possible transformation of Herbert White from a gentle, happy, and devoted young man into a threatening monster is the central horror of "The Monkey's Paw." A thoughtful and loving son, Herbert plays chess with his father and gently teases his mother. He is the only member of the family who works, so readers can assume that he supports his parents in their old age. Herbert believes that Sergeant-Major Morris's stories are nothing but a pack of tall tales and treats the monkey's paw with irreverent humour.

He encourages his father to wish for an emperorship and then jokingly suggests he wish for two hundred pounds to pay off the mortgage. Herbert does not believe for a moment that the paw is magical, but he unwittingly predicts the outcome of the wish when he tells his parents that he knows he'll never see the money. The sunny, sceptical quality of Herbert's nature makes his eventual transformation, induced by his father's wish, more horrifying. Mr. White fears that his son has become a horribly mangled, evil being, after wishing him back to life. The fact that Jacobs never actually describes who—or what—knocks repeatedly on the Whites' door, however, suggests that the caller may not really be Herbert's revived corpse.

Mrs. White

Mr. and Mrs. White also undergo an upsetting change, transforming from a happy couple into parents racked by grief. During the sergeant-major's visit, Mrs. White is as eager as Herbert and Mr. White are to hear the tales of his exploits abroad. She is more willing to consider the truth of the monkey-paw story than Herbert is, but she is far less credulous than her husband. Indeed, she often shows herself to be more quick-witted than Mr. White. For example, she understands the significance of the Maw and Meggins representative's visit before her husband

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does, and she is the one to suggest wishing on the monkey's paw a second time to bring Herbert back to life. The death of her son and the belief that it might have been prevented nearly drive Mrs. White insane. Her transformation is far less dramatic than her son's, but she still changes from an intelligent, self-possessed woman into a raving, shrieking, weeping mourner.

Mr. White

Mr. White's grief is twofold as he laments his son's death as well as his decision to wish on the monkey's paw in the first place. Unlike his wife, Mr. White realizes he should have never invited trouble by wishing for the two hundred pounds or to bring Herbert back to life. The fact that he believes an unholy creature stands knocking at his door instead of his son suggests that he feels guilty for having let selfishness overtake him when he made his wishes. Instead of passing off the knocking as an unrelated coincidence, he immediately jumps to the conclusion that evil stands on the other side, as if believing the paw has punished him for being greedy. His decision to wish the unwanted visitor away with his third wish may reflect his desire to not only save his and Mrs. White's lives, but also redeem himself for his sins.

Sergeant-Major Morris—A friend of the Whites. A mysterious and possibly sinister figure, Sergeant-Major Morris enjoys talking about his adventures abroad and shows the Whites his monkey's paw, in spite of his professed reservations. A jaded and world-weary man, he discourages Mr. White from dreaming of India, suggesting that life is better and simpler at home in England. He throws the monkey's paw into the fire and urges Mr. White not to make any wishes, but he ultimately tells him exactly how to make a wish.

The Representative—The man who informs Mr. and Mrs. White of Herbert's death. The nervous representative sympathizes with the Whites and tries to distance himself from Maw and Meggins's failure to take responsibility, stressing that he is following orders and not expressing his own feelings. He gives Mr. and Mrs. White two hundred pounds from the company.

Task In 'Monkey's Paw' whose character is best in your view and why.

24.4 Themes, Motifs, and Symbols

Themes

The danger of wishing

The Whites' downfall comes as the result of wishing for more than what they actually needed. Even though Mr. White feels content with his life—he has a happy family, a comfortable home, and plenty of love—he nevertheless uses the monkey's paw to wish for money that he doesn't really need. As Jacobs suggests, making one seemingly harmless wish only intensifies and magnifies desire as each subsequent wish becomes more outlandish. After receiving two hundred pounds for Herbert's death, for example, Mrs. White jumps to the conclusion that the paw has unlimited power. She forces Mr. White to wish to bring Herbert back to life, a wish far more serious than their first. Unchecked greed, therefore, only leads to unhappiness, no matter how much more one asks for. Intense desire also often leads to unfulfilled expectations or unintended consequences as with Herbert's unexpected death and rise from the grave as a living corpse. Put simply, Jacobs is reminding readers to be careful what they wish for because it may just come true.

The clash between domesticity and the outside world

Jacobs depicts the Whites' home and domestic sphere in general as a safe, cozy place separate from the dangerous world outside. The Whites' house is full of symbols of happy domesticity: a piano, knitting, a copper kettle, a chessboard, a fireplace, and a breakfast table. But the Whites repeatedly invite trouble into this cosy world. Sergeant-Major Morris—a family friend, seasoned veteran, and world traveller—disrupts the tranquillity in the Whites' home with his stories of India and magic and warnings of evil.

He gives Mr. White the monkey's paw, the ultimate token of the dangerous outside world. Mr. and Mrs. White mar the healthy atmosphere of their home again when they invite the Maw and Meggins representative inside, a man who shatters their happiness with news of Herbert's death. The final would-be invader of the domestic world is Herbert himself. Mr. White's terrified reaction to his dead son's desire for entrance suggests not just his horror at the prospect of an animated corpse, but his understanding, won from experience, that any person coming from the outside should be treated as a dangerous threat to the sanctity of the home.

Groups of three

Jacobs's story is structured around a pattern of threes. The central force of the story is the monkey's paw, which will grant three separate owners three wishes each. The White family is made up of three people.

Notes Mr. White is the third owner of the paw. (The second owner is Sergeant-Major Morris; the first owner used his third wish for death.)

Sergeant-Major Morris begins talking about his adventures in India after three glasses of whisky and urges Mr. White three times not to wish on the paw. The representative from Maw and Meggins approaches the Whites' gate three times before he musters up the courage to walk up the path to their door. Mrs. White orders her husband three times to wish Herbert alive again before he retrieves the paw. And the reanimated corpse of Herbert knocks three times before his mother hears him. In addition to permeating the plot, the number three gives "The Monkey's Paw" its structure. The story is broken up into three parts, which take place at three times of day, during three types of weather. Part I occurs in the evening during a rainstorm. Part II takes place during the morning of a bright winter day. Part III is set in the middle of a chilly, windy night.

By stressing threes, Jacobs taps into a number of associations that are common in Western culture. Most relevant to the story is the saying "bad luck comes in threes." One well-known trinity, or three, is from Christian theology, in which God is composed of the Father, Son, and Holy Spirit. Disregard for threes has been superstitiously equated with disregard for the trinity. In the case of Jacobs's characters, faith in a non-Christian totem (the paw) may be interpreted as disrespect for Christianity. Finally, because twos commonly occur in nature (we have two legs, two eyes, two hands, and so on), threes are often used in literature to produce a perverse or unnatural effect.

Notes

Self Assessment

State whether the following statements are true or false:

1. The full name of W.W. Jacobs is William Wordsworth Jacobs.
2. Jacobs born in London in 1863.
3. The writer of 'One Act Play' is Wordsworth.
4. 'Monkey's Paw' was written by Jacobs.

24.5 The Monkey's Paw

The monkey's paw is a symbol of desire and greed—everything that its owner could possibly wish for and the unrestricted ability to make it happen. This power makes the paw alluring, even to unselfish people who desire nothing and have everything they need. Mr. White, for example, hastily retrieves the paw from the fire, even though he himself admits that he wouldn't know what to wish for if he owned the paw. Its potential also prompts Herbert to half-jokingly suggest wishing for money the Whites don't really need, ostensibly just to see what happens. The paw grants Mr. White's wishes by killing Herbert and raising his corpse from the grave in an unexpected and highly sinister twist. At the same time, however, the paw's omnipotent power may be misperceived, because Herbert's death may have been entirely coincidental and the knocks on the door may be from someone other than his living corpse.

Chess

Chess symbolizes life in "The Monkey's Paw." Those who play a daring, risky game of chess, for example, will lose, just as those who take unnecessary risks in life will die. When the story opens, Mr. White and Herbert play chess by the fire, and the game's outcome mirrors the story's outcome. Mr. White, the narrator explains, has a theory of "radical changes" concerning chess. He takes terrible, unnecessary risks with his king, risks that make his wife nervous as she watches the game unfold. As he plays, he notices that he has made a mistake that will prove deadly. The risks and mistakes Mr. White makes playing chess parallel the risks and mistakes he makes wishing on the monkey's paw. These mistakes ultimately lead to Herbert's death, the most "radical change" of all.

The Horror Genre

"The Monkey's Paw" is a classic of the horror genre that has been copied and adapted numerous times in the century since it was first published. Jacobs wove many common and recognizable elements of the genre into the story: the story opens on a dark and stormy night, the Whites live on a deserted street, doors bang unexpectedly, stairs squeak, and silences are interrupted by the ticking of the clock. These elements heighten the tension and inform readers that something dreadful could occur at any moment. Another element of classic horror is Jacobs's transformation of the happy, loving White family into people who live amidst death and misery. Herbert's transformation is the most obvious, from a joking and playful son to a living corpse. Parts of Mr. and Mrs. White also die after Herbert's accident, and they become obsessed with death and the loss in their lives. Jacobs also draws from classic horror fiction when he plays off the White family's happiness with readers' sense of impending doom. As the Whites make light-hearted jokes about the monkey's paw, for example, readers cringe, sensing that disaster will soon strike.

Notes

More than a classic horror piece, "The Monkey's Paw" is also a modern parable, infused with moral messages and instructions on how to live a more fulfilling life. As with all fables, the story's morals are familiar: don't tempt fate, and be careful what you wish for. The White family isn't wealthy, but they still have everything that's important, including love, happiness, and a comfortable life. Mr. White even says that he is so content that he wouldn't even know what to wish for. When he does make his first wish—partly in jest, partly out of curiosity—it is not for untold riches or worldly power, but merely for enough money to finally purchase their house. His small and sensible wish, however, is enough to tempt fate into killing Herbert. Jacobs's story adheres to the traditional belief that we do not really want what we think we want and that wanting more than what's sufficient may bring ruin.

Self Assessment

Multiple Choice Questions:

5. One Act Play: Monkey's Paw is written by
   (*a*) Ezra Pound (*b*) T S Elliot
   (*c*) Milton (*d*) W. W. William Jacob
6. "The Monkey's Paw is considered a
   (*a*) Romantic (*b*) Metaphysical
   (*c*) classic horror (*d*) none
7. Jacob's careful, economical creation of setting and atmosphere add
   (*a*) suspense (*b*) romanticism
   (*c*) war like situation (*d*) none
8. What game Herbert White used to play
   (*a*) baseball (*b*) rugby
   (*c*) American football (*d*) chess
9. Sergeant-Major Morris was a
   (*a*) friend of the Whites (*b*) foe of the white
   (*c*) servant of the white (*d*) none
10. Jacobs's story is structured around a pattern of
    (*a*) fours (*b*) two
    (*c*) threes (*d*) none
11. The monkey's paw is a symbol of
    (*a*) desire and greed (*b*) happiness and joy
    (*c*) sad and distress (*d*) none
12. What symbolizes in "The Monkey's Paw life
    (*a*) chess (*b*) tennis
    (*c*) poetry (*d*) prose

Notes

24.6 Summary

- W. W. (William Wymark) Jacobs was born in 1863 in London, England, to an impoverished family. His mother, Sophia, died when Jacobs was a young boy. His father, William Jacobs, managed a wharf in South Devon.
- "The Monkey's Paw" is W.W. Jacobs' most famous story and is considered to be a classic of horror fiction. It first appeared in Harper's Monthly magazine in 1902, and was reprinted in his third collection of short stories, The Lady of the Barge, also published in 1902.
- The possible transformation of Herbert White from a gentle, happy, and devoted young man into a threatening monster is the central horror of "The Monkey's Paw."
- The monkey's paw is a symbol of desire and greed—everything that its owner could possibly wish for and the unrestricted ability to make it happen.
- Chess symbolizes life in "The Monkey's Paw." Those who play a daring, risky game of chess, for example, will lose, just as those who take unnecessary risks in life will die.
- "The Monkey's Paw" is a classic of the horror genre that has been copied and adapted numerous times in the century since it was first published.

24.7 Keywords

Prominent	:	Important or famous
Suffragette	:	A woman seeking the right to vote through organized protest
Gothic	:	Relating to the ancient Goths or their language
Macabre	:	Disturbing and horrifying because concerned with death and injury.
Melodramatic	:	Relating to or characteristic of melodrama
Sinister	:	Suggestive of evil or harm
Light-hearted	:	Amusing and entertaining.

24.8 Review Questions

1. Describe the character of Mrs. White.
2. What was the reason behind the transformation of Herbert White?
3. Write the summary of the Monkey's Act.
4. Jacob's story is structured around a pettern of threes. Elucidate.
5. What led to Herbert White from a gentle, happy, and devoted young man into a threatening monster?
6. What was the reason of Whites downfall?
7. Chess symbolizes life in "The Monkey's Paw." Elucidate

Answers: Self Assessment

1.	False	2.	True
3.	False	4.	True.

Notes

5. (*d*) W.W. William Jacob
6. (*c*) Classic horror
7. (*a*) suspense
8. (*d*) chess
9. (*a*) friend of the Whites
10. (*c*) threes
11. (*a*) desire and greed
12. (*a*) chess

24.9 Further Readings

Books *Seven Famous One-act Plays*, John Ferguson, Penguin Books

Fifty Contemporary One-act Plays, Pierre Loving, Frank Shay, Stewart & Kidd Company

Online links http://orlingrabbe.com/monkeys_paw.htm

http://www.marlootheatre.com/pastproductions/2011seasonofoneactplays.html

http://www.ehow.com/info_8766815_projects-monkeys-paw.html

http://en.wikipedia.org/wiki/The_Monkey's_Paw