

**TEACHER TEXT
PART III
ENGLISH LITERATURE**

STANDARD XII



**GOVERNMENT OF KERALA
DEPARTMENT OF EDUCATION
2015**

Teacher Text
English Literature
Part III

Standard XII

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FOREWORD

Dear teachers

The Teacher Text for teachers of English Literature (Part III) of Standard XII is introduced to serve as a platform for you to make the teaching/learning process of English more effective. We have to provide our learners ample opportunities to use the language effectively. This Coursebook showcases a variety of literary pieces - 9 Poems, 5 Short stories, 5 Non-fiction texts, a Drama and a Novella. By creating a language atmosphere that is congenial for learning, we can generate an interest in the learners so that they enjoy learning English. This will also enable the learners to develop interest in the language for their future studies.

The Teacher Text aims at empowering the teachers to use the Literature Coursebook in the best way possible so that every session of language learning becomes meaningful and productive. The Approach in General, Approach to English Language, Specific Aspects in the Reader, Strategies of Teaching Poetry, Short Story, Drama and Novel are dealt with in detail in this book. Basic transactional procedures are presented and illustrated citing examples, wherever it is felt necessary.

We hope the teachers of English Literature will find the Teacher Text a valuable source of reference for equipping themselves to engage in the teaching/learning process. It will also serve as a guideline for the teacher while preparing Teacher Planner. Our aim is to establish a warm learning atmosphere for the teachers as well as learners.

As the processes, strategies and techniques incorporated in the Teacher Text are only suggestive, no teacher is bound to follow this book as such. You are free to modify, adapt or even search for new and better strategies that suit your learners.

Creative suggestions for improvement are always welcome.

Wish you all the best.

Dr S Raveendran Nair
Director
SCERT, Kerala

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General Approach

Introduction

The National Curriculum Framework 2005 sowed the seeds for many reforms in the field of education in India. Subsequently, NCERT prepared textbooks for various subjects based on NCF 2005. Later the, Kerala Curriculum Framework 2007 was formed and the curriculum upto high school level was revised. The Right to Education Act of 2009, Prof. P.O.J.Labba Committee Report related to Higher Secondary Education and Dr. P.K.Abdul Aziz Committee Report related to a comprehensive curriculum revision - all pointed towards the necessity of curriculum reform.

In the 1990s, a new curriculum with comprehensive changes in learning and pedagogy was introduced at the primary level. Based on this activity-based, process-oriented and learner-centred curriculum, Continuous and Comprehensive Evaluation (CCE) and grading system were implemented. Subsequently, this method was introduced at the Higher Secondary level too.

Significance of Curriculum Revision

Though activity-based pedagogy has already been introduced at the higher secondary level, a comprehensive revision of curriculum has not been implemented yet. The ongoing syllabus revision interacts with contemporary events and takes into consideration the nature of the learner. As a stepping stone to the higher education sector, the higher secondary curriculum should be raised to international

The curriculum, syllabus and textbooks being followed for more than five years should be revised and reformed urgently by SCERT.

Prof.P.O.J.Labba Committee

As a knowledge society, it is of paramount importance to basically restructure and reform the curriculum to face the challenges posed by the times.

***Dr. P.K.Abdul Aziz
Committee***

standards. International standards do not refer to the standard of education set by any particular country. On the other hand, it must inculcate in the learner the ability to take his life forward wherever he is, after the completion of his higher secondary education. It is the sum-total of all the experiences and knowledge to be picked up by the learner for meeting the needs. This emphasizes the need to provide internationally accepted teaching-learning models to our students. The curriculum revision has been envisaged as an attempt in that direction.

RIGHT TO EDUCATION ACT - 2009

Section - 29 (Chapter 5)

Curriculum and evaluation procedure

- (1) The curriculum and the evaluation procedure for elementary education shall be laid down by an academic authority to be specified by the appropriate Government, by notification.
- (2) The academic authority, while laying down the curriculum and the evaluation procedure under sub-section (1), shall take into consideration the following, namely:
 - (a) conformity with the values enshrined in the Constitution;
 - (b) all round development of the child;
 - (c) building up child's knowledge, potentiality and talent;
 - (d) development of physical and mental abilities to the fullest extent;
 - (e) learning through activities, discovery and exploration in a child-friendly and child-centred manner;
 - (f) medium of instruction shall, as far as practicable, be in child's mother tongue;
 - (g) making the child free of fear, trauma and anxiety and helping the child to express views freely;
 - (h) comprehensive and continuous evaluation of child's understanding of knowledge and his or her ability to apply the same.

The curriculum should be revised ensuring the above-mentioned factors, and the revision of the curriculum has to be viewed against this backdrop.

Kerala School Curriculum (2013) - Chief characteristics

The curriculum

- is learner-centred, process-oriented, activity-based and value oriented.
- gives stress to the learning outcomes that a learner imbibes at the cognitive, social and emotional levels.
- lays stress on the skills to be attained by the learner in values and attitude.
- is based on the philosophy of constructivism.
- gives teachers freedom to choose and employ logical and varied learning strategies for the transaction of curriculum.
- is flexible to implement various teaching - learning strategies recognizing the learning outcomes, nature of the content and the different levels of the learners. Discovery learning, Concept attainment model, Inductive method, Meta cognition, Co-operative learning, Collaborative learning, Reflective learning, and giving opportunities to individuals and group learning etc. are taken into consideration.
- is comprehensive and takes into consideration the various stages from the pre-primary level to the higher secondary level.
- designs innovative learning strategies as well as assessment activities for children with special educational needs.
- ensures a Continuous and Comprehensive Evaluation (CCE) focused on learning outcomes.
- stresses Health and Physical Education, Art Education and Work Education.
- lays stress on Right-based Education in the light of Right to Education Act, 2009.
- provides an opportunity to the learner to experience necessary safety, care and security both at school and in the classroom by raising the teacher to the level of a mentor.
- lays stress on the Code of Professional Ethics for school teachers.
- helps to acquire new learning skills which enable the learner to face contemporary challenges.

- is intended to inculcate human values in the learners.
- ensures equity and equality among the learners.
- ensures the harmony of head, heart and hand and aims at a comprehensive development envisioned to make learning natural.

Curriculum Approach

Our curriculum has been developed, imbibing new thoughts in educational psychology and philosophy. The idea of constructivism put forth by NCF 2005 is the basis for the Kerala School Curriculum 2013 too. In constructivism, learning is the process of the construction of knowledge.

The striking features of the curriculum transaction approach are:

- i. Activity - based
- ii. Process- related
- iii. Ensure learning
- iv. Focus to attain learning outcomes
- v. Environment- friendly
- vi. Highlights development areas
- vii. Suitable for the nature of the learner
- viii. Integrates learning and assessment

A learning process based on constructivism is the foundation of the curriculum. A distinguishing feature of this approach is that knowledge is constructed naturally by creating challenging learning activities and considering the acquired knowledge and conceptual background of the learner.

Learning Experiences

The acquired knowledge skills and interests differ from learners coming from different backgrounds. So it is very important to facilitate learning experiences imbibing these changes and considering individual differences and multiple intelligences of the learners.

Learning Environment

The classroom should be designed to keeping in mind the interest and development of the learner so as to ensure his/her participation in various learning activities. Every activity should be learner-oriented. A conducive environment should be created. The freedom to employ suitable learning strategies which are learner-centred and activity-based, taking into consideration the development and growth in the learning ambience rests with the teacher.

Learning Process

- Each learner constructs knowledge by linking it with his/her previous experiences.
- Knowledge construction occurs at the level of the individual through meaningful societal interventions.
- Learning is made effective through multi-sensory experiences which consider various learning styles, learning pace etc.
- Learning becomes more effective through co-operative learning in an environment conducive for co-operation.
- Learning materials should be meaningful generating interest in the learner.
- Spiralling of learning experiences will make learning more effective.
- By ensuring flexibility of learning activities and possibilities of adaptation, learners requiring special educational needs and with different aptitudes may be attended to.
- Each learner should get learning experiences necessary to ensure learning outcomes.
- Learning and Assessment should be complementary.
- Everybody can attain learning outcomes by adopting suitable teaching- learning strategies that consider content and learning requirements of the learner.
- The learning process should be decided keeping in view the comprehensive development of each learner.

Learning Outcomes

As per the rules of the RTE Act, the idea of learning outcomes was introduced in the Kerala School Curriculum 2013. Knowledge of learning outcomes is essential to plan the teaching-learning process and evaluation, in a precise and practical manner. Learning outcomes are the aims to be achieved by the learner during the various stages of school education. Precise and accurate statements based on the knowledge, skills, attitudes, values etc. to be acquired by a learner in a particular subject-area are called Learning Outcomes.

The learning outcomes should be stated based on performance that can be observed and measured. An analysis of the learning outcomes will help assess the knowledge, skills, values and attitudes that should be acquired by the learner at the end of each unit, class and stage have been acquired or not. Precise and clear assessment activities can be planned, based on specific learning outcomes.

Information and Communication Technology

Today information and communication technology has an important role in the construction and dissemination of knowledge. This is made possible through gathering of information, analysis and varied presentations. The immense possibilities of ICT can be used to transact any subject at the higher secondary level. Through this, it can also be ensured that learners acquire ICT skills. The main features of ICT are stated below.

Art Education

Arts evolved as a part of providing enjoyable experiences in the progress of man as a social animal.

The experiences gathered during various phases of life touch human minds aesthetically. All the art forms that evolved from ancient times were visual and auditory. It had the power of rejuvenating the human mind. This is the unique characteristic of art.

Art education at the higher secondary level aims to develop the creative skills acquired by the learner and to create in him a broader outlook about art and literature. Also an aptitude for higher studies

and research in the field of arts has to be developed in them. In order to develop observation skill, ability to appreciate and sense of imitation among learners, art education is essential. It also helps learners to develop abilities to think and respond differently, to ensure social intervention and to make learning more productive. Activities in art help to make children work hard and diligently, and also channelize their enthusiasm in the right direction.

Health - Physical Education

The term health refers to the complete state of physical, mental, emotional and spiritual well-being. Therefore health is essential for the existence of an individual. So proper implementation of health and physical education is essential. The minimum physical fitness required for every individual in the society in order to exist should be ensured. For this, health and physical education should be imparted scientifically and comprehensively from a very early age. The views of National Curriculum Framework 2005 regarding need based and integrated approach should be given special attention and emphasis.

Along with the knowledge of content areas, performance excellence and physical fitness are also to be assessed. The health-physical education envisioned in Kerala School Curriculum 2013 and initiated at the primary level, gets perfected at the higher secondary level only. Learning activities should be planned so as to enable learners excel in this field to explore up to the level of international possibilities. The physical fitness, training excellence and knowledge of content areas acquired hitherto promote holistic well-being.

Objectives of Health - Physical Education

- To get an awareness about sports, values and ethics.
- To gain expertise in athletic skills and to scientifically analyse them.
- To gain expertise in major games.
- To get practical training in self defence techniques.
- To understand aggression, balanced or controlled aggression etc.
- To realise the consequences of the use of drugs.

- To create the right understanding about sexual health.
- To acquire scientific practical ability to intervene effectively during life rescue missions.
- To get an awareness about the changes in the respiratory and cardio-vascular system that can be brought through exercise.
- To give training using safe and effective exercise pattern.

Work Education

The confluence of knowledge acquired through hearing, sight and work makes construction of knowledge possible in a learner. Contemporary learning process evolves through enquiry and experiences. Work education is essential to integrate and develop emotional and cognitive domains.

A work education integrated with the subjects of higher secondary curriculum, will be more appropriate.

Objectives of Work Education

- Readiness to work
- Development of values and attitudes
- Development of a balanced personality
- Self-sufficiency in the field of production
- Human skill development
- National development

Inclusive Education

In the classroom, an atmosphere that is congenial to all learners without excluding any one must be created. In our schools there are two categories of students, one who requires more consideration, help and attention and the other who requires normal help and attention. Only by addressing this can we ensure equitable quality education.

Areas which help to develop values, attitudes and commitments

Areas such as awareness of humanitarian and constitutional values, attitudes that strengthen social life and growing social commitment are the prime concerns of the curriculum. Details of the conceptual areas are given below.

Democratic Outlook

While choosing the content for different subjects, the perspectives on democracy have to be considered. In the planning and transaction of learning activities, there should be a democratic approach. The aim of the curriculum is to establish a democratic approach through democratic platforms.

Constitutional Values

The values and objectives that are upheld by our Constitution have to be reflected in the curriculum. The content and the transaction process should be selected to enable learners acquire constitutional values.

Secular Attitude

Subject areas which help in developing a secular attitude have to be included.

Tolerance

The curriculum should aim at developing the quality of tolerance towards those who disagree with you.

Constructive and Creative Thinking

There is a need to develop creative thinking and the urge for discovery among learners. There should be possibilities for creative enquiry in the content areas and learning strategies of the curriculum. The different levels of multiple intelligences should also be considered.

Respect for one's cultural heritage

Respectful attitude to one's cultural heritage and history is one of the aims envisioned by the curriculum.

Equality

It is essential to ensure equality in learning activities, which are provided to the learners.

Leadership Quality

There is need to design learning strategies that would help in shaping leaders who are capable of facing the challenges of this millennium. In the classroom, opportunities must be created to develop leadership qualities among children.

Life Skill Education

Life skills such as self awareness, empathy, communication skill, interpersonal relationship, creative thinking, critical thinking, decision-making, problem-solving, coping with emotions and coping with stress should be developed in learners. These life skills help the learner to face life with self-confidence.

Civic Sense

Just as the state has certain duties to the citizens, the citizens also have some duties to the state. The aim of education is to create a community with civic sense and a sense of responsibility and discipline.

Respect for Elders

Respect for elders is the keystone of our civilization. In all cultures, old people are venerated and given due consideration. An important characteristic of the elder people is that they are a store house of experiences. Our cultural life being continuous and heritage-oriented, the age-old experiences and knowledge are handed down from one generation to another. Factors which encourage learners to express respect for elders through co-operative interventions should be made part of the transaction of content.

Human Rights

Human rights are the rights of individuals to lead a life of dignity. The human rights which got universal acceptance through the United Nations Declaration of Human Rights should be given importance in the curriculum.

Child Rights

It is our duty to protect every right of the child.

Awareness about Environment

Basic awareness about nature and the need to protect natural resources should be included from the primary level itself. Children should be made to understand that environmental hygiene is as important as personal hygiene and that sense of hygiene is one of the basic factors of civic sense. They should understand that nature and natural resources are not meant just for the consumption of

human beings and that any change in the balance of nature will have far-reaching consequences. They should carry out activities which make protection of natural resources and environmental hygiene a value-system and an attitude.

Water Literacy

Children must be made to understand that water is precious by creating awareness about the availability of water, conservation of water and the need to keep it free from pollution.

Peace Education

The basic idea of peace education is to develop values and attitudes to interact with others and the surroundings in a peaceful and friendly manner. It is essential to include content areas that reflect values like avoiding conflicts and situations leading to conflicts, peace and harmony.

Legal Literacy

Knowledge and awareness about law is essential for all citizens of a democratic country. It is the need of the hour to include content areas that ensure legal literacy. Various programmes involving Law Clubs, Law Clinics etc. can be organized to create awareness of law.

Cyber Literacy

The misuse of ICT and related crimes are on the rise. Awareness should be created among children on these activities. They should be given a clear idea about the proper use of Internet, e-mail and social networking sites. The curriculum should facilitate creating awareness among children regarding the punishment for cyber crimes and the ethics in the use of internet etc.

Media Literacy

Media exerts a great influence on our society. It is impossible even to imagine a day without visual media. Visual media has tremendous influence on children. Therefore, the content area of the curriculum should contain various factors required to create critical media literacy.

Perspective on Sustainable Development

The curriculum should spread the awareness that this earth exists

not just for the benefit of mankind. An understanding regarding the environmental challenges, human interventions which cause harm to environment, and how nature can be protected from such destructive activities etc. is the need of the hour. The curriculum should also uphold the enquiry how environment and development can go hand in hand and perspectives regarding sustainable development and views. One of the aims of the curriculum is to present perspectives on consistent development and create a comprehensive awareness about environment.

Adolescent Education

The possibility of including content areas on adolescent education should be explored with the help of child psychologists, health workers, doctors and teachers. It is also important to address the doubts of learners regarding health and hygiene in a scientific manner.

Consumer Culture

Facts concerning the negative aspects of consumerism have to be included in the curriculum. Consumer laws and our rights as consumers should be dealt with in the curriculum.

Anti-drug and intoxicant attitude

We should realise the harmful effect of alcohol, drugs, tobacco and other narcotics on the health of children. The future generation should be saved from the evil tentacles of this menace. Pictures, pamphlets and visuals on the physical and mental effects of drug abuse, as examples, can be included in the content areas.

Gender Justice

The curriculum should ensure gender justice and gender equality. Discrimination on the basis of gender should not be reflected in the content areas. It is the responsibility of teachers to ensure gender justice while carrying out learning activities.

Frugality

Children should be taught the basic lessons of frugality at the primary level itself. Explain the importance and relevance of the habit of frugality. Students can also be given practical training in frugality.

Road Safety

Traffic rules and practical suggestions to avoid road accidents are part of road safety. Children should develop the civic awareness that the road is a public place and that everybody has the right to use it. Activities related to road safety should also be given importance.

Learning experiences in these areas should be incorporated naturally in the transaction of the curriculum. While choosing the concepts of various subjects and arranging learning activities, enough consideration should be given. Knowledge, skill and attitude should be stressed in the process of teaching learning process. It should also be possible to perform continuous evaluation to find out whether the objectives have been accomplished. Activities of various clubs, SPC, NCC, Scouts and Guides, JRC, Vidya Rangam, Kalasahithya Vedi, Gandhi Darshan etc., can be platforms to develop values, attitudes and commitment.

Right Based Education

UNESCO had taken initiatives to decide on the rights of children and spread them world wide. As a result of this, legislation has been made in many countries to protect the rights of children. The Right to Education Act passed in 2009 in India, is an important milestone in this matter. The responsibility of protecting the rights of children becomes the duty of adults. Right to Education can be divided into three areas.

- Participation
- Provision
- Protection

Participation

- My opinion is sought when decisions concerning me/ children are taken.
- My interests are given priority when decisions are taken.
- I am given the opportunity to participate in activities which are compatible with my ability and limitations.
- I am able to go through a learning process which is flexible enough to nurture my abilities and overcome my limitations.

- My opinions are given due respect and value.
- My friends and I get active participation in the activities in class.
- I get opportunities to display my talent and abilities.

Provision

- I get the service of teachers who have the required qualification and who constantly update their knowledge.
- I get learning -experience in the prescribed time.
- I get a classroom ambience conducive to physical and psychological growth.
- My teachers are able to make learning materials required for learning activities available.
- I get materials and opportunities for the growth of art and physical education.
- I also get career guidance for securing employment in future.

Protection

- I do not experience any kind of discrimination in or out of school.
- I am not ignored by any one in any manner.
- I am not harassed either physically or mentally.
- I can interact with my teachers without any fear.
- Though I am a child, every one respects and values my privacy.
- I am convinced that I will be safe both at home and at school.
- My school lends me a helping hand to further strengthen and empower me when I face physical and emotional problems.

If these are the rights of children, how far can I ensure these rights? What steps should I take further to ensure these rights? Every teacher should think about this.

Mentoring

RTE considers the teacher as a 'mentor'. Mentoring has much relevance and significance in the comprehensive school development project.

The teacher - student relationship has undergone significant changes. A teacher should function not as a person who distributes/ dispenses

knowledge, but as a facilitator who co-ordinates the various opportunities of students to gain knowledge.

In reality, school is a second home for the child and teachers are the members of his/her family. A teacher should understand that all children do not receive love, consideration, security, appreciation and recognition etc., equally at home. The responsibility of a teacher becomes complete only when he/she realises this and is able to express these feelings accordingly to each child. Only then will a school become a home.

Only when a teacher becomes a mentor and a facilitator who helps gain learning outcomes, he/she will be a teacher of the new era.

When the teacher becomes a co-guardian, children get guidance, advice, support and opportunity to improve. The teacher as mentor should make interventions in the role of an experienced predecessor. Assistance for awareness and counselling are part of this. An effective mentor can bring out the hidden talents of a child.

Through mentoring:

- the teacher and the student enjoy proper learning experiences.
- the knowledge-area of the child and the teacher widens.
- the bond between the student and the school is strengthened.
- personality development and learning development of the child are ensured.
- collective thinking, decision- making and collective effort are made possible.
- the relationship between parents and school is strengthened and an overall view of the learner's learning process is created.
- the participation of the learner in arts and sports can be assessed.

Mentoring has to be manifested as a process which caters to personality development and interest in learning. It should also help in continuous assessment. Notes related to mentoring experiences should be recorded in the Cumulative Record. All the teachers in the school should act as mentors of students. All learners should get an experience of mentoring. The class may be divided into small groups and different teachers can be given the responsibility of evaluating the progress of each group.

Code of Professional Ethics for School Teachers

1. Responsibility towards Students

The teacher;

- 1.1 *Treats all students with love and affection.*
- 1.2 *Respects the value of being just and impartial to all students irrespective of their caste, creed, religion, sex, economic status, disability, language and place of birth.*
- 1.3 *Facilitates students' physical, social, intellectual, emotional, and moral development.*
- 1.4 *Respects basic human dignity of the child in all aspects of school life.*
- 1.5 *Makes planned and systematic efforts to facilitate the child to actualise his/her potential and talent.*
- 1.6 *Transacts the curriculum in conformity with the values enshrined in the Constitution of India.*
- 1.7 *Adapts his/her teaching to the individual needs of students.*
- 1.8 *Maintains the confidentiality of the information concerning students and dispenses such information only to those who are legitimately entitled to it.*
- 1.9 *A teacher refrains from subjecting any child to trauma, fear, anxiety, physical punishment, sexual abuse and emotional and mental harassment.*
- 1.10 *Protects a child from all forms of sexual abuse.*

2. Obligations towards parents, community and society

A teacher;

- 2.1 *Establishes a relationship of trust with parents/guardians in the interest of the all round development of students.*
- 2.2 *Desists from doing anything which is derogatory to the respect of the child or his/her parents /guardians.*
- 2.3 *Strives to develop respect for the composite culture of India among students.*
- 2.4 *Keeps the country top most in mind, refrains from taking part in such activities as spreading feelings of hatred or enmity among different communities, religious or linguistic groups.*

3. Obligations towards the profession of teaching and towards colleagues:

A teacher:

- 3.1 *Strives for continuous professional development.*
- 3.2 *Creates a culture that encourages purposeful collaboration and dialogue among colleagues and stake holders.*
- 3.3 *Takes pride in the teaching profession and treats other members of the profession with respect and dignity*
- 3.4 *Refrains from engaging himself/herself in private tuition or private teaching activity.*
- 3.5 *Refrains from accepting any gift, or favour that might impair or appear to influence professional decisions or actions.*
- 3.6 *Refrains from making unsubstantiated allegations against colleagues or higher authorities.*
- 3.7 *Avoids making derogatory comments about colleagues, especially in the presence of pupils, parents or colleagues.*
- 3.8 *Respects the professional standing and opinions of his/her colleagues*
- 3.9 *A teacher maintains confidentiality of information regarding colleagues and dispenses such information only when authorized to do so.*

Teacher Planner

Teacher planner is a record of daily teaching planning. The teacher should develop the process page by carrying out the activities given in the teacher text and text book with the aim of achieving learning outcomes. However, these activities should be done in a flexible manner, adopting techniques suitable for the students of her class.

The process page should contain planning that includes assessment along with learning activities. Information obtained through continuous assessment should also be included on the feedback page.

A teacher planner should contain learning activities conducive for precise and meaningful concept- formation. The teacher should prepare a reflection note based on the information gathered through learning activities and assessment implemented in a week. It should be discussed in SRG/ Subject Council. Further planning notes should be made by the teacher based on these notes.

The format of a teacher planner is given below.

| <i>Teacher Planner</i> | |
|---|---|
| Name of the unit/ lesson | : |
| Date | : |
| Expected time | : |
| Learning outcomes | : |
| Concepts / Ideas | : |
| Skills | : |
| Language elements (only for language) | : |
| Discourses (only for language) | : |
| Values, Attitudes | : |
| Learning aids | : |
| Expected Products | : |
| Process Page | Assessment Page |
| Process containing activities and assessment. | Assessment details should be included here. |

Reflections

My findings, realisations

(Based on the ideas obtained through the assessment of learning activities)

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-
-
-

Extended Activities and Remedial Measures - Hints

-
-
-
-

Assessment Approach

Learning is a natural and continuous process. For effective learning, learning experiences should be based on specific objectives and centred on learning outcomes. Teachers and learners should be aware of the concepts and skills to be acquired through learning. Learning strategies should be planned according to the learning outcomes associated with each lesson. They should be linked to real life situations and presented to the learners.

How far are the acquired concepts and skills sufficient in ensuring learning outcomes? How many learners are yet to acquire the learning outcomes? What are the extended activities to be provided? How can they be provided? These should be the concerns of teachers as part of assessment.

Assessment **of** Learning is the process of assessing the learning outcomes acquired after the transaction of a unit. The proficiency of the learner and his level of excellence are evaluated here. This is just one phase of assessment.

There is also a process of correction which involves a critical self analysis of the concepts and awareness gathered through learning and internalizing the changes. This can be considered as self-assessment. Thus, learning takes place through self-assessment. This can be called Assessment **as** Learning. The learner becomes aware of how to learn more effectively (Learning to Learn) through this.

Assessment for learning and assessment as learning should be intensely emphasised to make learning more effective. The approach which gives importance to assessment process for making learning more effective must be adopted.

Continuous and Comprehensive Evaluation (CCE)

Learning is a continuous process taking place in the learner. Hence, the assessment process to examine the concepts and skills acquired should also be continuous. By comprehensive assessment, we mean the assessment of the learner in cognitive as well as socio-emotional areas. Hence, we have adopted a continuous and comprehensive evaluation system.

CCE Areas

CCE is carried out in two areas;

1. Cognitive area
2. Socio - emotional area

Assessment regarding development in cognitive domain

The subjects taught at higher secondary level like Language, Science Humanities, Commerce, Health and Physical Education come under cognitive area. Learning outcomes acquired in each subject should be evaluated. Two types of evaluation are suggested here.

1. Continuous Evaluation (CE)
2. Term Evaluation (TE)

Continuous Evaluation (CE)

Three types of CE are suggested.

1. **Learning Process assessment**
2. **Portfolio Assessment**
3. **Unit based assessment**

1. Learning Process Assessment

Both the teacher and the learner plan various activities to acquire learning outcomes. The teacher has evaluated various factors like the participation of the learner in the learning process, excellence of the learner in performance and presentation, creativity of the learner, acquisition of desired skills etc. The indicators given below can be used for evaluation.

1. Participation in activity
2. Conceptual understanding
3. Acquisition of skills
4. Performance / Presentation
5. Recording / Preparation

When the process -assessment is carried out, the assessment done should be based on each indicator. For example, when evaluation for the indicator 'participation in activity' is done, the learners should be categorized as excellent, good, average and those who need improvement. This has to be recorded in the page for assessment in

Teacher Planner. All learners have to be assessed and recorded with reference to each indicator in every term.

Opportunity for self-assessment, peer assessment and teacher-assessment should be given in process-assessment.

Activity log

Activity log is an important document required for the assessment of the cognitive area. It helps to complete various activities according to learning processes. The creativity of the learner, thought processes, language skills, socio- emotional domain etc are reflected in the activity log. An activity log should contain details like the various strategies adopted for the transaction of lesson. The additional information given by teachers to strengthen the learning process too can be recorded in the activity log.

2. Portfolio Assessment

Portfolio is the collection of all products formed during the various stages of learning activities. It has the duty to give a learner, parents and the teacher feedback regarding learning.

The following should be included in a portfolio.

- o Activity log
- o Other learning documents, pictures, collections, writings, learning materials, creations made through ICT etc.
- o Creative works
- o Work sheets

The following indicators can be used for portfolio assessment.

- o Clarity of concept
- o Attainment of concepts
- o Appropriate design
- o Completion
- o Originality

Method to calculate scores of learning process and portfolio

It is not necessary to record the score of all students calculated using indicators given for each activity. Performance of an entire term should be evaluated using the indicators. The notes in teacher planner, records in activity log etc should be consolidated at the

end of each term and learners should be categorised on the basis of their participation as Excellent, Good, Average, and Need improvement and 4/3/2/1 scores should be given accordingly. All five indicators have to be considered and score should be given for each indicator. The maximum score can be calculated as 20.

3. Unit based Assessment

In a unit, activities for various learning outcomes are distributed in an inter-related manner. This is comprehensive in nature. While assessing a unit, this comprehensiveness (considering all the learning outcomes) is assessed. Oral assessment, quiz programme, open book assessment, preparation of questions, identifying the indicators and assessment of creative writing can be considered for unit assessment. Rating scale and check list to measure the achievement of a learner in a particular unit can be used. Unit assessment should take place naturally along with learning.

For unit assessment, points have to be awarded on the basis of indicators and converted to grades. These grades have to be recorded in the prescribed format. As there is more than one assessment in a term, the average of the assessment of all the units has to be recorded at the end of the term. Teacher has to prepare indicators suitable for the tools used in assessment.

Open Book Assessment

An “open book assessment” is one in which examinees are allowed to consult their class notes, textbooks, and other approved materials while answering questions. It is ideally suited to programmes that especially aim at developing the skills of critical and creative thinking. The open material may take one of the main forms; a textbook or alternative reference materials, or the students’ own notes. The types of material allowable must be made explicit to all students in advance of the assessment. Open-book assessments often comprise tasks based on a problem or argument to which the student is then required to respond, employing their knowledge of the subject and making use of the reference material as appropriate. Unit based assessment can be done in the form of open book assessment. It can be given after completing the unit, integrating all the learning outcomes. This assessment can be given for individual attempt first. Then the same can be allowed to be discussed in groups. Thus learning can be ensured in every learner.

Advantages of open-book Assessment

- They assess not only students' capacity to construct a coherent response to the assessment task, but also require a demonstration of their ability to use resource material effectively.
- By allowing students access to relevant reference material, open-book assessments reduce the need to memorise information, and can therefore allow students to concentrate on demonstrating their ability to understand and apply this information to the question.
- By providing students with reference material prior to the assessment, it may give them greater confidence when taking these assessments and therefore produce a more accurate account of their achievements.
- Students can use revision time more constructively, focusing on reinforcing their understanding of the subject rather than attempting to memorise information.
- Home assignments and other learning experiences already prepare the students to solve problems with the assistance of external resources, so open-book assessments are quite natural in nature.

Preparing for an Open Book Assessment

- Read the chapters ahead of time. Don't expect to find quick answers during the assessment.
- Know where to find everything. Observe the concepts and make your own outline. This reinforces the structure of the content in your mind.
- Mark all important terms with sticky notes and flags. If the teacher allows it, mark your texts wherever you notice important concepts and terms.
- Review notes for themes. Your teacher's comments usually provide an overview of the themes and concepts that appear on assessment. You won't always get this by reviewing the book alone.
- Make your own notes if allowed, and write down important formulas or concepts that you've covered in class.

Method of calculating CE

The maximum score for learning process, portfolio and unit based assessment will be 20 each in every subject. Term level recording can be done calculating the average of them. To consolidate these marks, the format given in Annexure - 1 can be used.

Term Evaluation (TE)

It is essential to assess the learning outcomes achieved through learning activities by each learner at the end of every term. The assessment of languages should be made considering areas like discourses, language elements, language skills based on the learning outcomes in the units considered in each term. Question models can contain various questions which stress the content areas and skills. For other subjects, assessment should be done based on the content- area of units considered in the term. Questions to assess skills and ideas which lay stress on learning outcomes can be prepared.

The question paper should be prepared after first preparing a design and then a blue print of question paper giving proper weights to units and learning outcomes, various thinking skills and different form of questions. Suitable scoring key and marking scheme should be prepared for each question and assessment should be done based on this scheme. Question-wise analysis should be prepared to review whether the questions are in accordance with the blue print and necessary editing should be done in the questions.

Details of thinking skills

Thinking skills are the mental processes that we apply when we seek to make sense of experiences. While setting the question paper, due weight should be given to the thinking skills, so as to ensure meaningful learning in every learner. Coverage of the range of skills has to be ensured in the question paper which expects the learners to respond within a stipulated period of time of assessment, keeping in view the difficulty level.

According to Anderson and Krathwohl ('A Taxonomy for Learning, Teaching and Assessing – Revised Blooms taxonomy') the range of categories, specific thinking skills/processes with its alternative processes/terms is given as follows;

| CATEGORY/ PROCESSES | ALTERNATIVE TERMS |
|--------------------------|---|
| 1. Remember | Retrieve relevant knowledge from long-term memory |
| 1.1. <i>Recognising</i> | identifying- (e.g. Recognize the dates of important events in Indian history) |
| 1.2. <i>Recalling</i> | retrieving - (e.g. Recall the major exports of India) |
| 2. Understand | Construct meaning from instructional messages, including oral, written and graphic information |
| 2.1. <i>Interpreting</i> | clarifying, paraphrasing, representing, translating (e.g. Write an equation [using B for the number of boys and G for the number of girls] that corresponds to the statement "There are twice as many boys as girls in this class") |
| 2.2. <i>Exemplifying</i> | illustrating, substantiating (e.g. Locate an inorganic compound and tell why it is inorganic) |
| 2.3. <i>Classifying</i> | categorizing, subsuming (e.g. Classify the given transactions to be recorded in Purchase returns book and Sales returns book) |
| 2.4. <i>Summarising</i> | abstracting, generalizing (e.g. Students are asked to read an untitled passage and then write an appropriate title.) |
| 2.5. <i>Inferring</i> | concluding, extrapolating, interpolating, predicting (e.g. a student may be given three physics problems, two involving one principle and another involving a different principle can be asked to state the underlying principle or concept the student is uses to arrive at the correct answer.) |
| 2.6. <i>Comparing</i> | contrasting, mapping, matching (e.g. Compare historical events to contemporary situations) |
| 2.7. <i>Explaining</i> | constructing models (e.g. the students who have studied Ohm's law are asked to explain what happens to the rate of the current when a second battery is added to a circuit.) |
| 3. Apply | Carry out or use a procedure in a given situation |
| 3.1. <i>Executing</i> | Carrying out (e.g. Prepare Trading and Profit and loss Account from the Trial Balance given to and find out the net profit.) |

| | |
|-----------------------------|---|
| 3.2. <i>Implementing</i> | using (e.g. Select the appropriate given situation where Newton's Second Law can be used) |
| 4. Analyse | Break material into its constituent parts and determine how the parts relate to one another and to an overall structure or purpose |
| 4.1. <i>Differentiating</i> | discriminating, distinguishing, focusing, selecting (e.g. distinguish between relevant and irrelevant numbers in a mathematical word problem) |
| 4.2. <i>Organising</i> | finding coherence, integrating, outlining, parsing, structuring (e.g. the students are asked to write graphic hierarchies which best corresponds to the organisation of a presented passage.) |
| 4.3. <i>Attributing</i> | deconstructing (e.g. determine the point of view of the author of an essay in terms of his or her ethical perspective) |
| 5. Evaluate | Make judgements based on criteria and standards |
| 5.1. <i>Checking</i> | coordinating, detecting, monitoring, testing (e.g. after reading a report of a chemistry experiment, determine whether or not the conclusion follows from the results of the experiment.) |
| 5.2. <i>Critiquing</i> | judging (e.g. Judge which of the two methods is the best way to solve a given problem) |
| 6. Create | Put elements together to form a coherent or functional whole; reorganize elements into a new pattern or structure |
| 6.1. <i>Generating</i> | hypothesizing (e.g. suggest as many ways as you can to assure that everyone has adequate medical insurance) |
| 6.2. <i>Planning</i> | designing (e.g. design social intervention programmes for overcoming excessive consumerism) |
| 6.3. <i>Producing</i> | constructing (e.g. the students are asked to write a short story based on some specifications) |

Health - Physical Education - Assessment Method

Health - physical education will be considered as a cognitive area from 2014-15 academic year. During the adolescent stage, the physical and mental development of a child strengthens further. The

learners should be given the opportunity to get a proper awareness of health habits and the need to engage in physical activities. A performance assessment of the health - physical education is suggested. Details regarding this are given in the higher secondary level source book.

Assessment in Socio - Emotional Area

Assessment of social and emotional areas is as important as that of cognitive areas. Skills relating to Learning to know, Learning to do, Learning to live together and Learning to be should be considered here. The assessment of social and emotional areas should consider the following skills.

1. Communication skills
2. Interpersonal skills
3. Empathy
4. Coping with emotions
5. Coping with stress
6. Problem solving skills
7. Decision making
8. Critical thinking
9. Creative thinking skills
10. Self- awareness

The assessment should be carried out by teachers handling various subjects in cognitive areas. This assessment should be carried out as part of the learning process assessment in each subject. Along with the assessment of process skills, the assessment of related values and attitudes too should be done.

The skills in the socio - emotional area that can be beneficial for the proficiency of the learner should be identified and marked. The skills beneficial to each learner should be encouraged. The teacher can record these proficiencies in the Teacher Planner and the consolidated information in Annexure - 2.

Artistic, Social, Cultural and Vocational Proficiencies

To ensure the all-round development of a learner at the higher secondary level, not only appreciative, creative and artistic skills should be encouraged but an attitude towards undertaking social-cultural services should be inculcated. Every learner should get an

opportunity at least once in a month to participate in such activities. Higher Secondary Youth Festival, Career Guidance, Social Extension activities, National Service Scheme, N.C.C and various clubs should be made use of towards this effect.

All students at the higher secondary level should participate in atleast one of these activities. The proficiency of the learner in participating can be given a special grade certificate.

| | |
|----------------------------|-----------|
| For Excellence in activity | - A grade |
| Good | - B grade |
| Satisfactory | - C grade |
| Participation | - D grade |

Assessment - Annual Consolidation

The annual overall score of CE is the best score obtained by the learner in 3 terms. This can be entered in the column titled 'Final Score' in the format given in Annexure - 2. It is the total CE score of the learner in each subject. Now find the TE of each subject and find the total score adding CE and TE. This is the total score of a learner in one subject. In the case of subjects with practicals, the final score is calculated by including the score for practicals too.

Grading Scheme

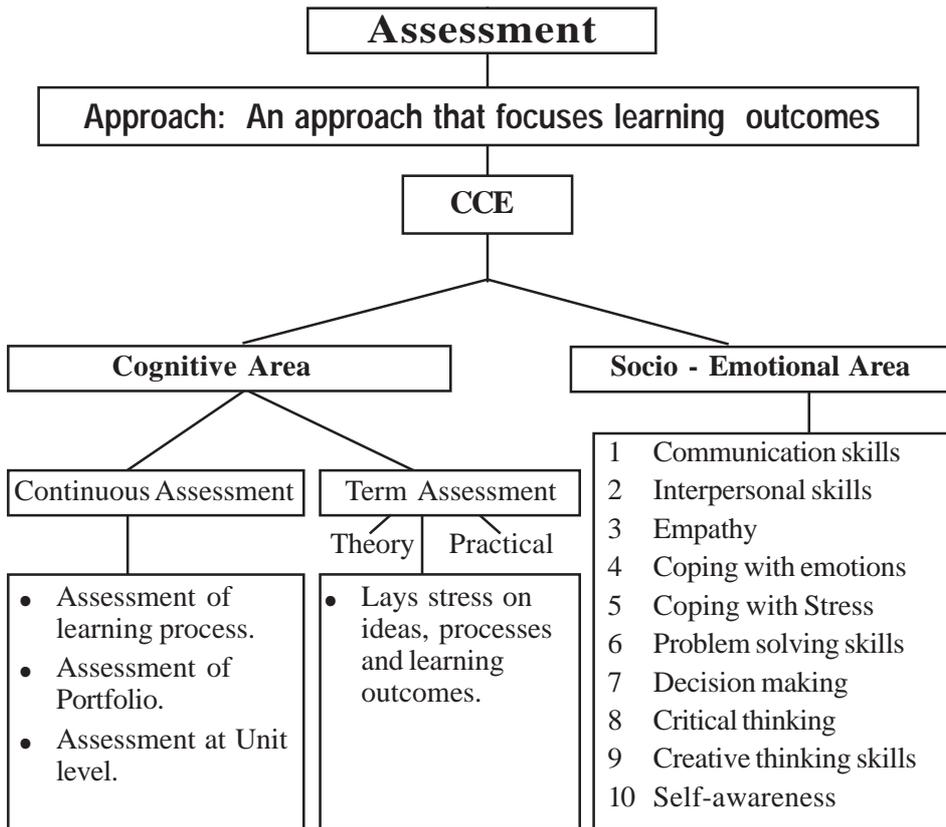
Higher Secondary level employs grading system to assess subjects in cognitive area. 9 Point Absolute Grading is used for this.

The table given below can be used for this.

| Score Percentage | Grade |
|------------------|-------|
| 90-100 | A+ |
| 80-89 | A |
| 70-79 | B+ |
| 60-69 | B |
| 50-59 | C+ |
| 40-49 | C |
| 30-39 | D+ |
| 20-29 | D |
| Below 20 | E |

To be eligible for higher studies, the learner in the higher secondary should get a minimum of D+ (30-39 %) for each subject in the combined score of CE +TE (Public exam). In addition, he should score a minimum of D+ for TE too.

The formats for assessment are given as Annexure I and II.



Chapter 1

Subject Approach

India is a land of variety with a unity in diversity. The geographical peculiarities of the land from the North to the South present before us a variety of cultures, languages, art forms food and dress habits etc. In spite of all these factors we all have the feeling that we are all one. This is the spirit of patriotism in every Indian. Language is the uniting factor in a country like India where people of different states speak different languages. When we consider it in a historical perspective, we know how the English language was brought in as a foster child to India by the introduction of the Minutes by Macaulay, and how it soon emerged as a uniting force and supported the cause of freedom. New ideas and ideologies of Indian Renaissance were reinforced by the knowledge of English as it opened up a window to the world to view and share the great works throughout the world. Education is a powerful tool for liberation. With the introduction of English, an average educated Indian began to think in higher terms as a universal citizen who realized his rights.

A good educational system must be one which is designed and developed in the light of past experiences, the general trends of the society, the needs of the contemporary world and the visions of the future. A good educational system must be progressive and comprehensive and at the same time activity oriented and learner centered. It should have a humanistic foundation and should be value oriented. It should also respect the cultural diversity of our country and at the same time promote national integrity and social progress. The new curriculum KCF2013 envisions the aims and methodology of learning as observable and measurable outcomes that enable the personality development of the learner as well as moulding a generation beneficial to the society.

In the Indian context, especially in Kerala where English is learned not as the mother tongue, it is like a secondary language, but of prime importance in modern scenario as it is the language of communication, of trade and commerce and an important library

language. It equips the learner to deal with the society around. So, in the child centered and activity oriented method, special attention must be given to see that the learner is equipped with proper acquisition of communicative skills, both oral and written. Language learning should become an experience where collaborative and individual learning and even ICT play an important role in the learning process. The teacher is a scaffolder and mentor.

Language study has its wide objectives. When we come to literature, some of the objectives are the same, but we have to concentrate more on the literary aspect when we approach the text. In the General English text more emphasis is given to the different discourses and the language elements. Communicative skills are also given more emphasis in the General English text book. The literature text also addresses it indirectly.

General Approach to English Literature

What to do in a literature classroom

- To encourage the students to discuss a literary text with you and their friends
- Help them learn to interpret literary texts
- Lead them to respond or guide their responses
- Create in the students love for reading and appreciating good books.

Why to study literature

- The study of literature supports and complements the language and communication skills
- It improves their social awareness and commitment to study.
- Develops better human relationships and empathy for the suffering humanity

- Develops love for nature and values in life

- Literature class trains the students in the skill of communication, which is a life skill. They become competent users of language.

- A literary text is an interpretation of an experience and helps the learner to share the experience.

- Makes one confident and responsible citizen.

- Helps to chip away prejudices and their biases

- To appreciate literary texts of various genres

How to approach a literary text

- Understanding the meaning of a literary text involves

- Knowledge of literature as a sub-code within a language

- Familiarity with a writer's idiom of thought and expressions

- Acquaintance with the writer's society

- Understand the social background of the literary work

- a) The political, social and cultural background of the age are necessary for the proper understanding of a literary work

- b) The literary work is sometimes a historical or sociological record of an age

- Literary text as a response to life around the writer

- a) Biographical sketch of the author may be elicited

- b) Note on the age to which he belongs may be elicited

Chapter 2

Specific Approach for English Literature

The literature text meant as optional subject for Higher Secondary Schools(first year) is the outcome of the collaborative effort of numerous teachers from around the state for bringing together to create and refine English Literature in Kerala School Curriculum 2013. Each unit is structured to be student centered and student engaged aiming at increasing critical and writing skills simultaneously.

Each lesson begins by introducing the author with illustration. A brief account of the particular age and literary background is also given along with the author's biographical notes. The central idea behind a particular piece of literature is given as a one liner. It broadens the learner's thinking and stretches his horizon.

Along with the text there are the WHILE READING QUESTIONS that help the learner to determine the central ideas or themes of the text.

These questions help them to analyze the development of the theme and comprehend the key supporting details and ideas of the text. Notes and glossary placed just below help the learner to interpret words and phrases as they are used in the text including technical connotation and figurative meanings and can even analyse how specific word choices shape meaning or tone.

After reading the text the learners are expected to attempt UNDERSTANDING THE TEXT, where they analyze how and why individuals, events and ideas develop and interact over the course of the text. A rereading of the understanding of the text, these questions provide the learner an opportunity to have a close reading and push their brains to have more thoughts about it and formulate ideas in their minds regarding the author's intentions.. They pay attention to little details that otherwise pass by and then can even

interact, develop and write ideas about those details.

For many children the WRITING part is a dreaded sector. So we should make sure the process have to be a read, shared, revised and discussed enterprise. The writing would logically come after having read and discussed in class. The WRITING part is the most inspiring as it helps the learner to develop personal, intimate and intense feelings about the text under study. Specifically this part teaches the learners to interpret, to think across texts and to read with an attentiveness to craft and even in relation to the author's purpose. It also reinforces the learners' analytical skills by helping them examine the stylistic techniques employed by the authors.

ICT helps the learners to approach the text easily by using technology including Internet to produce and publish materials and to interact and collaborate with others. It also draws evidence from literary or informational texts to support their learning process.

Depending on the unit placements, the text is divided into five genres- poetry, short story , nonfiction, drama and novel. A genre study makes it easy for a learner to write in specific genre. Giving students the opportunity to read, study and analyze and write with

in a specific genre will result in the learner demonstrating mastery of the genre.

By giving an array of example from the chosen genre, learner becomes familiar with the genre and its characteristics. They are able to define the traits of genres such as form, characteristics, features and styles. Through the direct involvement in reading examples of the genre, learner can eventually be expected to have the knowledge and ability to produce his own work within the genre.

Literature is a powerful reflection of diversity. It teaches the learner the value of freedom to praise and criticize. The writings of writers belonging to various region and cultures are included in the text. One of the effects is that it helps the learner take a broader sense on how he looks at the world. In addition, an exposure of other culture and literary background leads to a better understanding of those cultures. Each lesson presents a string of teaching points that scaffold and spiral the content and skills. The writers belonging to different periods and regions provide the basis for understanding and exploring the essence of culture.

The first genre study of the text focuses POETRY as poetry is the foundation

of all literary genres. Poetry conveys the power of words, of feeling and of images. The text is so embedded that it helps the learner understand the fundamental features of poetry.

* Poetry in the twentieth century and related to various cultures.

* Poetry for figurative language, structure, theme, stylistic choices and suitable diction.

* Create symbolic visuals that connect thematically to learner's own creative

writings.

* Use strategies to interpret poetry.

* Reflection how the life and art of an author intersect in a poem to convey them.

The text for higher secondary learner will surely meet the special needs, abilities and interests of the learner as it ensures learner-centeredness, process orientation, integration, contextualization, spiral progression and interaction.



SCHEME OF WORK
PART III
ENGLISH LITERATURE

| Month | Genre/No | Title |
|------------------------------------|---------------|-------------------------------|
| June | Poem 1 | The Wild Swans at Coole |
| | Short Story 1 | Doves on the Wing |
| | Non Fiction 1 | Excerpts from The Sixth Sense |
| July | Poem 2 | The Unknown Citizen |
| | Short Story 2 | We too are Human Beings |
| | Drama | Act 1 Pygmalion |
| | Novella | Chapter 1 Metamorphosis |
| August | Poem 3 | No More Hiroshimas |
| | Non Fiction 2 | In Memory Azores |
| | Short Story 3 | My Old Home |
| | Drama | Act 2 Pygmalion |
| FIRST TERMINAL EXAMINATION | | |
| September | Poem 4 | The Journey of the Magi |
| | Non Fiction 3 | Role Play |
| October | Poem 5 | Ecology |
| | Non Fiction 4 | Are the Rich Happy |
| | Drama | Act 3 Pygmalion |
| November | Poem 6 | Bicycle, |
| | Novella | Chapter 2 Metamorphosis |
| | Drama | Act 4 Pygmalion |
| December | Poem 7 | Million Man March |
| | Short Story 4 | Yzur |
| | Non Fiction 5 | The Evolution of English |
| SECOND TERMINAL EXAMINATION | | |
| January | Poem 8 | Africa |
| | Short Story 5 | Lt. Aaron Eats his Hat |
| | Drama | Act 5 Pygmalion |
| February | Poem 9 | Night Rain |
| | Novella | Chapter 3 Metamorphosis |
| ANNUAL EXAMINATION | | |

Chapter 3

Teaching Poetry

MATTER AND MANNER

Teaching poetry has multiple ways, of which one is by drawing attention to the subject matter or theme and also to the manner in which the theme is given expression, that is, the literary use of the language. This point may be illustrated by taking a short poem by Kelly Cherry titled 'Advice to a Friend Who Paints'. The poem goes like this:

Consider shy Cezanne,
the lay of the land he loved,
its dumbstruck vanity, polite and brute.
The bather in this sketchy suit.
The skull upon the mute pull of cloth.
In your taxing and tearing, tugging at art,
consider shy Cezanne.
His blushing apples.
His love of man.

This poem about the pioneer of Cubism grips the reader by the concluding lines: His blushing apples/His love of man. The correspondences between these lines and the phrase 'shy Cezanne' also make the poem highly impressive. The image evoked by the phrase 'blushing

apple' is innovative and unfamiliar in its combination of 'the apple' and the act of 'blushing'. A fruit is here viewed and rendered as having a human quality, a human attribute which is a strategy employed by writers, especially poets, down the ages, to foreground something that is ordinary and very familiar (like apples) as unfamiliar and extraordinary and thereby attractive. This technic of defamiliarization is one of the many used in literature. It is a figure of speech, namely Pathetic fallacy. The mention of 'apples' and 'love of man' adjacently in the poem enables the reader a flight of fancy to the biblical myth of the first father and mother and the loss of the paradise. This again is another strategy well-employed in poetry and it is the literary device known as 'allusion'. It connects this small text to grand narratives like the Bible and thereby enriches meaning making possibilities. Visual imagery of this kind is a specialty of John Keats, the most romantic of the romantic poets. His phrase 'beaded bubbles (of the blushful Hippocrene) winking at the brim' magically combines the sensations and sensual pleasures of

wine (here it is the poetic imagination as well) as well as the temptations involved in it. 'Winking' is a phrase that gives the wine a human touch.

What is special to the language of poetry may be elucidated by taking into consideration the following haiku by Michael.B. Stillman.

Lying in the field
by night making new
constellations from old stars.

This short poem consists of same words which we use in our day-to-day life. But when arranged in a different manner, something magical happens and it becomes poetry. That is, they begin to glow and glimmer like the stars in a constellation. The magic that transforms words into stars and star like words into poetry is very much visible in the following lines of the poem "Winter" too:

The tree still
Bends over the lake
And I recall our love
Which had a thousand leaves.

There is a word image in the first line: a picture drawn by words. The picture is that of a tree bending and spread over a lake. An imaginative reader may be inspired to see the reflected image of the tree too on the surface of the water body. The last two lines of the poem speak about another tree: an abstract

one - the tree of love which had a thousand leaves. The poet combines the concept of love and tree and by the merging of the two evokes two kinds of trees. A real tree as well as a metaphorical one. That is, the poet's magic works to transform a concrete tree into a metaphorical one and the metaphorical tree (Tree of Love) in turn becomes a very concrete experience. When crowned with a thousand leaves love is analogous with a tree; the tree of love. Love, an abstract quality, assumes a concrete shape - that of a tree with a thousand leaves. But the tense used is the past form and it indicates that the tree does not presently have thousand leaves and this gives it further twist of meaning. The title 'winter' helps one to make further meaning. Winter is the season when trees shed their leaves. The putting together of 'winter, tree and love' and the correspondences among them because of the particular arrangement of words in the poem evoke the experiences of lost love. The bending tree over the lake thus becomes a strong metaphor for the gloomy and lonely existence of a lover. Thousands of further questions are possible and all these may serve to enrich the meaning of the poem. Some of these are: what does the lake stand for? Is it an ordinary lake? What prompts the poet to place the tree beside a lake? What would be the effect,

if it were a brook, stream, or a river? The lake is a vast body of water signifying silence and stillness. A lake in winter is frozen stillness. The suggested features of the lake lead a reader to the fact of life or existence: the tree is on the shores of existence. It spreads over the lake and casts its shadow on the surface reminding a resourceful reader about the myth of Narcissus, the one who fell in love with his own shadow. The short poem after inspiring a plethora of images and thoughts in the mind of the reader boils down to one almost concrete painting like image: the lonely lover lost in self-love, pining away on the shores of existence.

The poems just discussed shows clearly that poetry is essentially figurative language and acquires its charm from the process of making the ordinary appear extraordinary, a process that the exponents of Russian formalism called defamiliarization. That is, in literature in general and especially in poetry, the manner of saying attracts the attention of the reader first and then leads the reader to the matter. Kenneth Burke has explained this departure from the ordinary to the extraordinary - in language, ideas and things - happening in poetry with the concept of a trope. A trope means a figure and it also means 'turning'. For instance the poem titled winter itself is a trope. Figuration according to Burke is the

transformation of the ordinary (here the tree) into something metaphorical and highly evocative (tree of love). He identifies four fundamental tropes: irony (saying something and meaning something so different that it can be the precise opposite), synecdoche (figurative substitution of the part for the whole, incompleteness in which something within the poem stands for something outside it), metonymy (the practice of referring to something by the name of something else) and metaphor (transfers the ordinary associations of one word to another). Writers may employ different tropes and figures according to contexts but a tendency to favour one particular trope in their writing is also seen. For instance, one finds Robert Frost favouring irony and Walt Whitman often using synecdoche. Frost, often brings about the transformation of the ordinary into the extraordinary by employing irony and his definitional comment on poetry shows his own love for 'irony' as well: Poetry provides the one permissible way of saying one thing and meaning another.' Two of his most famous poems are arch examples for this kind of irony. The poem "The Road Not Taken" is about a road taken though the title gives prominence to the road not taken. Moreover, a resourceful reader can find that the meaning of the poem would change according to the tone of the reader. The taken road or the profession chosen may appear

worthy or unworthy according to how one reads the line: I shall be telling this with a sigh/Two roads diverged in a wood and I -/I took the one less travelled by/ And that has made all the difference. That is, even the use of irony is ironic in Frost. It is difficult to say whether Frost says one thing and means the other so easily. Perhaps the poet wants to convey the unpredictability of life and what comes of choices. He does it so charmingly that the poem remains to this day as popular, simple in diction but open to multiple interpretations.

Same is the case with another poem of his about the traveller on horse stopping by the woods. Is it about wasting time without being responsible or does it emphasize the need to stop by the woods and enjoy leisure? There is no easy answer to this as the poem allows the production of meaning in opposite ways. There are a good number of ways that enable a poet to bring about deviation of the kind Frost brings about and some of them are rhyme, alliteration, meter, and rhythm. Paul Valery has compared poetry to prose as dancing to walking. It is not uncommon for poets to coin words and phrases as Sylvia Plath did when she was in want of one: 'my wintriest moods'. The transformation of the ordinary into the unfamiliar is possible through the form too. Dividing the poem into different stanzas and breaking it into lines of

various length and even punctuation can be decisive in making a piece of poetry look different from a prose passage. Pattering makes the poetic language more effective and evocative as in the famous line from 'Woods are lovely dark and deep' . It can be punctuated with a comma which introduces a marked difference in the meaning and message it conveys. When punctuated as shown 'Woods are lovely, dark and deep' the difference is visible.

Another poem on winter by the notable poet of romantic revival P.B.Shelley titled 'A widow bird sate mourning for her love' would provide more insights into the art of unlocking the text and appreciating the devices and strategies employed in poetry. The poem runs on in this way:

A widow bird sate mourning for
her love
Upon a wintry bough.
The frozen wind kept on above
The freezing stream below.
There was no leaf upon the forest bare
No flower upon the ground
And little motion in the air
Except the mill-wheel's sound.

Shelley's wintry forest is a gloomy landscape in which the widowed bird is trapped. The only living thing, the bird, in the bleak landscape is a haunting and pathetic figure mourning for its

mate that migrated to the land of death. Winter and death reinforce one another in this poem to foreground the poetic landscape as grim and threatening to life. It is a seat of desolation and desperation. But the two poems differ from each other in certain respects. The frozen lake and the bare branched tree are central to the poem, 'Winter' where the external landscape triggers the passion of the anonymous 'I' who is the speaker of the poem. There is no human presence in the Shelley's poem but an 'eye' is present somewhere behind the scene. 'The widow bird's' image is the central point around which the deathly landscape is pictured like an extension of its own sad inner self. It expresses the loneliness and solitude of a female heart in contrast to the ambiguous 'I' in the former poem. In a poem written by Heine, the German romantic poet, a lonely pine tree on the snowy mountain is pictured as thinking of his beloved who is none other than a palm tree standing alone in a distant desert. Human presence and emotions change the colour of the landscape as in the first poem discussed here. In the second poem the bird is said to be a widow. In the third instance, the pine and palm appear as two wistful lovers. In short, poets quite often humanize the non-human things and point out similarities which we have never noticed before. This tendency of humanizing non-human things leads

them towards personification and pathetic fallacy. Similes and metaphors are employed to highlight similarities between dissimilar things in different accents. When we call a tree, the tree of love it is a metaphor. If the bare branches of a tree are likened with a lonely lover's plight, then, it is a simile.

Poetry appeals to senses through imagery, imagery being a verbal evocation of sense experiences. It is not sight but insight that a poem renders. Remember that it is intuition than pure logic that enables you to read and appreciate a poem. While appreciating a poem we read and interpret a written word in many different ways with different meanings. 'See how many ends this stick has!' exclaimed Wislawa Szymborska while trying to define poetry. Poetry is a multifaceted diamond, a multi-pointed stick and a tree with a thousand leaves.

The famous American poet Wallace Stevens has written a poem by the title, 'Thirteen ways of looking at a black bird'. The poem gives us thirteen different pictures of the very same bird when viewed from thirteen different angles. Similarly a great poem can be read and reread in hundreds of ways from so many different angles. A good poem is as elusive a figure as Wallace Stevens' 'black bird'. While reading a poem one is watching the phantom figure of the black bird. One has to try

to see it in thirteen or thirty different ways and still not be satisfied with is seen at a glance. This is what Elizabeth Bishop meant when she commented that poetry is 'hundreds of things coming together at the right moment.' William Blake has expressed the same idea of poetry and a poet in his most famous lines:

To see a world in a grain of sand
And a heaven in a wild flower,
Hold infinity in the palm of your hand
And eternity in an hour,

A poet thus in the words of Blake becomes what Indian aestheticians unambiguously described as a 'seer'. Poetry distills life within a limited space, presents the unfamiliar within the familiar and puts timelessness within time. It shows us spaces unseen and melodies unheard (Keats). It may retrieve us from the abysses of despair with a confident life giving stroke like this: If winter comes/can spring be far behind? Poetry often attempts to recall and reinterpret earlier texts. Frost's poem in the collection does recall Eve and makes the wonderful observation that her sound put into the song of birds a most charming element so that the song of birds would never be the same. Their songs may be coloured by the sadness of human existence, the existential sorrows of the first woman and man, their joys and their very presence on earth. One can say that with this line Frost redeems the sinful

image of Biblical Eve as a benign presence living through the voice of the birds and names her the source of the serenity and charm of birdsongs.

DEFINING POETRY?

The attempts to define poetry began centuries ago but poetry appears reluctant to be defined completely. That is, no one has been able to define poetry completely. It does not mean that the available definitions are useless or unwanted. All these definitions are really needed as all of them highlight at least one aspect of poetry and thereby help us understand poetry better. A listing of significant definitions of poetry may be suitable to take forward this discussion of poetry:

Poetry is musical thought - *Thomas Carlyle*

Poetry is the spontaneous overflow of powerful feelings. It is emotions recollected in tranquility - *William Wordsworth*

The best words in the best order - *Coleridge*

A revelation in words by means of the words - *Wallace Stevens*

Poetry is simply the most beautiful, impressive and widely effective mode of saying things, and hence its importance - *Matthew Arnold*

Poetry is emotion put into measure - *Thomas Hardy*

Poetry is thoughts that breathe, and words that burn - *Thomas Gray*

Poetry is prose bewitched - *Mina Loy*

Poetry is the art of uniting pleasure with truth - *Samuel Johnson*

Poetry heals the wounds inflicted by reason - *Novalis*

I could no more define poetry than a terrier can define a rat - *A E Housman*

A poem is something that penetrates for an instant into the unconscious - *Robert Bly*

The clear expression of mixed feelings. - *W.H.Auden*

Not the assertion that something is true, but the making of that truth more truly real to us - *T.S.Eliot*

The body of linguistic constructions that men usually refer to as poems - *J.V.Cunningham*

Poetry is life distilled - *Gwendolyn Brooks*

Each definition seems to be incomplete in certain respects. Each tries to define poetry by focusing on some of its major aspects and, as a result, it lacks comprehensiveness. All the poets have given a purely subjective definition of poetry by stressing those particular elements of poetry which they prefer. The definition by J.V Cunningham is a somewhat sarcastic and mischievous

confession of the fact that no definition on poetry can sufficiently describe the complex linguistic construction that men usually refer to as poems. So it may be safer for us to believe that poetry is all these and much more.

The concept of poetic prose and prose poetry are also very much significant. These two are close to poetry and are even considered as fine poetry sometimes. The emergence of Verse Libre (free verse) as part of modernism later paved way for prose poetry and Ezra Pound's comment on this reveals how genuine the new kind of poetry was: 'To break the pentameter, that was the first heave.' But Robert Frost considers writing free verse as playing tennis with the net down. Judith Wright in the following lines is telling us that poetry is possible without its old accompaniments like meter, rhythm and rhyme:

'Old Rhythm, old meter,
These days I don't draw
Very deep breaths. There isn't
Much left to say.
Rhyme, my old cymbal,
I don't clash you as often,
Or trust your old promises
Of music and unison.'

TEACHING POETRY

'The Lazyman's Haiku' by John Ridland is a three-line poem that sums up the beauty of the moonlit night as something measurable.

Out in the night
A wheel-barrowful
Of moonlight.

The expression in the poem 'a wheel-barrow of moonlight,' is familiar to the people of Kerala as 'a handful of moonlight'. What is most impressive about these lines is the conception of something immeasurable and limitless into measurable and limited like a wheel-barrowful of soil or handful of rice. The human tendency of comprehending the incomprehensible through what it knows or what is familiar is seen here.

What are the features of this small poem called haiku?

The most striking aspect is that it has three lines only, a tercet. The setting of the poem is night but it is not dark. There is moonlight, a wheel-barrowful. Moonlight is conceived as a measurable entity and it fills the wheel-barrow. Thought provokingly combining the two seemingly incongruous moonlight and wheel-barrow, the poet embarrasses the reader and arrests the attention. The very much mundane wheel-barrow is a common object, unpoetic to some people at least, but it tends to be

strongly symbolic and strategic when positioned at the very centre (the middle line) of the poem. It speaks of labour, sweating and the people who sell their labour for existence. But the title tells us that it is the 'lazyman's haiku'. The poet brings in himself as the figure behind the haiku and there should also be a figure associated with the wheel-barrow. The adjective 'lazyman' is for that person too because he might be dreaming in the thick of killing labour that the barrow would not be a burden had it been filled with moonlight. Going by the insight of T S Eliot, we can call the wheel-barrow an 'objective correlative' - an object or a pattern introduced by the poet in the poem to convey a particular thought or emotion. Something that holds together the whole poem together, something that integrates. Equally contributing is the rhythmic use of words 'out' 'night' and 'moonlight' with their shifting tones of the consonant 't' sound. The consonantal sound, light and soft 'l' in 'wheel' 'ful', and 'light' tickles the auditory sense of the reader as well the listener.

The teacher is expected to initiate the students to locate the aspects of beauty and understand the process of construction of the poem into a charming entity. This is the first step of meaning making for which grasping the thematic concerns and structural aspects are essential. The teacher's

work is compared by a writer to what St. Francis, a character created by Kazant Zakis did one night. One night while the world was overflowing with moon light and the people in the village were all fast asleep, Francis rushed towards the belfry, began to peal the bell to wake the villagers up and announced in a frenzy to look at the beauty and wonder of the moonlight. Francis was not mad indeed, but he was just trying, like a very good teacher of poetry to show them the vistas of unforeseen beauty and splendour which, otherwise, they might have missed.

How can a teacher of poetry do this is the next question to think of. The answer is: by making the student pay attention to the various elements that make the poem. For that a basic knowledge of the fundamental elements of a poem is necessary. Some of these elements will be familiar to students. A revision of these known elements along with the introduction of new ones is one task of a good teacher of poetry. The following elements and aspects can be discussed: Theme, form, stanza types, title, figures of speech (simile, metaphor, synecdoche, hyperbole, personification, antithesis, metonymy, oxymoron (the sound of silence) etc), figures of sound (alliteration, assonance, onomatopoeia etc), imagery, diction (arrangement of words, choice of words etc), syntax (phrases, word order), repetition,

refrain, concepts like contrast, contradiction, paradox, juxtaposition, use of punctuations, capitalization, tone, speaker voice, allusions, references, echoes, rhyme, rhythm, gender, class, moral, attitude to environment, physical presentation of the poem, context of writing and reading of the poem, autobiographical elements, clubbable other poems (for instance Tiger and Lamb) etc.

It is profitable to ask some questions about the poem concerned to begin with. The answers of these questions will be someway related to the elements and other aspects of the poem. Ask the students to carefully read the poem 'The River' given below. It is written by Caroline Ann Bowls. Instruct them to ask questions to the poem itself and listen carefully to the answers it gives. Some questions are given as examples. Ask more questions taking cue from the list of elements and aspects of poetry discussed above in detail.

River! river! little river!
Bright you sparkle on your way;
O'er the yellow pebbles dancing,
Through the flowers and foliage
glancing,
Like a child at play.

River! river! swelling river!
On you rush o'er rough and smooth;
Louder, faster, brawling, leaping

Over rocks, by rose-banks sweeping,
Like impetuous youth.

River! river! brimming river!
Broad, and deep, and still as Time;
Seeming still, yet still in motion,
Tending onward to the ocean,
Just like mortal prime.

River! river! rapid river!
Swifter now you slip away;
Swift and silent as an arrow,
Through a channel dark and narrow,
Like life's closing day.

River! river! headlong river!
Down you dash into the sea;
Sea, that line hath never sounded,
Sea, that voyage hath never rounded,
Like Eternity.

1. Who is the speaker or the central figure of the poem?

A man speaks to a river.

2. What is the poem about?

The life of a river, human life too which resembles the life of a river.

3. What are the places associated with the poem (setting)?

Different landscapes through which the river flows like the mountain, rocks, landscapes, dark and narrow channels and finally the ocean. It echoes the journey of a man from birth to death.

4. What is special about the first line of all the stanzas?

All the first lines address the river highlighting one aspect of it.

5. What are the figures used? (one is provided, find out other figures)

Simile is one: the river is leaping like impetuous youth.

Let the students answer the following questions in groups:

1. Explain the comparisons used in the poem.

2. Comment on rhyme and rhythm.

3. How do punctuations contribute to the beauty, meaning and movement of the poem?

4. Where are the images of the poem drawn from?

5. Comment on the choice of words.

6. Comment on the structure of the poem.

Now, read out this commentary on the poem and ask the students to improve their answers:

The first two phases of the river are childhood and youth. The swelling river, resembles a youth with all his bubbling vigour and vitality. In the third phase it appears as a brimming river which is tending onward to the ocean like a middle aged man who must die. In the last and final phase the head long river dashes down into the

unfathomable ocean and disappears. Here, quite brilliantly the poet describes the river's life and the river of life at once with choicest words.

River as the metaphor of life predominates the poem. River being a well known metaphor of Time - with its continuous swift onward movement - is a very much suitable and easily understandable representative of life. Like the Heraclitan river in which nobody could take a dip twice, human life is a succession of irretrievable events. 'Seeming still, still in motion' is the line which brings out the apparent emotionlessness and the unmanifest forward current of life as well as time with the striking repetition of the same word 'still' which acts both as a homophone and a homograph, the former being any two words having the same pronunciation but different in meaning and the latter, any such pair with the same spelling and different meanings. It in turn reminds us of a remarkable couplet by Robert Frost, which goes thus: "We dance round in a ring and suppose, / But the Secret sits in the middle and knows."

The fourth and the last stanza introduces another metaphor - The Sea as the grand metaphor of eternity. Lines such as: 'Sea that line hath never sounded' / 'Sea that sail hath never rounded', sublimely pictures the incomprehen-

sible depth and the expanse of the ocean of eternity. Being so dark and deep, it reminds us of the impenetrable depths of death and the life after death. It has been suggested that, often by understanding how a single key word or expression operates in the context of a poem we gain a special sense of what the whole poem means.

As far as the poem 'The River' is concerned the expression, 'Seeming still yet still in motion' is the key with which we can look at the whole poem. The metaphoric expression brings out the complexities of the abstract phenomenon which we call Time. Whether time is still or is it in motion is a question which has puzzled the great philosophers. According to Heraclitus, it was time that was moving like a river. To some others it was man and the other things of nature, not time, that was changing and moving. The poet, here, through a strange combination of two contrasting ideas, creates a paradox. In a similar poem written by Alfred Lord Tennyson the brook sings thus: 'Men may come and men may go / But I go on for ever.' Here, the permanence of the river is contrasted with the life and death of man. In short, the river becomes a big metaphor for life, change and even changelessness of change. That is, the river is an excuse and a pretext to speak of the riddles and concerns of existence.



Chapter 4

Teaching Short Story

Oscar Wilde's 'The Nightingale and the Rose' is the story of a young student who was madly in love with the professor's daughter. He could not find a single red rose to give to his love. Without the rose she would not dance with him. The Nightingale overheard and decided to help him. But the only way to get a red rose in the cold winter was for her to build it out as her music and her heart's blood. The next morning, a most beautiful red rose appeared. The Nightingale was seen dead under the rose tree. The student plucked it and ran to see the professor's daughter. But she had received another choice. She was presented by some precious stones. The student angrily threw the rose away without knowing the price of it.

'A short story is a work of fiction that is usually written in prose, often in narrative format. This format tends to be more pointed than longer works of fiction, such as novellas and novels.' (Wikipedia)

'The Nightingale and the Rose' is an emotional story that follows the theme of the nature of the love. Wilde gives us

the impression that it is the fairy tale about true love and romance. The story has the features of a fairy tale in its frequent use of personification, symbolic meaning given to words and vivid simple narration. The Nightingale is personified hence the capitalization. The Rose trees, the lizard, the daisy, the butterfly, the oak, the moon are all personified. The Rose is the symbol of love. But many things mentioned in the text also stand for something like the lizard, dairy, butterfly that the author has used stands for certain character types.

Heroism and sacrifice are other concepts used by Wilde. Heroism and sacrifice are not confined to human beings only. So writers present their heroes as Gods as in mythology, and some of the present animals as in fables. The Nightingale and the rose is the romantic story that revolves around the theme sacrifice and kindness that man lacked which made him unable to do heroic deeds.

The idea of having an animal as a sacrificial hero is shown in many of Wilde's short stories. He developed this

theme as a reaction towards his age which lacked moral as well as human values. He chooses a bird as a tragic hero. He epitomizes this idea in 'The Happy Prince' also. The heroes in these short stories are: A Swallow in 'The Happy Prince' and a Nightingale in 'The Nightingale and the Rose'. The creatures known for their delicacy and fragility function as sacrificial heroes for the sake of other and tolerate the horrible death for others.

Learner loves the story with the right compensation of characters in it. A good story will definitely have interesting characters. For a story to be believable the characters have to feel genuine and realistic. The characters' personalities may not be perfect. Every character will have some flaws, some problems, some imperfections which make the story realistic. Learner loves to hear about a hero or a villain, a giant or a dragon or even animals. The story should have a vivid imagination, good speech, enthusiastic creativity and should be able to put all these in the mind of a child. The story should fit their interests and talents, such as action, fantasy or mystery.

The funny thing is the characters need not be realistic too. They enjoy such absurdities like a talking monkey, human with lion's body etc.

The story must be age appropriate too. The children want a intricate plot and a tone that treat them like they are not children. The plot should have a beginning, middle and an end.

A good story will usually have some sort of conflict or obstacle that the main character has to resolve. Every story should have an opening that is developed in the middle to create tension of conflict which reaches its climax towards the end, after which there is a rapid conclusions.

Short stories are a powerful and motivating source for acquiring language skills it enhances the four language skills - listening, speaking reading and writing more effectively. Teacher can create a variety of writing activities to help the learner to develop their writing skills.



Chapter 5

Teaching Drama

A drama is a story enacted on stage for a live audience. The word 'drama' is derived from the Greek verb 'dran' which means 'to do'. Three centuries roughly coincide with the three periods of development into which the history of the Greek theater naturally falls. The 5th century witnessed the full flowering of Athenian genius. In the 4th century BC the so-called New Comedy, largely inspired by the realism of Euripides, took shape in the comedy of manners, the portrayal of domestic life, and the foibles of society. The three great masters of Greek tragedy namely, Aeschylus, Sophocles and Euripides contributed much towards classic Greek tragedies which deal with serious universal themes such as right and wrong, justice and injustice etc.

Mystery plays and miracle plays are among the earliest formally developed plays during Medieval Europe. Medieval mystery plays portrayed Biblical stories. They developed from the 10th to the 16th century, reaching the height of their popularity in the 15th century. These biblical plays differ widely in content. Most contain episodes such as the Fall

of Lucifer, the Creation and Fall of Man, Cain and Abel, Noah and the Flood, Abraham and Isaac, the Nativity, the Raising of Lazarus, the Passion, and the Resurrection. Other pageants included the story of Moses, the Procession of the Prophets, Christ's Baptism, the Temptation in the Wilderness, and the Assumption and Coronation of the Virgin.

The next stage in the evolution of English drama is Morality Plays these plays were also known as 'interludes'. Morality plays are allegories in which the protagonist is met by personifications of moral attributes. The protagonist has to choose good or bad moral attributes. Though Morality plays grew out of religiously based Mystery plays they represented a change towards a secular European theatre.

The period known as the English Renaissance approximately 1500—1660, saw a flowering of the drama and all the arts. The two candidates for the earliest comedy in English Nicholas Udall's *Ralph Roister Doister* (1552)

and the anonymous Gammer Gurton's Needle (1566), belong to the 16th century. During the reign of Elizabeth I (1558–1603) and then James I (1603–25), in the late 16th and early 17th century, produced great poetry and drama. The English playwrights were intrigued by Italian model: a conspicuous community of Italian actors had settled in London. William Shakespeare stands out in this period as a poet and playwright as yet unsurpassed. Shakespeare was not a man of letters by profession, and probably had only some grammar school education. But he was very gifted and incredibly versatile, and he surpassed “professionals” those who were known as ‘university wits’. He was himself an actor and deeply involved in the running of the theatre company that performed his plays. Most playwrights at this time tended to specialize in, either histories or comedies or tragedies. but Shakespeare is remarkable in all three types and had contributed 37 plays. Other important playwrights of this period include Christopher Marlowe, Thomas Dekker, John Fletcher Francis Beaumont, Ben Jonson, and John Webster. Marlowe's subject matter is different from Shakespeare's as it focuses more on the moral drama of the Renaissance man than any other thing. Marlowe was fascinated and terrified by the new frontiers opened by modern science and drawing on

German sources, he introduced the story of Faust to England in his play Doctor Faustus (1592), about a scientist and magician who is obsessed by the thirst of knowledge and the desire to push man's technological power to its limits. Ben Jonson's aesthetics have roots in the Middle Ages as his characters are based on the theory of humours. He is a master of style, and a brilliant satirist. Jonson's famous comedy Volpone (1605 or 1606) shows how a group of scammers are fooled by a top con-artist, vice being punished by vice, virtue meting out its reward. Another popular style of theatre during Jacobean times was the revenge play, popularized by John Webster, Shakespeare's Hamlet and Titus Andronicus also belong to this genre. Webster's major plays are, The White Devil and The Duchess of Malfi. Webster has received a reputation for being the Elizabethan and Jacobean dramatist with the most unsparingly dark vision of human nature. Webster's tragedies present a horrific vision of mankind.

During the Interregnum 1649—1660, English theatres were kept closed by the Puritans for religious and ideological reasons. When the London theatres opened again with the Restoration of the monarchy in 1660, they flourished under the personal interest and support of Charles II. Wide and socially mixed audiences were

attracted by topical writing and by the introduction of the first professional actresses (in Shakespeare's time, all female roles had been played by boys). New genres of the Restoration were heroic drama, pathetic drama and Restoration comedy. In the 18th century, the highbrow and provocative Restoration comedy lost favour, to be replaced by sentimental comedy, domestic tragedy such as George Lillo's *The London Merchant* (1731), and by an overwhelming interest in Italian opera. Popular entertainment became more dominant in this period than ever before.

A change came in the Victorian era with a profusion on the London stage of farces, musical burlesques, comic operas and extravaganzas, that competed with Shakespeare productions and serious drama by the likes of James Planché and Thomas William Robertson. In 1855, the German Reed Entertainments began a process of elevating the level of (formerly risqué) musical theatre in Britain that culminated in the famous series of comic operas by Gilbert and Sullivan and were followed by the 1890s with the first Edwardian musical comedies. W.S. Gilbert and Oscar Wilde were leading poets and dramatists of the late Victorian period. Wilde's plays, in particular, stand apart from the many now forgotten plays of Victorian times and have a much closer

relationship to those of the Edwardian dramatists such as George Bernard Shaw and Henrik Ibsen. The length of runs in the theatre changed rapidly during the Victorian period. As transportation improved, poverty in London diminished, and street lighting made for safer travel at night, the number of potential patrons for the growing number of theatres increased enormously.

Aspects of a Five Act Play

The elements of drama are role, character and relationships, situation, voice, movement, space and time, language and texts, symbol and metaphor, mood and atmosphere, audience and dramatic tension.

- **Character:** A person or role in the drama that may have defined personal qualities and/or histories. Flat characters (or two dimensional characters) demonstrate a lack of depth or change in the course of a drama event. Rounded characters (or three dimensional characters) feature more elaborate and complex traits and histories and are changed by dramatic action in the drama event.
- **Dramatic tension:** drives the drama and keeps an audience interested. The tension comes when opposing characters, dramatic action, ideas, attitudes, values, emotions and desires

are in conflict creating a problem that needs to be resolved (or unresolved) through drama.

- **Language:** referring to the use of spoken or written words that observe particular conventions and registers that communicate ideas, feelings and other associations.

- **Metaphor:** A metaphor is creating an image or idea of one thing by saying it is something else. For example: 'He is a lion of a man.' In drama the use of metaphor can be more subtle such as a metaphor of a mouse created through a character having a squeaky voice and small darting movements. Design and stylistic elements can also be metaphors for characterization or provide meaning in terms of theme.

- **Mood:** describes the feelings and attitudes (often combined) of the roles or characters involved in dramatic action often supported by other Elements of Drama as well as design elements. The mood is the emotional impact intended by the playwright, director and/or other members of the creative team.

- **Relationships:** refers to the qualities of the connection between two or more characters or roles. That relationship may be fixed (largely unchanged by the dramatic action) or variable (challenged or changed by the dramatic action). The relationship may be cooperative (as in

friendship), adversarial (as in enemies), neutral (neither positive nor negative) or non-existent (as in total strangers). Those relationships will be defined by shared interests, common objectives, cultural values and/or human need.

- **Role:** a performer can present in performance a role that represents an abstract concept, stereotyped figure or person reduced to a particular dominant trait (occupation, human condition or social vocation) that lacks depth or a back story normally present in a 'Character'.

- **Situation:** the condition or circumstances in which a character or characters are presented often at the opening of a performance.

- **Space:** the place where dramatic action is situated and the qualities of that place including temperature, features, light levels, population levels and other environmental factors that may be presented to or imagined by the characters/audience.

Structure of a five act play

- **Exposition:** introduces characters and setting; provides basic information about relationships between characters and an initial conflict between them. (A Midsummer Night's Dream: Hermia doesn't want to marry Demetrius, the man her father has picked. King Lear: Cordelia won't flatter her father like her sisters do, so he banishes her.)

- **Rising Action:** suspense builds; “the plot thickens.” Characters make decisions in response to the opening conflict; these decisions complicate the action. Opens up the plot, allowing for different possibilities of resolution. (A Midsummer Night’s Dream: Hermia and Lysander elope; others follow them to the woods.)
- **Turning point:** characters or circumstances change (for the worse or the better) due to an action upon which the main plot hinges. The central or focal point of the play, hence the main purpose of the action. (A Midsummer Night’s Dream: after ridiculous confusion, the lovers are matched appropriately. King Lear: discovery of his terrible errors and personal vanity causes Lear’s madness but paradoxically brings profound insight.)
- **Falling action:** the unravelling of complications leads to the resolution of conflict. (A Midsummer Night’s Dream: the lovers’ choices receive official sanction; Egeus’s desire to punish Hermia’s disobedience is overruled. King Lear: Lear’s madness and repentance lead to reconciliation with Cordelia; the evil characters start being resisted by the good ones.)
- **Conclusion:** in comedies (and romances), celebration of a new order, new identities and a harmonious end to conflict, frequently expressed through marriage(s). In tragedies (and romances),

the restoration of moral and social order. Evil people are dead or no longer in power. In tragedy, this restoration of order comes at great cost; in romance, seemingly due to divine providence, manifest through improbable supernatural occurrence. (A Midsummer Night’s Dream: three marriages and a wedding feast. King Lear: many deaths, but the political conflict is over. The Tempest: Prospero’s dukedom is restored; the evil-doers are forgiven; the betrothal of Miranda and Ferdinand seals the peace between Milan and Naples.)

Elements of Narration

A play may feature several narrative threads (events that connect to one another) and some narratives may overlap and interact with one another in the course of a play.

- **Fragmented time:** Breaking up the narrative into parts that shift between pasts, presents and futures in non-chronological order but still enable the audience to piece together an understanding of what has happened.
- **Leaps of time:** shifts in the dramatic action ignore the logical sequence challenging the audience to create the sequence in their own mind.
- **Linear narratives:** Narrative where the events take place continuously and sequentially from beginning to end.

- Non-linear narratives: Disrupted or discontinuous sequence of events in a story including flashback, flash-forward and circular narrative structures.

Methodology of Teaching Drama

1. Make students paraphrase a text portion.
2. Form pairs. The pairs can read their paraphrases to one another.
3. Begin with a recorded dramatic reading as students follow along in their texts.
4. Once students get a sense of what the language sounds like, make more students read aloud.
5. Bring in film versions. Seeing video helps students visualize as they read.
6. Give students an opportunity to memorize and perform lines they choose.

Comprehension text

The students' comprehension of a drama can be evaluated on the following criteria.

1. Memorization :Do the children know the lines?

2. Characterization: Do they personify the character appropriately for the scene in the play?

3. Phrasing: Do they phrase the lines so that the thoughts are clearly conveyed?

4. Articulation: Do they pronounce the words clearly and correctly?

5. Appearance: Do they use their hands and body effectively?

Based on classroom situations, the students' understanding of the play will be complete if they are able to answer the following wh- questions.

1. Who are the main characters and their relationship to each other?

2. What are the conflict/problems to be solved?

3. When does the play take place (time)?

4. Where does the play take place (place)?

5. What are the motives of the characters?

6. How does the playwright draw us into finding out what happens next?

7. How does the play conclude?



Chapter 6

The Rise of the English Novel

A novel is a long, fictional narrative which describes and intimates human experiences, normally in prose, through fictional characters and events, usually in the form of a sequential story. The present English (and Spanish) word is derived from the Italian novella for “new”, itself from the Latin novella, a singular noun use of the neuter plural of novellus, diminutive of novus, meaning “new”.

The dominant genre in world literature, the novel is actually a relatively young form of imaginative writing. Only about 250 years old in England—and embattled from the start—its rise to preeminence has been striking. After sparse beginnings in seventeenth-century England, novels grew exponentially in production by the eighteenth century and in the nineteenth century became the primary form of popular entertainment.

Elizabethan literature provides a starting point for identifying prototypes of the novel in England. Although not widespread, works of prose fiction were not uncommon during this period.

Possibly the best known was Sir Philip Sidney’s *Arcadia*, a romance published posthumously in 1590. The novel also owes a debt to Elizabethan drama, which was the leading form of popular entertainment in the age of Shakespeare. The first professional novelist—that is, the first person to earn a living from publishing novels—was probably the dramatist Aphra Behn. Her 1688 *Oronooko, or The Royal Slave* typified the early English novel: it features a sensationalistic plot that borrowed freely from continental literature, especially from the imported French romance. Concurrent with Behn’s career was that of another important early English novelist: John Bunyan. This religious author’s *Pilgrim’s Progress*, first published in 1678, became one of the books found in nearly every English household.

In the second half of the seventeenth century, the novel genre developed many of the traits that characterize it in modern form. Rejecting the sensationalism of Behn and other early popular novelists, novelists built on the

realism of Bunyan's work. Three of the foremost novelists of this era are Daniel Defoe, Henry Fielding, and Samuel Richardson. Defoe's name, more than that of any other English writer, is credited with the emergence of the "true" English novel by virtue of the 1719 publication of *The Adventures of Robinson Crusoe*. In the work of these three writers, the realism and drama of individual consciousness that we most associate with the novel took precedence over external drama and other motifs of continental romance. Contemporary critics approved of these elements as supposedly native to England in other genres, especially in history, biography, and religious prose works.

A number of profound social and economic changes affecting British culture from the Renaissance through the eighteenth century brought the novel quickly into popular prominence. The broadest of these were probably the advances in the technology of printing in the sixteenth and seventeenth centuries which made written texts—once the province of the elite—available to a growing population of readers. Concurrent changes in modes of distribution and in literacy rates brought ever increasing numbers of books and pamphlets to populations traditionally excluded from all but the

most rudimentary education, especially working-class men and women of all classes. As the circulation of printed material transformed, so did its economics, shifting away from the patronage system characteristic of the Renaissance, during which a nation's nobility supported authors whose works reinforced the values of the ruling classes. As the patronage system broke down through the seventeenth and eighteenth centuries, authors became free agents in the literary marketplace, dependent on popular sales for their success and sustenance, and thus reflecting more and more the values of a predominantly middle-class readership. The demand for reading material allowed a greatly expanded pool of writers to make a living from largely ephemeral poetry and fiction.

These monumental changes in how literature was produced and consumed sent Shockwaves of alarm through more conservative sectors of English culture at the beginning of the eighteenth century. A largely upper-class male contingent, reluctant to see any change in the literary status quo, mounted an aggressive "antinovel campaign." Attacks on the new genre tended to identify it with its roots in French romance, derided as a sensationalistic import antithetical to English values. The early targets of

these attacks were those writers, including Behn, Eliza Haywood, and Delarivier Manley, who had produced original English prose “romances” based on the conventions of the French style. At the same time, however, more women in particular were writing novels that made a display of decorum and piety, often reacting to detractors who charged that sensationalistic tales of adventure and sexual endangerment had the potential to corrupt adult female readers and the youth of both sexes. The outcome of this campaign was not the demise of the novel, but the selective legitimization of novels that displayed certain, distinctly non-romantic traits. These traits became the guidelines according to which the novel as a genre developed and was valued. Most venerated by this tradition are the three leading eighteenth-century male novelists: Defoe, Richardson, and Fielding. Modern students of the novel are often unaware of the tumultuous controversy that attended its first steps at the end of the seventeenth century. For the most part, feminist scholars have been responsible for generating the recovery of the novel’s earliest roots and for opening up discussion of its cultural value in its many different forms.

Processing a novel

Those of us who teach novels in the classroom should know it can’t be a

rereading of the entire text; instead, it’s a concentrated look at a selected excerpt in order to study a limited number of text attributes such as organization, sentence structure, vocabulary, symbolism, character development, plot advancement, etc. The purpose and focus of each close reading depends upon the text itself. It would be worthwhile to remember what Timothy Shanahan defined the practice of close reading more succinctly, explaining that close reading “is an intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means.”

The following steps may be taken for making the most of close reading experiences with students.

1. **Read the Text Yourself:** Read the whole book, and you’ll be ready to respond appropriately.
2. **Ensure that Students Read the Text:** Students need to read at home and come to class ready to discuss what they have learned. You can use a number of methods to make the students read the text including:

Reflection sheets: having students respond to one theme-oriented question in context of a chapter

Polls: seeking student input on a particular character’s actions.

Debate: Ask the students to be prepared to argue either side of the issue with text-based facts

Perhaps the most effective method, however, has been to regularly schedule close readings for the next day.

When students are expected to complete first readings on their own, they begin to welcome short assessments for each chapter. In their minds, their time spent reading assigned chapters is now serving 'double duty' as it prepares them for class assessments as well as close reading and discussion sessions.

Choose Close Reading Excerpts in Advance

This can only happen, of course, if you followed step one and read the book for yourself. Having done this, you're ready to judiciously select those pages or paragraphs which warrant analysis and discussion.

Assign each page a title. This will allow you to reference specific events more quickly. Critical quotes make excellent titles, as well as excellent discussion points.

- Form anticipatory questions for each chapter. These are for your own reference, as they will cue you to what you felt was most important in this chapter.

- Jot down questions throughout the chapter. Some questions may review information which is critical to unfolding events, while others may ask students to predict what will occur next, based upon the information that author has provided. It's important to write STOP at those points where you would like students to predict or reflect; often in the "heat of the moment" we have flown past a point in the story where students are supposed to stop and share their thoughts, or to predict what action the character might next take.

- Underline vocabulary which is critical to understanding the story. Since close reading is text dependent, can students define these words using context clues? Or, is the term introduced here and then later defined using the "read on" strategy? Which words are unfamiliar, yet not critical in understanding the text?

- Mark any literary devices. Which are employed by this author often? Which are central to the story's theme or plot?

- Continually ask yourself: What's worth knowing here? How can students take what is worth knowing and make it their own? How can they organize their own thinking about this novel's contents in order to comprehend it better? In what ways does this excerpt rely upon, relate to, or affect other

portions of the text? In what ways does this excerpt relate to the book's theme and essential questions about that theme? What has the author explicitly stated? What has the author hinted at? What has the author omitted?

Allow Students to Choose Close Reading Excerpts

This seems like odd advice, since it's the antithesis of what is suggested above. However, if we are to give students ownership over reading, and eventually "release them to the wild" to practice close reading on their own, then we should be willing to entertain examinations of those passages they find most troubling, challenging, important, and or entertaining.

Students may also begin to share writing from other sources which they come across in their own reading experiences. While not all of it may be suitable for classroom reading or discussion, you might be surprised by a rare gem. Ask 'So What?'

Once students have dissected the chosen text passage, they need to ask, 'So what?'

By 'so what?' we're asking:

- What does this text mean in context of the whole work?

- What has the author explicitly said, and what has the author perhaps implied?

- How does the new content affect what we already know, and how does it shape our expectations for what is yet to be encountered in the text?

- How does what we've read fit into historical contexts?

- Does what we've read have something to say about our theme?

- Does it answer essential questions we might have formulated?

- What questions remain unanswered?

- What information am I lacking to fully understand what I've read?

- What new questions emerged?

Too many students take on reading as a decoding practice: reading one word after another, rather than putting them together into a meaningful context. Like a bingo caller reading random, singularly meaningless balls plucked from a spinning cage, these students fail to see how these isolated bits of information form patterns of meaning.

By studying the structure of sentences, paragraphs, pages, and chapters, and then analyzing the ideas within those constructs, we lead students to construct meaning from the texts. This

process was somewhat simpler, in the lower grades when picture books gave students a fighting chance to figure out what was going in; in the higher grades, however, these same students need modelled strategies and plentiful practice to make those same connections with text.

Simply asking, 'So what?' and then waiting for answers, and thoughts, and epiphanies to happen is key. My most difficult challenge at this point is to shut up and listen and nod and listen some more, and let students piggyback on the ideas of their peers. The 'So what?' stage might be accompanied with written reflections or extensions on the close reading, but not as a matter of course.

Reflect on the Experience

Based upon the results of your close reading experience, where do you go next? With what concept or skill do students need additional practice?

Based upon unanswered questions and confusions, which text excerpt would be best for the next close reading? Usually, what worked well one year didn't the next, so this is the stage where our professional knowledge, judgment, and sensitivity to the text and the students themselves must guide us to make the appropriate instructional decisions.

Conclusion

Students who weren't expected to approach texts with such intensity and laser focus might need several opportunities to "get into it." Some students will be suspicious of your motives, others will be too shy to share ideas, and others, of course, will be content to ride on the coattails of the few who initially carry the conversation. But by approaching close readings in a purposeful way, and demanding more intensive interpretation of what the texts have to say, we can bring about a change in students' default approaches to reading.



Section 1

Poetry



Preface

Modern poetry indulges in a lot of experimentation and innovation and has a wider canvas of choice of themes. The poems prescribed for study, delve deep into the intricacies of modern life with all its perplexities, confusions and the resultant anarchy. In these poems you may come across unflinching realism, pessimism, humanitarianism, mysticism and psychological profundity. This section intends to introduce you to different genres of poetry as well as poets of different nationalities and literary tastes.

Learning Outcomes

The learner will be able to:

- identify the confusions and perplexities of modern life which were characteristic of 20th century poetry.
- analyse poems and recognize new trends in modern poetry.
- elucidate the socio-cultural and historical background of the period and its impact on poetry.
- apply critical reading to identify the context, theme, message, mood, tone, emotions and language of the poems.
- bring out the implied meanings of the text.
- interpret the attitudes and feelings of the poet.
- demonstrate awareness of ecological issues and the after-effects of war.
- demonstrate knowledge of literary and figurative elements.

The Wild Swans at Coole

W B Yeats

Concept

- The poet's concern over the loss of his youth
- Permanence of beauty in nature
- The psychological conflicts faced by modern man

Learning Outcomes

The learner will be able to:

- P.1.1 read and explain the theme of the poem.
- P.1.2 discuss and explore the underlying ideas.
- P.1.3 explain the mood and tone of the poet.
- P.1.4 point out the implied meanings of certain expressions in the poem
- P.1.5 establish a connection between the portrayal of nature in the poem and the theme of the poem.
- P.1.6 identify and explain different poetic devices such as imagery, contrast, figures of speech, alliteration, assonance, consonance etc.

P.1.7 point out the rhyme scheme of the poem.

P.1.8 write essays on the theme and poetic devices of the poem.

P.1.9 prepare paragraphs based on the reflections of the poet.

P.1.10 compare the poem with similar poems.

ICT

- Watch various videos of the poem available on the internet.
- Browse the internet and watch different videos portraying Coole Park.
- Collect some details about the history of Ireland.
- Collect more details on W B Yeats and his connection with Coole Park from the internet and present it before the class.

Introduction

The 20th century with its chaos and conflicts has influenced literature also.

The changes that came over the human psyche are reflected on the works of the age. Writers focused on introspective reflection and the 'self' gained prime importance. Twentieth century poetry is also characterised by a change in themes – from aesthetic to materialistic - and the attitude towards the world. The society took a turn from one of affinity and wonder to a kind of scepticism and sarcasm. These traits are evident in Yeats' poems. In the given poem, Yeats gives vent to his doubts and concerns regarding old age. Unlike Wordsworth, he finds no consolation in nature. On the contrary, he is disturbed by the beauty of nature.

Summary

The poet takes a walk in Coole Park during autumn. He gives a description of the autumn evening and then his attention is caught by the swans swimming in the lake. He remembers that he had seen these swans for the first time, nineteen years back. As he watches these beautiful creatures, his heart is weighed down by a sore thought. He feels saddened by the loss of his youth. He realises that he is now approaching the autumn of his life and that there shall not be another spring in his life. But the swans have remained the same even after nineteen years. They are still passionate and they conquer the hearts still.

Hints for Scaffolding Questions

1. 'Autumn beauty' refers to the beautiful sight of the scenery in autumn when the leaves turn multi-coloured.
2. The trees have turned red, the woodland paths are dry, the sky is still, the lake is brimming with water and the swans are swimming in the lake.
3. The poet had seen the swans for the first time nineteen years ago.
4. They suddenly flew up and moved in the air in circles.
5. The poet's heart is sore now.
6. paddle, climb
7. passion and conquest
8. mysterious, beautiful

Understanding the Text

1. No, his mood changes in the course of the poem. The thoughts on the permanence of the beauty and youth of the swans and the poet's loss of youth lead to the change in his mood.
2. Through a description of the scenery, the poet is talking about the change in his life, that is, the loss of his youth.
3. One of the themes of the poem is transience of life. Yeats wrote the

poem in his early fifties. He has a feeling that he has lost his youth and reached an inactive and unhappy stage. So he chooses autumn which highlights the end of the year and twilight, which denotes the end of the day.

4. The poet has lost all happiness and enjoyment in life. It can also be assumed that he feels a loss of his creative ability. Hence the poet uses the word 'dry' to describe the forest path.
5. He had been counting the swans for nineteen years. So he is sure of their number. Some critics feel that fifty nine is an odd number. They feel that may be he is trying to say that one swan is missing. This can be a reference to the son of Lady Gregory who died.
6. The swans symbolise permanence or immortality.
7. The poet himself feels sad and dejected at his advancing years and loss of beauty and energy. Therefore he creates a very poignant atmosphere.
8. The prevailing tone is one of unhappiness.
 - a. The trees are in their autumn beauty.
 - b. And now my heart is sore
 - c. To find they have flown away?

9. The following are contrasted:

the past and the present

the poet and the swans

age and youth

The dry forest path and the brimming lake

Mortality of man and the permanence of beauty

10. The poem is about change. In the final stanza, the poet realises that the birds will not remain at Coole Park forever. They will also abandon the lake just as his youth had abandoned him. Here, the poet is consoling himself that change is inevitable and he arrives at the conclusion that even the swans will undergo change.

11. The trees in their autumn beauty/
The dry paths/ October twilight/
the lake brimming with water/the
fifty nine swans swimming and flying
around/the poet standing and
watching the swans

12. Metaphor (Water is considered as a mirror.)

13. Personification

14. I have looked... my heart is sore.
(The poet refers to the heart, but he is talking about his whole self.)

15. Alliteration: 'cold companion'/
'wander where they will

Assonance: 'drift on the still waters,
mysterious, beautiful

Consonance: The last stanza where 'l'
occurs eight times. In fact 'l' is used
throughout the poem.

16. ABCBDD

Writing about the Text

1. Theme: loss of youth- permanence of
beauty in nature

Literary devices: Rhyme-contrast-
metaphor- personification-
synecdoche- alliteration-assonance-
consonance etc.

Language - simple, yet deeply
meaningful

2. Delight at the first sight of the swans
- mood changing into one of sadness
and regret with the reflection of the
permanence of the beauty of the swans
- worry over the loss of his youth-
realisation that change is inevitable.

3. The poem is a reflection of the poet's
sadness - the poet not finding happiness
even in the beauty of nature - the swans
reminding him of his loss - his heart is
sore - realisation that the end is near
(reference to autumn and twilight).

CE Questions

- Collect a few 20th century poems and
prepare an anthology.
- Project: Analyse the poems you have
collected, compare them with those
you have studied in the first year and
find out the differences with regard
to themes, attitude, language, etc.
Present your findings in the form of
a report.

3. Write a profile of W B Yeats.

TE Questions

1. Write a paragraph describing Coole
Park as portrayed in the poem.
2. What are the thoughts that trouble
the poet as he visits Coole Park?
3. Write a summary of the poem in a
paragraph.
4. What are the images used by the
poet to convey his reflections?
5. Write a short paragraph on the use of
'contrast' in the poem.
6. Prepare a critical appreciation of the
poem.



THE UNKNOWN CITIZEN

W H Auden

Concept

- The plight of faceless men who are deprived of freedom and dignity in a totalitarian state.

Learning Outcomes

The learner will be able to:

- P.2.1 analyse the poem and point out the new trends in modern poetry.
- P.2.2 explain the theme, tone and message of the poem.
- P.2.3 discuss the poetic devices employed in the poem.
- P.2.4 analyse the poem as a satirical elegy, an allegory and a satire on modern society.
- P.2.5 point out the relevance of the poem.
- P.2.6 comment on the poem as a typical modern poem.

ICT

- Watch recitation of the poem at www.poetryoutloud.com

- Prepare a visualisation of the poem *The Unknown Citizen*.

Introduction

The poem structured in the form of a satiric elegy, begins with an ironic epigraph detailing a monument erected by the state for a common man who served the greater community with no superhuman qualities. The poem is a mixture of wit and irony stating the snobbish attitude of western societies. It also serves as a warning which shows that a modern man is always under the surveillance of state and his personal freedom is curtailed to a very great extent.

Summary

The Unknown Citizen is a masterpiece written by W.H Auden in 1939. The poem is written in the background of rising fascism and totalitarianism. It is about an 'ideal citizen' who was reduced to a mere number JS/07/M/378 by the state. The details of the citizen were gathered from different agencies.

The poem is a perfect satire on our society. The helpless, dull and mechanical aspects of life are

highlighted in the poem. The poem deals with every day problems of common men. There is an undercurrent of humour and pathos throughout the poem. In short, the poem is a revolt against all systems which deny human dignity and individuality.

Hints for Scaffolding Questions

1. He was a saint in the sense that whatever he did he served the Greater community.
2. He was never fired by his employers and the Union reports that he has paid his dues.
3. He bought a paper everyday and reacted to advertisements normally.
4. He had modern amenities.
5. He held the proper opinions...
6. The question is unimportant as far as a modern man is concerned. He was thoroughly investigated and the authority would have known if anything was wrong.

Understanding the Text

1. The poem is written in the form of a memorial for an 'ideal' citizen on the occasion of the unveiling of his marble statue erected by the state. But this citizen is reduced to a mere number on his identity card - JS/07/M/378. He is faceless and anonymous who is known not by his

name but by his number. This implies the official attitude of the State which denies the individuality of its citizen - an individual is reduced to a numerical value. State wants its citizens to uphold values like loyalty to the system, obedience to the government and conformity to its policies. The more a citizen fulfills these requirements, the greater is his chance of being honoured by the state.

2. The speaker of the poem seems to be the official's voice of the totalitarian state. All relevant facts and average accomplishments of the unknown citizen are reported here in an objective, dispassionate tone full of bureaucratic clichés. The passive voice with which the poem begins ('He was found by...') suits this tone. The speaker codifies the information regarding the unknown citizen gathered from different agencies and departments. The speaker makes use of the plural 'we' and its possessive 'our' throughout the poem. (e.g. line 11, 12, 22, 31)
3. The accomplishments of the unknown citizen, as reported by the speaker, span over different realms of life. The Bureau of statistics presents him as a 'saint' against whom no official complaint was registered even once. For his employer, he was a regular worker who never faced any disciplinary action. Among the

fellow union members he was extremely popular who enjoyed drinks with them. However, all these so-called 'accomplishments' are presented with extreme ironic undertones pointing to the dull and mechanical aspect of his life. In fact, the unknown citizen had been living in perpetual slavery to a regimented system.

4. The speaker dismisses the question whether the unknown citizen was free and happy as merely absurd by citing the reports submitted by various agencies of the government. (line 30-31) Though the official records claim that he was happy and content, the poem offers little scope for the readers to accept this claim. In fact, throughout his life, the unknown citizen has remained a slave to the system. He has to follow blindly the official policies. Even in deciding on the number of children he should have, he followed the advice of the state Eugenist. His opinions are framed and his tastes are defined by others. Throughout the poem Auden satirizes this tendency.
5. Though written in 1939 articulating the angst of the 1930 generation, *The Unknown Citizen* very well offers a warning to our contemporary society. The unknown citizens of the totalitarian regime are kept under constant surveillance by the authority. This is how the speaker accurately records the facts and figures of the man. The government machinery may utilize all possible technologies to limit individual freedom and to discourage divergent thinking of the individuals. In this sense, the poem has an unmistakable prophetic tone.
6. Like all great works of arts, 'The Unknown Citizen' cannot be simplified into an unequivocal message. However, while analyzing the poem from the socio-political perspective, one can realize that the poem aims at unraveling the dangers of totalitarianism. The reluctance of the citizens to promote divergent thinking and their tendency to indulge in utter passive mode like Fascism. The poem, thus, is an indirect exhortation to revolt against all systems which deny human dignity and individuality.
7. *The Unknown Citizen* does not have a regular rhyme scheme. Though the number of stressed syllable in each line is uniform (4 stressed syllables) the number of unstressed syllables varies from line to line. So the line - length is irregular. However, unlike his predecessors of Great Modernism - T S Eliot and Ezra Pound - Auden does not follow free verse strictly. Different patterns of rhyme appear in the poem. For example, while the first four lines

have the rhyme scheme of 'ab ab' the middle section has 'abba' pattern. Similarly, in certain other sections there are rhyming couplets as well.

8. Elegy is usually understood as 'a formal and sustained lament in verse for the death of a particular person, usually ending in a consolation' [Glossary of literary Terms]. It is absurd to consider *The Unknown Citizen* as an elegy in the strict sense of the term. However it is possible for us to appreciate the poem as a lament on the plight of the inter-war generation who were the victims of totalitarianism. Satire is a literary style which criticizes somebody or something by using humour as its major weapon. There is an under current of humour and pathos throughout the poem. In this context, it is right to consider the poem as a satirical elegy.
9. Allegory is 'a figurative narrative or description conveying a veiled moral meaning' [Oxford Companion to English Literature]. It is a narrative strategy employed in all genres of literature. The well-known English examples include Spenser's *Fairie Queene*, Dryden's *Absalom and Achitophel*, Swift's *Gulliver's Travells* etc. Auden's *The Unknown Citizen* cannot be considered as a typical allegory in this line. It is true that the unknown citizen in the poem stands for the millions of helpless men

living all over the world who are denied dignity and freedom. Similarly, true to the spirit and style of allegorical writing, 'the moral meaning' (the silence of the totalitarian regime) is skillfully 'veiled' (concealed) between the lines.

Writing about the Text

1. *The Unknown Citizen*, one of the master-pieces by W.H. Auden was written in 1939 in the background of rising Fascism and similar totalitarian regimented power structures. However, like all sublime literary works, the poem is not for its time but for all ages. Even in the twenty first century the poem does not lose its relevance.

The poem is written in the form of a memorial for an 'ideal' citizen on the occasion of the unveiling of his marble statue erected by the state. But this citizen is reduced to a mere number on his identity card -JS/07/M/378. The speaker reports the details of the citizen gathered from different agencies and departments. This proves that the citizen was kept under constant surveillance by the authority. Such a threat prevails even today in this digital era. By using the advanced technologies the authorities may try to confine individual freedom and discourage divergent thinking. The poem thus offers a warning to our contemporary society.

2. Satire is a literary art of ridiculing a subject. It is usually practiced as a corrective to human vice and folly. *The Unknown citizen* is a perfect satire making the readers aware of the dangers of totalitarian power structures. The citizens in such systems are reduced to a sum total of statistical facts and figures. The citizen in the poem is a 'saint' for the authority. He always held proper opinions which were the opinions of the government. He has availed of the benefits of installment scheme to ensure a 'comfortable' life. He has never interfered with the education of his children. Even in deciding on the number of children he should have, he followed the advice of the state Eugenist. However all these details evoke nothing but the citizen's helplessness? The dull and mechanical aspects of his life are highlighted. Thus throughout the poem the sharp edge of satire makes a vehement attack on the modern bureaucratic ridden society in which an individual is reduced to a numerical value.
3. In literary histories, the term 'modern' frequently denotes the literature produced during the period 1919-1939. The poetry of W.H. Auden along with Louis Macneice and Stephen Spender offers a distinctive pattern within modern writing. They won admiration with their social commitment, epigrammatic crispness of tone, conversational manner and skillful control of phrase and metre.
4. *The Unknown Citizen* adheres to some of the notable features of modern writing. Unlike the Romantic glorification of Nature and Victorian concern with faith and reason, the poem deals with everyday problems of the common man. The central theme of the poem is the plight of the faceless man who is deprived of freedom and dignity by the authorities. The fusion of colloquial style and clichés of bureaucratic speech enhance the modernity of the poem. Each line of the poem has four stressed syllables, while the number of unstressed syllables varies. This technical device is another notable feature of modern writing.

CE Questions

- Collect a few epitaphs and compare them with this poem.
- Make an anthology of a few satirical poems.

TE Questions

1. Prepare a review of the poem.
2. What picture of modern man is presented through the poem.
3. Do you think the man was happy? why?
4. How does Auden present the lack of freedom in the modern society.



3

No More Hiroshimas

James Kirkup

Concept

- A tourist visiting a city hit by atom bomb.
- A warning against the use of nuclear weapons.

Learning Outcomes

The learner will be able to:

- P.3.1 comment on the setting of the poem
- P.3.2 identify and describe the features of war poetry
- P.3.3 express ideas on mass destruction, natural hazards, world wars etc. In the form of various discourses.
- P.3.4 point out how war affects nature which in turn affects human beings.
- P.3.5 explain ideas like morbidity, ennui, hopelessness, death and life as presented in the poem.
- P.3.6 sympathise with the victims.
- P.3.7 compare the poem with similar ones.

ICT

- Collect some details about Second World War.
- Collect details on Hiroshima and Nagasaki
- Watch videos of Second World War

Introduction

No More Hiroshimas comes under the genre of war poetry since the poem compels us to face the horrors of nuclear warfare and warns us of any such advances. In war poetry, some poems are written in favour of war celebrating the valour of warriors and some representing the horrors of war. In this poem *No More Hiroshimas* the narrator is appalled by the sight of the museum which kept the true relics of the tragedy. The impact of each item is emphasized, and such personal remnants are the true reminder of the aftermath of wars.

Summary

The reader is at first introduced to a person arriving at the platform of a railway station, confused, but finally agrees that it is a town like any other in Japan. The poet uses weather as a device to build up a tone of disappointment. Then he presents the town which became tattered, flimsy, brash and vulgar due to the nuclear explosion. The personification of the river repeatedly 'refusing rehabilitation' shows the depth of the tragedy. Kirkup introduces city centre with the line, 'far from the station's lively squalor'. The use of oxymoron highlights that the quality of life is diminished in quality. It is clear that Kirkup believes that people are trying to forget and continue their lives in a mechanical manner. He writes 'A kind of life goes on, in cinemas and hi-fi coffee bars'. This implies that the life people live isn't real, that is 'a kind of life', and artificial one. Even the memorials in bombed Industry Promotion Hall are tricked out with glitter frost and artificial pearls to cover the negative side. The memorials have become a part of commercialism. The poem ends with the poet being reduced to tears on seeing certain personal remnants, saying that 'These are the memorials we need'.

Hints for Scaffolding Questions

1. A winter afternoon - railway station in Japan
2. lemons, persimmons - oranges, dark red apples - medicines to cure atomic aftereffect
3. The river remains unchanged - sad - refusing rehabilitation.
4. Death in life- shallowness in finding refuge on material things. Implies that the life people live isn't real but a mechanical one.
5. Finding a way of survival from the massive tragedy. The junk after atom bomb explosion like faded and broken Kewpie dolls and models tricked with glitter are even commercialized.
6. The remnants and junk - the after effects of war.
7. Without nobility or loveliness these articles are beyond all our material yearnings. It will serve as a warning for the whole world from again creating such a catastrophe.
8. All natural things including stunted trees, dead brown lawns, children's monuments, stopped watches, torn shirts, twisted buttons etc.
9. The memorials will stand as monuments of shame and warning, for preventing future generation from using such nuclear weapons.

Understanding the Text

1. It serves as a monument of the catastrophe.
2. 'Shallow permanence'. It echoes the morbidity and ennui in the atmosphere, at the same time conveying the idea that life is going on.
3. crudded sun, cheerfully shallow permanence, flimsy department store.
4. The first stanza details the appearance of a post-nuclear war city. The second stanza conveys an idea about the kind of life people leads there. The tone changes from that of a distant observer to a sympathetic human being.
5. From the second stanza. The poet seems to identify with the people there.
6. It reinforces the impact of tragedy still conveying the sense that people continue to live despite all these.
7. Personification - the river is personified.
8. Oxymoron - lively squalor
9. Empty Official Boulevard, office blocks barely functional, set in an awful emptiness, deserted, over heated morgue.
10. It might be anywhere - muddy noisy drab - shallow permanence - office

blocks barely functional - a kind of life goes on - lively squalor. Even though life goes on, death in life is depicted through negative images.

11. It is described as a squat, dead place with the left over air of an abandoned International trade. Also images of stunted trees and dead brown lawns are given. There is also a hint that old gardeners are in charge of children's monument.
12. Atomic - melted slates, photos and more emotional and personal ones like burnt clothing, stopped watches, ripped kimonos etc.
13. Shallow permanence.
14. Even though certain words like air - fair, containing - showing etc, rhymes together, the poem lacks a consistent rhyme scheme.
15. People there are trying to find out a living from the massive catastrophe. All tragic remnants are made a part of commercialism. The poet believes that it must remain there without any nobility for the whole world to witness.

Writing about the Text

1. It helps the reader to form a mental picture of the place.
2. Changes from an observer to a sympathetic participant
3. Satiric (ironic) and sympathetic

4. No more wars.
5. Let the students respond freely.
6. theme - speaker - language - poetic device - tone - mood - message etc.

CE Questions

- From the light of reading this poem attempt a critical appreciation.
- Imagine that you are a live television reporter and you witnessed the second world war catastrophe, attempt a live reporting in your class

TE Questions

1. What do you think is the reason that the poet says that it can be a place like any other in Japan?
2. The river serves as a symbol of the tragedy that happened. Explain.
3. Pick out the images in the poem that signifies 'death in life'. Attempt an appreciation of these images.
4. Even if life is present it is diminished by negative connotations. Explain with the help of images from the poem itself.



The Journey of the Magi

T S Eliot

Concept

- Journey of the Magi to find baby Jesus.
- Search for meaning in modern world.
- Mankind's quest to discover the purpose of their existence.

Learning Outcomes

The learner will be able to:

- P.4.1 describe the features of Modernist movement in poetry.
- P.4.2 analyse the different poetic devices employed by the poet.
- P.4.3 point out the autobiographical elements as reflected in the poem.
- P.4.4 explore the different themes of the poem such as man's quest to discover the purpose of his existence.
- P.4.5 explain the allusions in the poem.
- P.4.6 pick out instances of anachronism in a literary text.
- P.4.7 discuss the social criticism in the poem.

P.4.8 realise the use of symbols and imagery in poetry.

P.4.9 compare different features of free verse.

P.4.10 critically evaluate the term self alienation in poetry.

P.4.11 evaluate the influence of spirituality in a person's life.

P.4.12 find out the importance of tradition in a work of literature.

ICT

- With the help of Google Earth, find out the topographical elements of Persia and Palestine as reflected in the poem.

Introduction

T.S. Eliot wrote Journey of the Magi in 1927, during the Modernist Free Verse Movement. The movement began in the 1920s and continues on to this day as a part of the Post-Modernist movement. Poems created during this period are best known for their originality that sets them apart from those of the past. Though T.S. Eliot's

poem, on the surface, portrays the journey of the Magi to find the baby Jesus, the potential Messiah who will bring about redemption to the world, it serves as a metaphor for T.S. Eliot's search for meaning in the modern world. T.S. Eliot's *Journey of the Magi* renders human kind's quest to discover the purpose of their existence in an ever-changing landscape.

The majority of T.S. Eliot's poetry was influenced by his religious beliefs. Eliot wrote *Journey of the Magi* while he was converting to the Church of England. Eliot expresses how death has a positive effect, but people are unwilling to give up their life to find out what it exactly is. In his view death leads to a new birth. T.S. Eliot believes that humans naturally can't evolve or change their habits. The old Magus in the poem is the representative of people who fall into an instinctive pattern of life unable to make any drastic adaptations. Eliot thinks that true self-gratification comes only from the sacrifice of lust for love and worldly pleasures.

Summary

According to Biblical story, the Magi were the three wise men namely Balthazar, Gaspar and Melchior who had come to Bethlehem to adore infant Christ. They brought gifts of gold, myrrh, and frankincense. The poem, 'Journey of the Magi' opens with the nativity sermon of Lancelot Andrews preached in 1622 which describes the

hardships Magi faced on their journey to Bethlehem. It was so cold and the climate was not congenial. As they were travelling they were frostbitten and their camels refused to move. The Magus admits that there were moments of reconsideration whether it was wise to leave the materialistic pleasures and sensuality of 'Summer places on the slope' and 'silken girls bringing sherbet.' Their camel men left them as they did not get liquor and women in their journey. They had a hard time as 'the night fires going out' and 'villages, dirty and charging high prices'. The Magi now 'preferred to travel all night' and faced painful moments of self doubt : 'voices singing in our ears saying that this was all folly' before they finally reached a temperate valley.

The second half of the poem is rich in symbolism with the temperate valley signifying the change in their lives that followed the difficult journey. They come across a 'running stream' depicting the timelessness of their journey; 'watermill beating the darkness' continuing the image of extinction and renewal; 'three trees signifying three crosses at Calvary; 'an old white horse', a metaphor for resurrection of Christ, the Savior and the defeat of paganism; 'Vine leaves over the lintel' again symbolic of Jewish ritual of Passover (The Jewish people celebrate Passover as a commemoration of their liberation by God from slavery in Egypt and their freedom as a nation under the leadership of Moses.) and the

vine that Christ metamorphosed into his blood; 'Six hands at an open door dicing for pieces of silver' refers to betrayal of Christ by Judas and lastly 'feet kicking empty vine skins' is symbolic of the worn out forms and rituals of the old dispensation (paganism). The Magus describes their destination as: 'Finding the place, it was (you may say) satisfactory'. Such a deliberate understatement reflects the turmoil in the minds of the Magi as an outcome of the clash between their old dispensation and new beliefs.

The last twelve lines describe the psychological change in Magi as they were caught in confusion and perplexity. The Magus remembers that it happened long ago and he would take such a journey again. First he would set down (write down) his experience. He asks whether they had taken this journey to witness Birth or Death. They had witnessed many births and deaths and knew they were different. But in his Journey to Bethlehem (His conversion to Anglican Church) the Magus witnessed the Birth (birth of new beliefs) at the same time it was the Death of old dispensation and rituals. This birth was hard and bitter agony for them as he had to end their old dispensation and beliefs and it was like a Death. With this new found conviction he returns to his Kingdom (his life) and he is waiting for his death when he would be happy because of his reunion with Christ.

Hints for Scaffolding Questions

1. They had to travel in adverse climate. The camels were frostbitten and the camel men were running away cursing and grumping.
2. The Magi were denied of their comfortable life in summer palaces with silken girls bringing sherbet.
3. They preferred travel at night because night fires were often extinguished. They did not have shelters during night. The cities were hostile, the towns were unfriendly and the villages charged high prices for a night stay.
4. They saw below the snow line, smelling of vegetation, running stream, water-mill beating the darkness. They saw three trees on the low sky, an old white horse galloping away.
5. As they could not gather any information at the temperate valley they decided to continue their journey.
6. The birth referred here is that of Jesus Christ.

Understanding the Text

1. The speaker of the poem is the Magus but it is interesting to note that the poet is rendering out his thoughts on human kind's quest to discover the purpose of their existence in an ever-

changing landscape with a special significance to his conversion to Anglican Church through the person of the Magus.

2. They had to face a lot of difficulties. It was so cold and the climate was not congenial. As they continue travelling they were frostbitten and their camels did not move because they also suffered from the frost. The Magus admits that there were moments of reconsideration whether it was wise to leave materialistic pleasures and sensuality of 'Summer palaces on the slope' and 'silken girls bringing sherbet.' The camel men were running away cursing and grumping as they did not get liquor and women on their journey. They had a hard time as 'the night fires going out' and the cities were hostile to them. The towns were unfriendly and 'villages, dirty and charging high prices'. The Magi now were forced to travel all night' and faced painful moments of self doubt : 'voices singing in our ears saying that this was all folly' before they finally reached a temperate valley.

3. The first five lines of the poem are taken from Lancelot Andrewes' sermon on Nativity. The poem is written as a monologue by the Magus. It would be an anachronism if the Magus quotes a sermonizer who lived in the seventeenth century. The poet, by quoting Lancelot Andrewes establishes the fact that the Magus in the poem is a representative of modern man whose

quest is to discover the purpose of their existence in an ever-changing landscape. Thus poet could also speak out his thoughts with special significance to his conversion to Anglican Church.

4. The camel men rebelled because they lacked liquor and women. The long journey made them tiresome.

5. The first stanza of the poem brings out the life of the people devoid of spirituality. The Magi lived in summer palaces with the company of silken girls bringing sherbet. The camel men also were addicted to liquor and they liked the company of women. The people were living in luxury but they had no concern for others. They find the cities hostile, the towns unfriendly and the villages charging high prices. They lacked spiritual regeneration and even when they try for it their life habits make them feel regret.

6. The birth of Christ marked the end of an era of paganism. The old disposition of life is discarded. New values are brought to their life and it is the death of materialistic life.

7. The theme of Death is presented in the last stanza of the poem. The Magus wonders whether he came all the way for witnessing Birth (birth of Jesus Christ) or Death (Death of old disposition). When Birth (Christian values are implied) happens in the life of the seeker of spirituality Death of his

old pagan life is certain. When they live in spirituality, death (literal) is not a thing to be feared about as it will bring eternal happiness.

8. Birth of values in a person's life bring about the death of his pagan life. Death which brings the end of this mortal life brings forth the birth of an eternal life.

9. The Magus feels alienated as he returns to his Kingdom (life) after witnessing the Birth of Jesus Christ in his life. Life is not so easy as his old disposition may clutch him back. He feels alienated from the materialistic life around him.

10. Eliot makes use of a wide variety of symbols in the second stanza of the poem. As we enter the second stanza of the poem the entire landscape changes. The valley is temperate unlike the hostile, cold and unfriendly terrain they come from. It is a symbol of peace that Christ has brought to Earth. Smelling of vegetation is another symbol suggesting regeneration. Running stream suggests the flow of life and water mill is a symbol of transformation from the materialistic life to the spiritualistic life. Trees on the low sky is symbol of crucifixion and old white horse suggests resurrection of Christ. Tavern with vine-leaves over the lintel may suggest both Jewish ritual of Passover and Christ's incarnation of changing wine into his life blood. Six hands at an open door may suggest

betrayal of Christ by Judas or denial of spirituality to embrace materialistic life. Feet kicking empty wine-skins is a symbol of life devoid of spiritual values.

11. The speaker's desire for death towards the end of the poem is to accept eternal bliss waiting for a spiritually reborn.

12. In the last line of the poem the poet links the spiritual and literal death because at this stage what remains is eternal bliss and that marks the end of a long journey.

13. 1. silken girls bringing sherbet.
(Preparation of Sherbet came later)

2. water-mill (invented later in history)

3. trees on the hill suggesting three crosses at Calvary (The Magus set out to witness Christ Birth)

4. vine-leaves over the lintel, dicing for pieces of silver, white horse galloping away (Biblical allusions, The Bible was written later)

14. *Journey of the Magi* suggests that the images of nature and conversion are representative of the ambiguity of the world. The images of nature are at times beautiful as in the 'fertile valley' and 'running stream', but are also ominous and dark in other parts of the poem.

Images of conversion are also both positive and negative, as they are

intended to convey a sense of hope and uncertainty. It also reflects the conversion which takes place in the life of the poet himself. The direction of the wisemen's journey is from East towards Christ, hence it also represents Christianity.

Major images

Cities hostile

temperate valley - represents three significant Christian events.

beating the darkness - the triumph and victory of Christ.

three trees - the crosses of Calvary.

Writing about the Text

1. The poem *Journey of the Magi* is based on a theme from the Bible. It is full of religious overtone. The visit of the Three Wise Men of East to Palestine at the time of Christ's Birth has been described in a realistic way. The wise men started their journey in the extreme cold of the winter to reach the place of Christ's Birth to offer presents to him. They survive all the hardships. In the course of their journey, they they saw a temperate valley with natural vegetation and beauty which lessened their tiredness, the poet wants to emphasize that the birth and death of Christ were different from the common

people. His birth was hard and bitter agony of the human race, like death He was crucified for the redemption of Man of his sin. It is an allegory of the spiritual journey in which the flesh still carves sensual enjoyment. The Magi is the symbol of spiritual quest. The poem also bears some confessional elements related with Eliot's conversion to Anglican church

2. See the answer to the question no 11 of understanding the text

3. The poem can be analyzed in three different perspectives: the actual journey of the Magi to witness the Birth of Christ, Eliot's own journey from doubt to faith with his conversion to Anglican Church and the journey of any individual in spiritual quest. As one of the narrators of the poem is Eliot himself, the hardship the poet describes in the poem as the Magi confronts with are the ordeals he faced during his own life journey.

4. The last part of the poem depicts the psychological changes which happen to the Magi. As they were caught in confusion and perplexity and 'the Birth' becomes a bitter agony like death for them. The journey also marks the end of their old way of life. Amid the hardships they had faced, they acquired a firmness of mind to embrace another death for the sake of 'Resurrection'.

CE Questions

- Compare the poem *Journey of the Magi* with the poem *Love Song of J Alfred Prufrock* by T S Eliot

TE Questions

1. How does Eliot portray the advent of Christianity in the poem?
2. Comment on the narrative style of the poem
3. Describe the confessional elements in the poem.
4. Consider the *Journey of the Magi* as a Conversion Narrative. Justify your answer.
5. Comment on the role and significance of Nature in the poem.
6. Comment on the aptness of the title of the poem.
7. Write a paragraph on the theme of survival in th poem *Journey of the Magi*.



Ecology

A.K. Ramanujan

Concept

- The strong bond between man and nature
- The reverence with which Indian culture approaches Mother nature
- Features of Eco poetry

Learning Outcomes

The learner will be able to:

- P.5.1 read and discuss the theme of the poem.
- P.5.2 analyse the poem and list the features of eco-poetry
- P.5.3 employ critical reading and explain the underlying meaning.
- P.5.4 identify and explain the various figures of speech.
- P.5.5 state the significance of the title of the poem.
- P.5.6 explain the actions of the characters with reference to the theme.
- P.5.7 list and categorise the images in the poem.

P.5.8 comment on the appropriateness of the language used by the poet.

P.5.9 explain the tone and mood of the poet.

P.5.10 write a critical appreciation of the poem.

P.5.11 prepare a write-up on the relationship between culture and nature.

P.5.12 narrate the events in the poem from a different perspective.

ICT

- Browse the internet and collect details of the poet and prepare a profile of the poet with the help of a presentation software and present it before the class. They may watch the video 'A.K. Ramanujan' by audiopedia (<https://youtube/31t7ZOgj0GI>)

Introduction

Eco-poetry originated apparently in ancient China. Later, it reached its acme in the Japanese 'haiku', (extremely short poems) which aimed at bringing out the beauty and mystery of

the earth. Eco-poetics as a school of poetry rose out of the late 20th century awareness of ecology. The eco-poets strived to catch the secret meaning of nature and life, to sensitize the reader on the concerns over environmental disasters and to inspire action to save the earth for the future of life and art. Ramanujan's poem *Ecology* also undertakes this mission. Through *Ecology*, he emphasises the fact that nature has an undeniable role in human life.

Summary

The poem depicts the influence of nature over Indian life. It is woven around the annual flowering of the three Champa trees in the poet's courtyard. The strong fragrance of the flowers always gives his mother a migraine. So the poet wants to cut down the trees. But the mother, who is the victim, strongly opposes the idea. For her, the trees are a blessing from God. She also holds that the benefits offered by the trees far exceed their harmful effect.

Hints for Scaffolding Questions

1. Because the Champak trees in his courtyard bloom after the first rain and the smell of the flowers gives his mother a migraine.
2. His house is black pillared and the walls have holes in them. He personifies the houses using expressions like 'whose walls had

ears and eyes, scales, smells, bone-creaks, nightly visiting voices...'

3. She wet her grandchildren's knickers and used them as cold packs.
4. It was seeded by the droppings of a passing bird.
5. Because she hopes that the tree would offer flowers for the future generations.

Understanding the Text

1. The trees flowered annually after the first rains and the strong smell of the flower gives his mother a migraine. So he wants to cut the trees.
2. The poet's mother represents the typical Indian persona who believes in the divine powers of Nature. She would not even consider cutting the flowering trees down as they are as old as her. She considers the tree as a blessing from above as they were seeded by the droppings of a bird. Hence she regards the trees with reverence. She is also well aware of the benefits offered by the trees. She knows that trees are God's gift for future generations. Hence she chooses to suffer from the blinding pain rather than cutting the trees.
3. In the last lines the poet adds to his mother's arguments about the benefits of the trees though they would also give seasonal migraines to one line of cousins along with the flowers. Here, we can

detect a touch of sarcasm. However, these lines do not suggest that the poet wants to cut down the trees. Instead, they add a sense of finality to the decision that the trees will not be cut. They will remain generation after generation giving migraines to the future members of the family.

4. The poem narrates the argument between the poet and his mother on cutting down the Champak trees. The poet wants to cut the trees because they make his mother suffer from migraine. The mother, on the other hand, gives a list of reasons for keeping them alive. None of these reasons imply that a consideration of nature prompts her to defend the trees. In fact, the poem takes an ecological aspect because of the title.

5. The poet's mother protects the trees just as Mother Nature would defend her offspring. The vehement emotions displayed by the woman calls to mind the occasional protests by nature against exploitation by man.

6. Simile. Lines 16 & 17.

7. In the last two lines, the poet uses sarcasm.

8. Visual- Red Champak trees...flower/
black pillared house/ twisted silver/
porous walls/ flowering tree/basket full
of annual flowers.

Auditory- bone-creaks

Olfactory – yellow pollen fog of a fragrance

Writing about the Text

1. The picture of a typical house in the Indian village with trees in the courtyard - the sarcastic description of the house - the portrayal of the mother and her defence of nature - mother's superstitious belief about the trees etc.

2. The trees in the courtyard - mother suffering from migraine - son wishing to cut the trees - mother defending the trees - her argument that the trees are a blessing from God - her reverence for their age- her hope on the benefits of keeping the trees - the final decision not to cut the trees-all these depicting the deep-rooted reverence in the Indian mind for nature.

3. Theme related to nature - family relationships as depicted in the poem - mother's character - her arguments in defense of the trees - ecological aspects - simple language- free verse - employment of simile, sarcasm - message etc.

CE Questions

• 'Give me a land of boughs in leaf,

A land of trees that stand;

Where trees are fallen there is grief;

I love no leafless land.'

- A.E. Housman

My Friend Tree
My friend tree
I sawed you down
but I must attend
an older friend
the sun

Lorine Niedecker

Compare the ideas in the above lines with A.K. Ramanujan's views.

- Express your views on ecological issues in the form of a speech /story/ poem/ article/poster/cartoon etc.
- Compile an anthology of Eco poems by famous writers.
- Make a list of famous Eco poets, collect their pictures and prepare an album.

- Write a short biographical sketch of A.K. Ramanujan.
- Prepare a set of questions to interview A.K. Ramanujan, focusing on his views on nature.

TE Questions

1. Compare A.K.Ramanujan's attitude towards nature with that of his mother.
2. Write a short note on Ramanujan's use of imagery in the poem.
3. Briefly describe the portrayal of Indian culture in *Ecology*.
4. Why does the poet's mother oppose the idea of cutting the trees?
5. What is the message given by the poet through the poem?
6. Write an essay considering *Ecology* as an eco-poem.



6

BICYCLE**David Malouf****Concept**

- Insecurities of modern life
- Use and throw attitude of modern man.
- Modern man's existence being threatened.
- Loss of values.

Learning Outcomes

The learner will be able to:

- P.6.1 analyse poems and recognize new trends in modern poetry.
- P.6.2 elucidate the socio-cultural and historical background of the period and its impact on poetry.
- P.6.3 apply critical reading to identify the context, theme, message, mood, tone, emotions and language of the poems.
- P.6.4 bring out the implied meanings of the text.
- P.6.5 interpret the attitudes and feelings of the poet.

ICT

- Preparation of presentation profile of David Malouf and his writings.

Introduction

Australian poets in the 1970s experimented with poetry to churn the dry 1950s and to draw inspiration from the lively 1940s. David Malouf's *Bicycle* was published in the same period. It takes the reader beyond the physical environment.

Summary

The poem dedicated to Derek Peat describes a bicycle now sheltered in his living room. Its present status is contradicted with its past glory. The poet watches the bicycle with awe and wonder. He wants to give offerings to it as though it was a deity. The poet remembers with sorrow that the vehicle which was once the messenger of telegrams has now become obsolete.

Hints for Scaffolding Questions

1. The poem is dedicated to Derek Peat.

2. The bare living room signifies that the room is empty.
3. The spokes, rims, handlebars etc. give it the appearance of a forest deity.
4. The machine speaks to the other inmates of the room about distance.
5. The mirror of the machine is described as unruffled.
6. The poet can offer the bicycle resin, blue mist of stars and a saucer of cold sweat.
7. 'The messengers of time' are described as huge stick insects.
8. The messengers of time bear our future like urgent telegrams.

Understanding the text

1. At the superficial level, the theme of the poem is advancement of technology. At the deeper level, it may have the theme of rejection of man when he becomes insufficient or inefficient in his society.
2. The bicycle may be a misfit in the streets which are occupied by advanced vehicles.
3. The bicycle set up residence since it became obsolete.
4. The bicycle is compared to a forest deity or deity of highway and sky.

5. The bicycle is the machine referred to in the poem.
6. When the bicycle is no more in use, its parts may rust. A bicycle always likes to travel. In order to restore it to its original condition, it has to be greased and varnished. Then it is auspicious for a bicycle to travel at night getting the feel of mist of stars and the sweat of the traveller. These are absurd because the bicycle is a misfit in this technologically advanced era.
7. Time seals our future with the technological advancement.

Writing about the Text

1. Plain – simple style. Bicycle metaphor for alienated man.
2. Every machine becomes obsolete with the emergence of more sophisticated machines. Man's plight also can be visualised in the same way.

CE Questions

- Write a short poem on any vehicle.
- Collect similar poems glorifying machines and compare it with the poem *Bicycle*.

TE Questions

1. Comment on the poem *Bicycle* as a lament on the old values.
2. Discuss the poem *Bicycle* as a typical modern poem.



Million Man March

Maya Angelou

Concept

- Rebellion against slavery and racial discrimination
- Proclamation of the poet's solidarity towards the movement
- Theme emphasised by repeated imagery and allusions

Learning Outcomes

The learner will be able to:

- P.7.1 analyse the poem and recognize new trends in modern poetry.
- P.7.2 elucidate the socio-cultural and historical background of the period and its impact.
- P.7.3. apply critical reading to identify the context, theme, message, mood, tone, emotions and language of the poem.
- P.7.4 interpret the attitudes and feelings of the poet.
- P.7.5 demonstrate knowledge of literary and figurative elements.

ICT

- Watch videos of the speeches delivered at the Million Man March.
- Browse the internet and collect details about the poem *Million Man March*.

Introduction

Expression of strong sentiments against racial discrimination occurs in poems written by black authors around the world. Remembrance of the disgrace and woes in the past, resentment towards present indecency and indignity and anticipation for a promising and prosperous future are dexterously blended in this poem. It was written in the same autumn in response to the protest march of Afro Americans organised by National African American Leadership Summit in collaboration with Nation of Islam at National Mall in Washington D.C.

Summary

The poet recollects the pangs of suppression, its effects and survival of her race throughout history. She wanted to strive against those indignations, but

her efforts were in vain. The sufferings of the ancestors remind posterity to strike a discordant note against the gross injustice meted out to their race. The poet wants to develop spirit in her race to raise their voice against this injustice. She tries to instill hope in them to end slavery and obtain equal civil rights enjoyed by the whites. The poem begins with the memories of the effects of slavery on her race and ends with an exhortation for a spiritual renewal through a harmonious bonding of the race.

Hints for Scaffolding Questions

1. tied hands, bound mouth, inability to call out name.
2. The age old ones remind that slavery chains have paid for freedom of the present generation.
3. The hells they have lived through and still live through have sharpened their senses.
4. Bond of love towards family.
5. Rights, social status and respect.
6. Strong will and determination.

Understanding the Text

1. Long night, deep wound, dark pit and steep walls. They signify the intensity, depth and duration of the sufferings. Repeated and emphasized to point out the depths of sadness.

2. The poet addresses the protesters. Their plight is desperation, hopelessness and helplessness.

3. Allusions to the protest march, apartheid system, shameful treatment towards the blacks in the past. They indicate the depth and intensity of their miseries.

4. They were chained and enslaved in the past.

5. The first stanza is repeated. The purpose is to give emphasis to the expression of sorrow, anxiety and pains.

6. All these words give a sense of the vastness, intensity and continuity of the period.

7. The old ones claim that they have suffered more than the new generations in the past. They demand the determined hard work from the new generations so that they can save the race from slavery.

8. Their hell-like experiences sharpened their senses and toughened their will.

9. The phrase signifies strong bondage and unity in action. The poet wants to remind them of the need for unity.

10. The poet exhorts her people to unite in love, discard indifferences, reveal their hearts, revise their spirits, to cleanse their souls, stop preening and pretending. She wants her race to call their spirits, invite joy into their conversation, courtesy into their

bedrooms, gentleness into their kitchen, care into their nursery. On the whole it is an exhortation for basic civil rights too.

11. Determination, fortitude, perseverance and unity shall win in the end. The poet wants to motivate her race with this optimistic fervour.

Writing about the Text

1. Dreadful, shameful past evokes pain and anxiety.

Strong protest against apartheid.

Love and understanding towards the members of her race.

Exhortation to fight against injustice.

Allusions, imagery and refrain reinforce the pain and pangs of the sufferers.

2. Theme: Protest against slavery and demand for civil rights.

Relevance: Suppression and oppression of the underprivileged by privileged classes is a common phenomenon around the world.

Tone: melancholy, anger, disgust and shame in the beginning, then inspirational and motivational tone, finally optimism and hope.

Rhyme scheme: No definite rhyme pattern. No definite stanza form.

Poetic devices: Allusions – historical allusion to Million Man March, badge of shame worn by the blacks.

Imagery of long night, deep wound, dark pit, steep walls

Refrain- repetition of the first stanza.

Metaphor- slavery's chains, hells,

Symbols of suppression and oppression

Disorganised stanzas resembling the disorganised mass of a million people.

CE Questions

- Collect poems written on racial discrimination and compare them with Million Man March with reference to the treatment of theme and use of tone, mood, rhyme scheme and other poetic devices.

TE Questions

1. Comment on the tone of the poem.
2. *Million Man March* is a song of hope. Justify.
3. Write a note on the subjective element in the poem.
4. Discuss the significance of literary devices employed in the poem.



AFRICA

David Diop

Concept

- The glorious past of Africa
- The pathetic condition of colonial Africa
- Hope for a free Africa

Learning Outcomes

The learner will be able to:

- P.8.1 read and discuss the theme of the poem.
- P.8.2 analyze the poem and explain deeper implications.
- P.8.3 explain certain expressions used by the poet.
- P.8.4 comment on the use of images
- P.8.5 explain the implied meaning of specific words.
- P.8.6 identify the tone and point out the change in tone as the poem progresses.
- P.8.9 prepare a critical appreciation of the poem.
- P.8.10 demonstrate an awareness of the social and cultural background of the poem.

P.8.11 list out the post colonial features in the poem.

P.8.12 analyse the poem as an example of the Negritude Literary Movement.

ICT

- Watch different videos related to the poem available on the internet.
- Prepare a video profile of David Diop with the help of your friends.

Introduction

David Diop is one of the most noted writers of the Negritude Literary movement of the 1930s, '40s and '50s. The Negritude Literary Movement was formed by the French speaking African and Caribbean writers living in Paris as a protest against the French colonial rule. The movement was greatly influenced by the Harlem Group created by the Black American writers. The Negritude Literary Movement propagated ideas like the mystic warmth of African life, the pride in the country's cultural heritage, a desire for political freedom and the assertion of the dignity of the African traditions and

people. Diop's poem 'Africa' is an excellent specimen of this movement.

'Africa' also exhibits many traits of Post colonial literature. The post colonial writers challenged the very basic assumption of the superiority of the white that had justified colonialism. They rebelled against the biased history of their nation propagated by the colonisers and retold it from their own perspective. National pride is the trade mark of these writers. Valorisation of cultural identity and challenging of cultural stereotypes are also characteristics of Post colonial literature. These traits are evident in Diop's poem.

Summary

The poem is in the form of an address by the poet to his motherland. The poet portrays the past, present and future of Africa. He comments proudly on the beautiful past of his Africa. He talks about the great African warriors, the savannah, and the beautiful black colour of his blood and the hardworking nature of his countrymen. Soon, his pride gives way to anger. He is enraged by the slavery and humiliation thrust upon his race. He feels hurt that his Africa had bent her back before the colonisers. He wonders why his people are suffering the burden of slavery silently. The poem, however, ends on a note of hope and optimism with the poet announcing that Africa will spring anew and will taste the fruit of freedom.

Hints for Scaffolding Questions

1. Africa
2. about his native land
3. black
4. "This back trembling.....midday sun"
5. splendidly alone with white and faded flowers
6. because the path to liberty is going to cause a lot of pain and suffering.

Understanding the text

1. The poet juxtaposes the glorious past of his motherland with its pathetic present. The beautiful land of warriors and grass fields is in stark contrast with the humiliation of slavery. But the poem ends in a hopeful picture of a free Africa.
2. The African people are quite strong and they possess great tolerance. Hence, they are able to withstand the weight of humiliation.
3. The poet is confident that his country will achieve freedom when the younger generation grows up into a healthy and determined race. So, the poet uses the word 'young' and 'strong'.
4. The tree is alone, while the flowers are lying around it in clusters. The tree is splendid, while the white flowers are faded.
5. 'Patiently' refers to the slow but steady growth of nationalism in the

country. 'Obstinately' indicates the determination of the African people.

6. The poet is reminding us that the fruit of liberty is always bitter. Freedom can be achieved only through ultimate sacrifice and bloodshed. Hence the fruit is bitter.

7. The expression aptly describes the hardworking nature of the people who toil tirelessly in the midday sun to make his country prosperous. At the same time, the expression indicates that they are submissively suffering their humiliation at the hands of the colonizers.

8. The poem begins with a proud note. But the tone changes into one of anger and protest. The poem ends in an optimistic and hopeful tone.

Writing about the text

1. The glorious past of Africa-the great warriors - the beautiful Savannah the songs of praise by the poet's grandmother - the hardworking nature of his people - their positive attitude towards their country - the present state of humiliation - their submissiveness - their silent suffering - the hope for future - the optimism that the country will spring anew and the people will taste the bitter fruit of freedom.

2. Summary of the theme - expression of love for motherland - the pride over its past - hatred towards the colonialist

- the anger and protest against exploitation - the contempt of submissiveness - hope for the future - warning that the white flowers are fading - optimism that the country will spring anew.

CE Questions

- Prepare a write-up comparing 'Africa' with Langston Hughes' poem 'Oppression' which you have studied last year.
- Collect a few poems on the same theme from other countries.
- Compile profiles of five African writers.

TE Questions

1. What is the theme of the poem 'Africa'?
2. Describe the present state of Africa as presented in the poem.
3. How does the poet express his hope for a better future in the poem?
4. Why does the poet contrast the tree with the flowers?
5. What do the 'tree' and the 'white flowers' stand for?
6. Why does the poet describe the flowers as faded?
7. Write an essay considering the poem as a piece of Negritude literature.



NIGHT RAIN

Sugatha Kumari

Concept

- The portrayal of a woman's suffering through a description of rain
- The similarities between nature and women
- Nature as a healing entity
- Eco feminism as a poetic movement

Learning Outcomes

The learner will be able to:

- P.9.1 read and analyse the poem as a specimen of eco feminist poetry.
- P.9.2 explain the aptness of the various descriptions in the poem.
- P.9.3 articulate how the setting of the poem supports the theme.
- P.9.4 explain certain expressions used by the poet.
- P.9.5 point out instances from the poem where nature acts as a friend.
- P.9.6 describe how the poet establishes a relationship between nature and women.

P.9.7 list the various images in the poem.

P.9.8 identify and explain the figures of speech employed in the poem.

P.9.9 write reviews, short notes or paragraphs based on the poem.

P.9.10 describe the mood, attitude, tone and feelings of the poet.

ICT

- Watch the recitation of the original poem in Malayalam by Sugatha Kumari on YouTube.
- Prepare a video presentation of the poem in groups.

Introduction

The translated version of Sugatha Kumari's poem 'Rathrimazha' is included in the textbook as it serves as a specimen for two sub-genres of poetry. It provides the learners with an opportunity to study a translated version in comparison with the original in their own mother tongue. This will surely evoke in them a sense of the exemplary contribution of Malayalam

writers to world literature. But even more important, the poem introduces the learner to the domain of the much celebrated social and literary movement known as Eco Feminism.

Eco feminism may be defined as a movement that links feminism with ecology. The term was first coined by the French writer Francoise d'Eaubonne. Eco feminism perceives a connection between the exploitation and degradation of the natural world and the subordination and oppression of women. Sugatha Kumari is the most noted Eco feminist writer in Malayalam. *Rathrimazha* discusses the complex relationship between nature and women as victims of exploitation. It explores the tolerant nature of both woman and nature as they passively accept the grief and distress of sufferings.

Summary

The poet watches rain at night through the window of a hospital ward. She compares the rain to a mad woman who is 'weeping, laughing and whimpering' at once. The poet also describes the groans and cries echoing in the hospital ward at night. These disturbing voices lead her into the contemplation of nature's soothing interferences in the past. She remembers how the rain had witnessed her happiness as a young lover, how rain used to lull her to sleep and how it was now being a witness to her lonely life in

the sickbed. Gradually the poet moves into a comparison between herself and the night rain - their kindness, sadness, pity, suppressed rage, how they both weep and sob alone and how they pretend to be happy in daylight.

Hints for Scaffolding Questions

1. weeping, laughing, whimpering, muttering
2. in a hospital
3. because she is disturbed by the noises in the hospital
4. The rain comes through the window with comforting words and soothes the gloomy mood of the poet.
5. The night rain was witness to the poet's love and lulled her to sleep when she was sad in the past and gave her more joy than moonlight.
6. She is frozen into a stone, unable to even cry.
7. Kind and sad
8. Sobs and weeps when alone
9. Wipes her face and forcing a smile, hurries and puts on an act
10. It may mean night rain or crying at night.

Understanding the text

1. The poet herself is the speaker. We understand that she is hospitalised; she

is in great pain, most probably awaiting a surgery.

2. The sounds made by the rain are compared to the weeping, laughing, whimpering and muttering of a mad woman. The night rain evokes the picture of a mad woman sitting huddled and tossing her hair. The image of the mad woman aptly describes the continuous fall of rain at night.

3. Rain is described as the pensive daughter of dusky dark gliding slowly like a long wail.

4. The poet describes the groans and shudders, the sharp voices and the anguished cry of a mother whose baby is sick. She also talks about the intense pain she is suffering.

5. Because the pain in her heart is far greater than that of the body.

6. The night rain extends her cold fingers through the window and touches the poet. (Stanza 2)

Night rain soothes the poet with comforting words when she is disturbed by the gloomy atmosphere of the hospital. (Stanza 3)

In the past, the rain had lulled the poet to sleep when her heart was filled with love. Like a friend, the rain had thrilled her with joy and laugh. (Stanza 4)

7. The last stanza portrays the rain as alone and crying at night, with no one to

comfort her. But when dawn comes, she wipes her face and forces a smile, posing to be happy.

8. In the last stanza, the poet links the rain with a woman's life. Woman, who is exploited and oppressed, spends her lonely nights sobbing and weeping. But being proud, she does not want anyone to see her tears. So, she wipes her tears away in the morning and pretends to be happy. The poet's description of the rain calls this image of a woman to the mind of the reader.

9. Images of the night rain as a mad woman, the thoughtful daughter of darkness extending her hands through the window, a dear friend with comforting words and a woman weeping and sobbing at night. In the fifth stanza, there is the image of the speaker reeling with pain.

10. Simile- "like some young mad woman", "Gliding slowly like a long wail", "like a dear one", "my friend I, too, am like you... rain at night"

Metaphor- "pensive daughter of the dusky dark"

Personification - "gliding slowly ...wail", "extending her cold fingers... and touching me", "coming through the gloom with comforting words", "witness to my love/who lulled me to sleep", "witness to my grief", "...your sobbing and weeping... putting on an act"

Writing about the text

1. Description of the rain as a mad woman, a friend, a guide and a nurse - the painful existence of the speaker in the hospital - the anguish of a mother in the hospital - the young poet as a happy lover - the present state of the speaker as a rejected lover, her heart broken by the failure in love - the final stanza portraying the different phases of a woman, kind and sad, her pity and suppressed rage, her sobbing and weeping alone at night, her forcing a smile and putting on an act of happiness at dawn etc. - thus the whole poem is a depiction of woman through the different stages of her life.

2. Depiction of rain as a friend who touches, comforts and soothes the speaker - nature in the form of rain being the witness to her love and her grief - rain lulling the speaker to sleep etc. show the affinity between nature and women - nature acting as friend and nurse to the speaker - the similarity between the rain and a woman as depicted in the final stanza etc.

3. Abundant use of imagery in the poem - rain as a mad woman - as the pensive daughter of darkness - rain as a friend

soothing and lulling the speaker - the auditory images of groans, sharp voices and anguished cry - the image of the rain as a woman weeping and forcing a smile etc.

CE Questions

- Read the poem 'Rathrimazha' in Malayalam and compare it with the translated version.
- Read and analyse a few poems by Sugatha Kumari and prepare a write-up on the portrayal of women in her poems.

TE Questions

1. Write an essay considering *Night Rain* as an Eco Feminist poem.
2. Prepare a paragraph on Sugatha Kumari's description of the rain.
3. Why does the speaker feel that night rain is a friend?
4. How does Sugatha Kumari portray a woman's life through the description of the rain?
5. Write a short note on Sugatha Kumari's use of imagery in the poem.
6. Prepare a paragraph on the theme of the poem.



Section 2

Short Story



Preface

The disintegration of life and erosion of traditional values find expression in the short story which emerged as a popular genre of the 20th century. Each short story included in this unit is distinct for its plot, characterisation, theme and narrative techniques. These stories portray the harsh realities of life, giving an insight into the language and style of different authors from varied socio-cultural backgrounds.

Learning Outcomes

The learner will be able to:

- identify the features of literary works belonging to different cultures.
- apply close and critical reading of different texts.
- demonstrate the knowledge of literary and figurative elements and how they influence the development of the thought and the emotions depicted.
- analyse how the point of view, language, style and theme differ with reference to the author's socio-cultural background.
- demonstrate an awareness about the abundance of literary contribution from different nations of the Asian and African continents.
- explain the multiplicity of voices, especially, the emergence and importance of Dalit writing as a genre of literature.
- analyse the social circumstances that resulted in the emergence of Dalit writing.
- criticise social evils like marginalisation and discrimination rampant in the society at various levels.
- explain the implied meaning and elevated thoughts in the stories.

DOVES ON THE WING

Salwa Bakr

Concept

- A theft in a moving bus and the nature of different characters and their reactions under stress.
- The conditions of the society in which the people live.

Learning Outcomes

The learner will be able to:

- S.1.1 apply close and critical reading of different texts.
- S.1.2 analyse how the point of view, language, style and theme differ with reference to the author's socio-cultural background.
- S.1.3 explain the implied meaning and elevated thoughts in the story.
- S.1.4 identify the features of literary works belonging to different cultures.

ICT

- Watch the **Game of Doves** available on the internet.

Introduction

The short story *Doves on the Wing* is about three thieves who got into a moving bus with a mission of looting the passengers. While narrating the story, the author Salwa Bakr spares no chance in delineating the mental processes going on in the thieves as well as the passengers. Subtlety, humour and satire are the hallmarks of the story, which introduces a third world country in its lackluster nature.

Summary

Three thieves boarded a moving bus from different points and when the third one joined the other two, they started working their plot. At gun point all the passengers except the driver, were made to hold their hands up. Those who had slumbered were unaware of the unexpected trouble and they were awakened hearing the groans of the passengers. They were also threatened to put their hands up. There were thirty five passengers. One of them was the little boy on his mother's lap. He thought it was the game 'Doves on the wing' he used to play with his mother. But he was upset, for the game

was never ending. His mother was scared about the thieves snatching her goose, but she was sure of their decency in not finding out the money hidden between her breasts. The thieves ordered the passengers to surrender all their possessions. The farmer kept his mouth shut for fear of the gold crown in his mouth being exposed. The young soldier still could not believe the incidents inside the bus. The thieves spared him for he was a government servant and they thought that he might not have anything in his credit. Later they spared the conductor also for the same reason. Then it was the turn of an old man and a thin black man. Their requests were turned down. Finally they looted money from a young man and the thief assigned with the task of collecting money declared the action to be complete. Before getting down, one of them suggested stealing the goose kept by the woman with the child. The idea was discarded as the others thought that its honking might expose them. Then they jumped out and ran to a barren land to get an account of their collections. They became so desperate and cursed their victims. The story ends with one of them scornfully asserting that the people in the bus were robbed by big thieves.

Hints for Scaffolding Questions

1. crowded streets, heavy traffic, sales on the pavements, tall buildings, broken pavements, potholes.
2. Responses can be elicited with the help of the text book.
3. To put their hands up.
4. His hands clutched the steering wheel.
5. They had fallen into a deep sleep and were unaware of what was happening.
6. He thought they were playing 'Doves on the Wing'.
7. Holding his hands up for too much time made him upset.
8. She was worried about the thieves robbing her goose
9. To see her newly married daughter
10. To get all their possessions out
11. He had a gold crown in his mouth.
12. Like a gangster film
13. He thought the soldier might not have money because he was a government employee.
14. To spare his five pounds
15. The money stolen could have been spent playing if he had overstayed in the café.
16. To stop scratching the floor with his feet
17. Its honking might expose them.

18. Three wedding rings, five watches and a sum of sixty-eight pounds ninety three piastres.
19. Their collection was meagre.
20. The people were impoverished by the government.

Understanding the Text

1. The thieves. Their plan was to loot the passengers.
2. The operation was serious. It was not to be spoiled. But the child finds it as a game.
3. The bus goes along busy streets with heavy traffic, broken pavements and regular potholes. The setting points out the deplorable conditions of an underdeveloped country.
4. Mother of the little boy anxious; the little boy perplexed; the soldier wonderstruck; old man scared; most of the passengers tensed and vexed.
5. They attach much value to their possessions though they are not valuable.
6. They insinuate the government which made the people impoverished.
7. Thieves are decent in the sense that they do not outrage the modesty of the ladies. They had a mission and they tried to accomplish it with utmost care. Their minds did not waver at any moment. They did not

want to smuggle out every possession. They wanted to loot the things which could help them meet the immediate requirements. The readers feel sympathetic towards them at their helplessness too. They didn't hurt anybody during their mission.

8. The whole episode looks like the game *Doves on the Wing* in the eyes of a little boy. The thieves, as if in a game, were trying their luck. They use knives and gun which they used only to frighten the passengers. If the passengers had been bold enough to do a counter attack their whole plan would have been spoiled.

Writing about the Text

1. Wit, humour and satire are the characteristics of the story. The situation of the theft gives ample scope for the writer to sketch the character of different persons involved. Moreover she draws the picture of the society and the streets too.
2. a. The thieves are hesitant to rob the soldier and driver since they are government employees and there is no chance for them to have anything with them.
b. The final remark of a thief that those who robbed the passengers must be big thieves.
3. The passengers were scared. Everyone was anxious about

oneself. They do not react or respond to the situation. The thieves could mobilise their fear and exploit it to their maximum advantage.

4. All these images present the sad and pathetic plight of the society. They point out the helplessness, despair and hopelessness of the thieves as well as the passengers.
5. As the plot progresses from exposition to resolution, characters are more and more revealed. The author sympathises with the thieves as much as she sympathizes with the passengers. The author delineates the thieves as decent, ordinary and down to earth.
6. The action is continuous and the reader's interest is nowhere lost.

CE Questions

- Write an alternative ending to the story.

TE Questions

1. Consider the story *Doves on the Wing* as a social satire.
2. How does Salwa Bakr portray the modern Egyptian society?
3. What was the concluding dialogue by the thief? Discuss the humour and satire in it.
4. How does the image and characterisation help the plot and action of the story?
5. Comment on Salwa Bakr's gift for storytelling as revealed in the story.



WE TOO ARE HUMAN BEINGS

BAMA

Concept

- Bama's childhood experiences especially on the caste-based discrimination that prevailed in the society.
- The role of education in elevating the social status of the down-trodden.

Learning Outcomes

The learner will be able to:

- S.2.1 analyse how the point of view, language, style, and theme differ with reference to the author's socio-cultural background.
- S.2.2 explain the multiplicity of voices especially the emergence and importance of Dalit writing, as a genre of literature.
- S.2.3 criticise social evils like marginalization and discrimination rampant in the society at various levels.

ICT

- Prepare a video presentation on marginalisation of people in our society.

- Watch interviews of Dalit activists on YouTube

Introduction

Dalit literature speaks of the oppressed Indian class under the Indian caste system which became an important and distinct one in Indian Literature. It emerged into the forefront as a prominent voice after 1960s. It began its journey through Marathi language and soon appeared in languages like Hindi, Kannada, Telugu and Tamil. Gradually it spread through different literary genres such as poems, short stories and most importantly autobiographies which stood out due to the vivid portrayal of reality. The peculiarity of these works is that it provided useful insights on the question of dalit identity. Being an experience-based one these works focus on caste-based and gender-based discrimination in the society.

Bama is the leading voice of the suppressed class - the dalits. Being a Tamil dalit novelist, she rose to fame with her autobiographical novel *Karukku* (which means tender shoot of

Palmyrah tree) which chronicles the joys and sorrows experienced by dalit Christian women in Tamil Nadu. After serving as a nun for seven years, Bama left the convent and began writing. With the encouragement of a friend, she wrote on her childhood experiences. These experiences formed the basis for her first novel *Kaurkku*. When it was published she was ostracized from her village for portraying it in poor light and was not allowed to enter it for the next seven months. She penned only for the deprived class for she thinks that it is her duty to voice her people's plight to the society.

Summary

In this story Bama narrates an incident of untouchability when she was in third standard. She used to walk to school which takes around thirty minutes. Being a keen observer of even the minutest affairs, she used to watch all the things as she passed on. One day she noticed a landlord seated over a stone ledge watching the poor people working there. She found it very odd when she saw the older one of their street carrying a small packet of something to eat. First she began to laugh but when she realised the real fact behind it she became infuriated. *Annan* her brother told her the real fact that they were 'untouchables' and not supposed to touch the upper-class. *Annan* also added that as they were born in that community they were not

given respect or dignity forever. Thus, *Annan* channelised her thoughts by saying that only education can eradicate all the caste creed bondages forever. *Annan's* words inspired her and she studied well. Thus, many people became her friends.

Hints for Scaffolding Questions

1. She liked to watch all the fun and games that were going on, all the entertaining novelties and oddities in the streets, the shops and the bazaar.
2. All the entertainments in the street—shops and bazaar that was going on there.
3. The landlord was watching the lower caste people working in the fields.
4. The sight of the old man carrying a small packet by its string without touching it evoked laughter in the author.
5. She guessed like that because the wrapping paper was stained with oil.
6. *Annan* told her that they belonged to the lower caste. The old man carried the packet in such a manner because the upper caste believed that they must not touch the lower caste. If they did, they would be polluted.
7. An important elder of their street goes meekly to the shops to fetch snacks and hands the packet to the landlord reverently, bowing and

shrinking—the landlord sits there and stuffs them into his mouth—this thought infuriated her.

8. So that they could know their caste.
9. Because they were born into the community of lower caste.
10. If we study and make progress then we can throw away the social inequalities.

Understanding the Text

1. The narrator was attracted by various charms in the street—shops with various sweets and fruits.
2. Initially she burst out laughing—later she realised the fact of untouchability and social inequality—she felt very sad.
3. She came to know why the elder carried the packet with a string—she did not want to laugh anymore—felt terribly sad—so provoked to touch those wretched *vadais* herself.
4. The *vadais* became wretched because it was bought for the landlord—she intentionally want to touch those *vadais* in order to make them get polluted.
5. The landlord was simply sitting there and watching the lower caste people who worked very hard—driving cattle—treading out the grain from the straw.

6. *Annan* told her that they belonged to the lower caste—the landlord to the upper caste—therefore his community could not touch the food packet—so he held it out by its string—if he touched it the landlord would never accept such a thing.
7. *Annan* told the narrator that they belonged to the lower caste—they don't get respect, honour or any importance—if they study well people will progress in life—she studied very hard and stood first in her class—soon she made lots of friends.

Writing about the Text

1. Human race is one of the supreme creations—discrimination on the basis of caste, creed is inhuman—God made all equal—their should not be any discrimination between one man and another—limitless torture and atrocities in the name of caste or religion—all human have same feeling—empathetic attitude should be developed—lack of humanity is pictured in the case of an old man who carries food packet—even no consideration for those who work very hard in fields—whether in lower caste or in upper caste all are human beings have same feelings
2. Education empowers—the greatest tool to fight injustice—empowers an individual to make his own way to

success—successful people are respected everywhere—education brings respect and dignity—education brings awareness of rights and duties—also the ability to protect one’s rights—*Annan’s* advice inspired her very much—there was only one hope for the people of lower caste—they can attain dignity and honour if they are learned—then people will come to them of their own accord—she studied well and without caste or creed many people became friends to her.

CE Questions

- Collect other stories in dalit writing by various writers.
- Find out more works dealing with marginalized communities.

TE Questions

1. How does the writer use the statue of Gandhi to create satire in this lesson?
2. How does *We Too Are Human Beings* bring out the plight of the marginalised communities in India?



My Old Home

LuHsun

Concept

- The childhood memoirs of the protagonist which highlights the social barriers that hinder the relationships especially in friendships.

Learning Outcomes

The learner will be able to:

- S.3.1 read and discuss short stories.
- S.3.2 explain the theme and style of the story.
- S.3.3 define the elements of the plot.
- S.3.4 analyse the changing relationship between the protagonist and his friend due to the social barriers.
- S.3.5 read the short story and find the answers to the scaffolding questions.
- S.3.6 demonstrate an awareness of the importance of social responsibilities.

ICT

- Collect pictures showing Chinese village life from the internet.

- Prepare a documentary reflecting the theme of nostalgia.

Introduction

This short story explores into a new realm of Chinese literature. Basically an autobiographical one, the story is based on the life and experiences of the author which took place during the late 19th century. *My Old Home* illustrates the childhood experiences with his friend Jun-Tu in his ancestral home. The story also highlights the social barriers which restrict them from being friends forever.

Summary

The young master LuHsun moved out from his old home in order to buy a new home. During his childhood he befriends with Jun-Tu, son of a servant and is fascinated by the stories the latter tells. In order to buy more furniture for the new home he insists his mother to sell the old ones from the old house. He reconciles with his relatives including Mrs Yang a neighbour who accuses him of being miserly. Unexpectedly Jun-Tu who has now grown up all weary from his tough life at sea pass a visit to LuHsun, but now the realisation struck

both that they can no longer be friends. He clearly understands that one must fulfill his role depending on his social positions. Thus he treats LuHsun as a master by paying ultimate respect and offering the slightest gifts towards Lu-Hsun. He acts as an acquaintance rather than a friend to LuHsun when both of them reunite after thirty years.

Hints for Scaffolding Questions

1. The old home was changed beyond author's expectation. His old home was a charming one with full of splendid memories.
2. He pacifies by saying that home was always like this. Although it has not improved still it is not so depressing. It was only his mood that had changed because he was coming back without illusions.
3. He wants a convenient place to stay near his office.
4. They planned to sell all the furniture in the house in order to buy more furniture for their new shifting. Both mother and the author packed all the luggage and half the furniture that could not easily be moved had already been sold.
5. He first met Jun-Tu thirty years ago when there was a big ancestral sacrifice in his family, which came round only once in thirty years.
6. Jun-Tu was the son of a servant. He was named so because he was born in the intercalary month and in his horoscope, the element of earth was lacking. So his father also called him Jun-Tu.
7. After snow fall, on sands, he clears a patch of ground, prop up a big threshing basket with a short stick and scattered husks of grain beneath. When birds came there to eat he tug a string tied to the stick and the birds are caught in the basket.
8. Sharing of experiences is referred here. Jun-tu shares his experience of catching Zha which comes in moonlight to eat watermelons and attacking it with a pitchfork.
9. He heard strange lores of catching birds, different clouded shells in the sea shore, watermelons in the danger of Zha, Jumping fishes with two legs like a frog etc.
10. After their separation Jun-Tu sent the author a packet of shells and a few very beautiful feathers and Lu Hsun also sent him gifts once or twice but they never saw again.
11. Mrs Yang was a lady who run bean curd shop across the road. She was more beautiful in her youth so that she was not resembled in the shape of a compass as she looks now.

12. She wants the old pieces of furniture which are too heavy to move him from there.
13. She opined that the more money people have the more miserly they get and the more miserly they become the more money they get.
14. He had grown twice to his former size. His face had become sallow and acquired deep lines and wrinkles; his eyes too had become like that of his father. His rims were swollen and red like those who work by the sea.
15. LuHsun was shocked to hear the word 'master' and realized that a thick wall had grown up between them.
16. That time he understood the class difference between the master and servant.
17. Jun-tu explained his large family— not enough food for them— harvest is bad— has to pay several taxes.
18. The condition of our present society is not so different. Farmers are in debt and some are on the verge of suicide due to the bad harvest.
19. Jun -tu picked up two long tables, four chairs, an incense burner and candle sticks and one balance he also asked for the ashes from the stove.
20. Mrs. Yang also wanted to help Jun-tu. She is more kind and sympathetic to him.
21. There isn't any barrier between them rather they are unaware of the class barriers prevalent in the society.
22. Jun-tu's desire was realized, that is close at his hand. But that of Hsun is less realized.

Understanding the Text

1. Cheerful lively boy of ten—was in high spirits when he came there— easily attained friendship with author—ready to share all his experiences to his friend—even though they parted he sent gifts to his friend.
2. Jun-tu's mind was a treasure house of strange lore—catching of animals like Zha—variety shells in the sea shore—jumping fish etc. Hsun was unaware of such strange things—he only knew the sky above the four walls.
3. According to her Hsun has grown rich and she wanted the old furniture that are too heavy to move—he was reluctant to give them to her saying that he hasn't grown rich—then the old lady reacted violently and commented that he is a miser –the more money he get ,the more miserly he will be.
4. When Jun-tu became an adult he understood everyone's social responsibilities—he became aware of class consciousness and felt the difference between the words

'Master' and Brother. He finds it highly indignant to call him brother.

5. Jun-tu has now grown wary from the tough and bitter experience of life—he no longer possesses the high spirits for he has become a victim of social injustice and discrimination—he was forced to accept and obey the laws and did his work without enjoyment.
6. Thick wall is nothing but the wall of social discrimination—Jun-tu understood the social position of master and servant and he reacted like that after so many years when they meet again.
7. The friendship between them was lively, positive and brother-like—they enjoyed one another's company and shared each one's experiences—they were not worried about the outside world—their childhood friendship was vivid and mutual.
8. Hsun hoped that his nephew would lose his friendship with Jun-tu's son—he hoped that both of them will not suffer from social responsibilities like Jun-tu—he also wants them to achieve something great in life unlike what he is experiencing now.

Writing about the Text

1. LuHsun describes his past memories of his ancestral home after long years retrieval from his home—he

describes his childhood experiences there—his friendship with Jun-tu son of a servant—he describes it mixed with past and present—he returns there after an interval of thirty years—he compares his past and present, and his past friend and present friend and their relationships.

2. He gives the message of the importance of friendship—friendship should not be affected by caste or creed or social strata etc.
3. The statement is obvious in the case of LuHsun and Jun-tu.—as time passes Jun-tu realizes that they can no longer be friends because of their social positions—thus he treats LuHsun as a master by paying ultimate respect and offering the slightest gifts towards LuHsun.

CE Questions

- Collect stories of same theme from other language
- Write an alternative ending of the story if Lu Hsun hasn't met his friend when he arrived at his ancestral home after so many years.

TE Questions

1. Contrast Hsun's and Jun-tu's childhood friendship to their relationship as adults.



Yzur

Leopoldo Lugones

Concept

- The protagonists' efforts to 'humanise' an ape as part of experimentation.
- The extent of cruelty and brashness that the human world inflicts upon the animal world.
- The necessity of kindness and love for our fellow beings.
- Animals also possess the ability to think and respond, though they are not as articulate as humans are.

Learning Outcomes

The learner will be able to:

- S.4.1 read short stories and understand the theme, narrative style, voice etc.
- S.4.2 identify and write the effectiveness of the first person narrative in a short story.
- S.4.3 understand more about representations in Latin American literature.
- S.4.4 write an essay after analysing the theme and stylistics of a short story.

S.4.5 prepare an article on a given topic.

ICT

- Movies titled The Planet of Apes and King Kong
- en.wikipedia.org/wiki/Leopoldo_Lugones
- leniency.blogspot.in/2012-01-01-archive.html
- <https://www.youtube.com-watch?vzOaMN1MAT5ZC>

Introduction

Lugones was the leading Argentine exponent of the Latin American literary current known as Modernismo. This was a form of Parnassianism influenced by Symbolism. He was also the author of the incredibly dense and rich historical novella *Guerra Gaucha* (1905). He was an impassioned journalist, polemicist and public speaker who at first was a socialist, later a conservative / traditionalist and finally a supporter of Fascism and as such an inspiration for a group of rightist intellectuals such as Juan Carulla and Rodolfo Irazusta.

Yzur is a short story in first person narrative, which narrates the story of Yzur, an ape, bought at an auction by the narrator.

Summary

The narrator of the story bought an ape at an auction from a circus. He tries to teach the ape the art of articulation, as he comes across an article stating the reason for the absence of speech in apes as deliberate abstention. By that time, the ape had developed an intimacy with the narrator, as they had travelled the world over. Obsessed with his novel idea, the narrator exhausts the entire literature on the subject of speech among the apes. He starts with a series of exercises for the lips and the tongue. Yzur, as the ape is named, is found to have a capacity for abstract reasoning and a superior intelligence. The narrator teaches him vowel sounds, by associating them with food items – ‘a’ with potato, ‘e’ with cream, ‘i’ with wine, ‘o’ with cocoa and ‘u’ with sugar. But, teaching the consonants proves to be more difficult. Even after three years of continuous training, Yzur fails to speak. One evening, the narrator’s cook reports that he overheard Yzur speak – he could make out two words – bed and pipe. The narrator gets incensed and immediately summons the ape. But, the ape would not open his mouth. Frustrated, the narrator beats him and the ape falls ill within three days and soon grows feeble. It becomes clear to the narrator that Yzur would soon

succumb to death. He spends most of his time with him. Even then, the undying spirit in him makes him force Yzur to speak. He asks him the letters he taught and gets no response. At a point of time, he even reminds him the familiar phrase, “I am your master”, with which he started every session.

Hints for Scaffolding Questions

1. The narrator read somewhere that the natives of Java ascribe the absence of articulate speech in apes to deliberate abstention and not to incapacity. Apes were men who stopped speaking and their vocal organs and the centers of the brain that controlled speech got atrophied. Thus, apes sank from the status of a human being to an animal. If it could be proved that apes could speak, all the anomalies regarding them could be solved.
2. Any sensible answer can be sought from the learners for the first part of the question.

After exhausting the entire literature on apes, the narrator came to the conclusion that there was no scientific explanation for the fact that apes did not speak.

3. Whenever he saw Yzur rolling along like a drunken sailor, with his hands behind his back to keep his balance, the narrator felt that he was a retarded human being.

4. The ape proved to be 'a most promising subject for pedagogy' as he had a taste for learning, an excellent memory, a capacity for reflection and a better attention span than that of a human child.
5. The first step in teaching the apes to speak is to develop the organs which helps to produce sound.
6. Yzur understood the importance of lip movements. While the narrator demonstrated the lip movements, Yzur would sit there with one arm twisted behind him, scratching his rump, his face screwed up in mingled concentration, rubbing his hairy cheeks, as if he is trying to set his thoughts in order.
7. Yzur was like a human child who already understood certain words before beginning to talk. His experience of life made him associate ideas and reach conclusions. The conclusions, according to the narrator, were the result of intellectual curiosity and a spirit of inquiry. This made the narrator conclude that Yzur had a capacity for abstract reasoning and a superior intelligence.
8. The narrator made Yzur associate each vowel sound with something to eat – 'a' with potato, 'e' with cream, 'i' with wine, 'o' with cocoa and 'u' with sugar. Yzur learned the vowels – the sounds with the mouth open – in two weeks, though u proved to be hard for him.
9. Yzur was made to associate vowel sound with edible items. The sound that he learnt was there in the name of the food item either alone and repeated as in cocoa or combining the basic sound in both accented and unaccented syllables as in potato.
10. Yzur had learnt to bark like dogs. When he saw the narrator in despair over his vain attempts to wrest a word from him, he would bark loudly as though trying to offer him all that he had to give.
11. Yzur's face was less mobile, his expression grew more serious and his attitudes were those of a creature deep in thought. He had acquired the habit of gazing at the stars. He even moved to tears easily.
12. Though the narrator spent a lot of time, there was no great success in Yzur's progress. So, he resorted to force.
13. The cook reported to the narrator that he had overheard the ape 'speaking real words.' He could remember two words that Yzur uttered. They were 'bed' and 'pipe'.
14. The author's mind was full of remorse and fear when Yzur fell ill. He struggled desperately to bring him back to normal.

15. After falling ill, a great change happened to Yzur. The closeness of death had ennobled and humanised him. His eyes were filled with gratitude, and they followed the narrator like two revolving globes even when he was behind him. During that period of recuperation, his hands sought the companionship of the narrator's hands. Soon, he was assuming the importance of a person in the narrator's life.
16. The closeness of death ennobled and humanised him. He started seeking the author's companionship. Gradually, in his solitude, the narrator felt that the ape started assuming the importance of a person.
17. Yzur's convalescence had come to a halt and he became a hopeless case. He was in the grip of depression and the instinctive mutism of the species was forcing itself on him. It seemed like the intellectual suicide of the primitive men of the jungle.
18. The primitive men in the jungle were driven into silence as if they were committing intellectual suicide. They were guarding their secret, the ancient mysteries of the forest.
19. Man, in the race we call evolution, overtook and crushed his predecessors with savage brutality. Beaten and helpless, they broke the higher and fatal bond called speech, that linked them with humans and sought refuge in the dark night of the animal kingdom.
20. The horrors and the monstrous excesses of cruelty inflicted by the conquerors (human beings) stultified his mind, leading to that retrogression that made him a robot, an acrobat, a clown. This made him bend his servile back and imprinted on him that melancholy bewilderment which became his basic trait.
21. On the day of Yzur's death, an extraordinary thing happened. The narrator had dozed off by his bedside. Then he felt something gripping his wrist. When he woke up, he found Yzur with his eyes wide open, dying. His look was so human that the narrator was seized with horror. Yet, something expressive in his hands and eyes forced the narrator to bend over him. And then, to his surprise, Yzur uttered the words, "Water master, Master, my master...."

Understanding the Text

1. Human beings always venture out into the world and do research-the spirit of enquiry has always been a driving force - earlier, conducted expeditions to discover places that were hitherto unknown-after that research on different aspects of nature was on-now there is

experimentation with animals- modern research in medicine, on space

2. Yzur subjected himself to a state of silence which was the basic trait in him-the primitive instinct in him forced him to remain mute-modern man brutally crushed his predecessors - beaten and helpless, they broke the bond called speech that linked them with humans-it was ancestral memories that filled his race with some instinctive horror that acted as a barrier to speech

Why does he speak at last? – You may elicit responses from the learners and consolidate the points.

3. You may elicit responses from the learners, consolidate the points and ask them to write a paragraph. (Hints: servile, seeks companion - ship, tries to satisfy him, etc.)
4. The author's confidence in training the ape- his bossy attitude-the statement becomes a narrative strategy in which the author takes the reader into his confidence.
5. The ape's feeling of subservience even at the time of his death.

Writing about the Text

1. The cruelty of human beings towards nature, the way animals are treated in circuses, ceremonies, street shows

and zoos, the torture that the narrator inflicts upon Yzur.

2. Man hates man-indulges in violence and crime- cruelty even to women and children- nuclear wars-animals showing kindness to the young ones of other species- hunt only when hungry.
3. Free responses can be elicited.
4. Power goes hand in hand with one who reigns supreme over the subordinates with his assertiveness. Language plays a major role here. Examples: Stephen Dedalus in *The Portrait of the Artist as a Young Man*, Caliban in *The Tempest*.

CE Questions

1. Identify the elements of subjugation and marginalization in the short stories you have learnt in this text. Examine and write the report in the form of a project.

TE Questions

1. Do you think language has a key role in the emancipation of humanity? Elucidate.
2. Attempt a review of the story *Yzur*.



Lt. Aaron Eats his Hat

Khyrunnisa A

Concept

- Village life as a predominant feature of Indian culture.
- The younger generation does not harbour rivalries which are still common themes in Indian English short stories.
- Culinary habits represent the history, tradition and culture of a locale.

Learning Outcomes

The learner will be able to:

- S.5.1 explore the themes of the story.
- S.5.2 define the elements of plot.
- S.5.3 learn to analyse characters.
- S.5.4 understand the structure of a short story.
- S.5.5 identify the social conditions and changing social values.
- S.5.6 imbibe the spirit of social harmony and unity.
- S.5.7 analyse, appreciate and comment on the different techniques of storytelling.

ICT

- A recitation of Tagore's Gitanjali from the internet.

Introduction

The story *Lt. Aaron Eats his Hat* depicts Indian life with its simplicity and social reality. The typical Indian background, the rivalry between the two towns for trivial reasons and the difference in attitude of adults and children all become elements that enrich the story. Lt. Aaron, the central character in the story, remains an interesting character who never fails to draw our attention. The game of kabaddi shows how sports and games can enrich and enliven our life. Lt. Aaron, the game of kabaddi and the friendly attitude of the children make the story all the more interesting.

Summary

Lt. Aaron Eats his Hat by Khyrunnisa A. is a typical Indian short story with its natural colour and simplicity. The story begins with an episode of a scene from a close-knit family consisting of Sundar Kapoor, his wife Sarala and their

thirteen year old son Ashwin. The very scene shows how kabaddi throbs in every breath of the villagers. Then the rivalry between the neighbouring towns of Dilshan and Deewar and the reason for it is explained. Manohar Ram's idea of bringing the two towns together by conducting a kabaddi competition and the involvement and difference in the attitude of the grown-ups and children are something that initiates our thought. Lt. Aaron who always wears a hat is a matter of concern for the boys and they are curious to know about his head. It is out of this curiosity that they work hard to win the game of kabaddi. The true fact is that the boys were after this trivial thing when the identity of Lt. Aaron himself proves to be fake. We are often concerned about things that are not at all important in life. We fail to discover the one that is important. The ending of the story is very exciting as we come to know that Lt. Aaron was aware that the Dilshan boys would win. He had come prepared with an edible hat and the boys were very happy although they had some sort of a comical disappointment to see Lt. Aaron's normal head. In short, the typical Indian setting, the local colour, the sportsman spirit, the energetic and lively attitude of the children and the desire for unity all make it a story of elegance and splendour.

Hints for Scaffolding Questions

1. Sundar Kapoor is described as a very active person always muttering

'Kabaddi, kabaddi' and stretching out in the postures of kabaddi.

2. Sarala, Sundar's wife and their thirteen year old son Ashwin are the other members of their house.
3. Manohar Ram was a rich and influential businessman who had a house in each town and travelled back and forth like a well-aimed shuttlecock between the two.
4. Knowing how dear the game of kabaddi was to the adult residents of the two towns, Manohar Ram chose as his election symbol a kabaddi raider who laid flat on the ground with his right hand just touching the centre line.
5. To impress the people of Dilshan and Deewar at the same time, he told the residents of Dilshan that his father Dheeraj Ram was a native of that town and loved it so much that on his death his ashes were immersed in the river that ran through the town. He assured the people of Deewar in their turn that his mother Rukmani Devi originally came from there and had died in Delhi pining for her native town.
6. He won the elections from both constituencies with an overwhelming majority.
7. He gave up Deewar and immediately incurred the wrath of its electorate. The people of Dilshan though, were

- very pleased at having been chosen over Deewar and made no secret of their glee. Overnight, the two towns became hostile towards each other.
8. The two towns shared a huge common playground that touched both towns and since the children of both Deewar and Dilshan gathered there practically every day to play, they were all friends and had no time to be bothered about quarrels between the grown-ups.
 9. Manohar Ram felt guilty about his role in the rift and thought long and hard about how he could resolve the crisis and bring the two towns together in friendship.
 10. The competition only added fuel to the flames of animosity between the two towns and when Deewar won both times, a bitter rivalry developed between the two.
 11. Lt. Aaron was a 65 year old retired army lieutenant, and his wife was Sonu, who baked the most delectable pastry in the locality. Two years back they had come to live in a small but elegant house right on the border between the two towns and set up a bakery, *Taste Buds Bakery*, that was patronised by all.
 12. *Taste Buds Bakery* located on the border was patronized by all. Lt. Aaron and his wife Sonu baked the most delectable pastry and the people of both the villages loved them.
 13. The Dilshan boys, unlike the boys of Deewar did not share their fathers' love for kabaddi, finding it rough for their taste. Cricket and football were their favourite games.
 14. The relevance of kabaddi in the Indian context according to Sundar Kapoor is that it is our national game.
 15. The news that took the towns by surprise was that the kabaddi competition was to be held for children and not for adults.
 16. The Dilshan boys were gloomy on hearing the news as they did not know how to play it.
 17. The phrase here means 'what is disturbing you'.
 18. Lt. Aaron comments so because he thinks that it is impossible.
 19. 'I'll eat my hat...' was the comment made by Lt. Aaron when he heard that the Dilshan boys were playing kabaddi.
 20. The boys assumed that Lt. Aaron's hair must have turned a weird colour after he experimented with some hair dye. The boys had hollered at the image of Lt. Aaron sporting a multi-coloured head of hair.

21. The children decided to practise and win the kabaddi match to know the truth about Lt. Aaron's head.
22. The football match was a golden opportunity to make him eat his hat and to see what lies hidden underneath.
23. Ashwin's father refused to train the children in kabaddi as he thought it was too late to start practising the game.
24. The Dilshan boys decided to practise kabaddi secretly as they did not want to alert the Deewar boys who took it easy. Moreover they did not want Aaron uncle to withdraw his bet.
25. Ashwin was made captain – a case of the blind leading the blind, as Rajesh put it.
26. The two teams were barefooted. The Deewar boys wore white T-shirts and khaki coloured shorts and the Dilshan boys turned up in black.
27. Rajesh stunned the spectators into silence by thundering out the cant for the whole world to hear, and while everyone was trying to get adjusted to the cacophony, quickly darted to the bonus line, touched an opponent and managed to return when the referee signalled two points for Dilshan.
28. Sundar Kapoor rubbed his eyes in disbelief on seeing the astonishing performance of the Dilshan team.
29. Dilshan won the game of kabaddi.
30. Mr. Deepak Kumar discovered the true identity of Lt. Aaron.
31. Lt. Aaron who was bored with his life as a cook desired a change. Having picked up excellent English and good manners at Mr. Deepak's, he decided to use them, just for fun and just for a little while. He changed his appearance and came there. But he just fell in love with the place and the people and decided to stay on. He cooked and his wife Sonu served. He thought the boys might win their bet, so he came prepared with an edible hat.
32. The people reacted with good-humoured laughter. It was a great story and they couldn't think of life without Lt. Aaron and his delectable cakes.
33. Ashwin and his friends were disappointed to see Lt. Aaron's very normal head.
34. The real reason for Lt. Aaron wearing his hat all the time as he said was that his wife insisted that he kept his head covered all the time as a protection from cold and he wouldn't dare disobey her.

Understanding the Text

1. The phrase 'eat one's hat' means 'something that is impossible to happen.' The boys were always curious to know about Lt. Aaron's head about which they had many assumptions. They prepared hard for the kabaddi competition with a strong desire to make Lt. Aaron eat his hat. Towards the end of the story we come to know the delightful fact that he was really prepared for it. He came prepared with an edible hat.
2. We get a lively and energetic picture of a local township in India. The neighbouring towns of Dilshan and Dewar - the rivalry that developed characters like Manohar Ram, a business man turned politician - the close-knit family relationships - the active groups of children - the game of kabaddi the importance given to trivial things the use of local language - Lt. Aaron with his military stories and expressions - revelation of his true identity. There is no doubt that the story presents with vitality and strength the picture of a local township in India.
3. *Lt. Aaron Eat his Hat* is a short story taken from *Let's Play*, a collection of sports stories, published by Penguin 2010. The game of kabaddi rules the story from the very beginning to the end. The entire population of the village are seen absorbed in the game at one point of the story. It was

Manohar Ram who instituted an annual kabaddi competition between the two towns as a means to resolve the crisis between the two neighbouring towns. Lt. Aaron promises to eat his hat if the Dilshan boys won the game which is the central element around which the story revolves.

Writing about the Text

1. Tagore's *Gitanjali* becomes sublime not only because of its universal appeal but because of the sublime thought for the unity and progress of humanity. Tagore reminds us that the world should not be broken up into fragments by narrow domestic walls. The story *Lt. Aaron Eats his Hat* brings out the idea of unity and good relationships. The neighbouring township should not be quarrelling over trivial matters as it brings forth tension and disturbances. Unity and the warmth of relationship make the world a more beautiful place to live in. The neighbouring towns Dilshan and Dewar are united at the end an kabaddi becomes a unifying factor there. The open mindedness and energetic dealings of the children are also appreciable.
2. *Lt. Aaron Eats his Hat* is a short story with children as characters of equal importance with the adult community. The curiosity, friendliness, vigour and sportsman spirit of

the children are brought out with amazing clarity. Although there was a rivalry between the two towns Dilshan and Deewar, they shared a huge common playground that touched both the towns. The children of both the towns gathered there practically everyday to play. They were all friends and they had no time to be bothered about quarrels between the grown-ups as they found the whole thing silly. The very game of kabaddi becomes a thrilling experience uniting the two towns. We find that adults often fight over trivial matters but it is not a matter of concern for the children. They are often more compassionate and have a greater feeling of unity. Their minds are not broken up into fragments nor divided by narrow domestic walls.

3. Humour is a predominating factor in the story *Lt. Aaron Eats his Hat*. The very opening of the story is humorous. The reason for conflict between the two towns is something laughable. The very character Lt. Aaron and his words and deeds and revelation of his true identity are

instances of grand humour. The curiosity of the boys to know about Lt. Aaron and the truth behind his hat and the comic turn towards the end of the story all make it a humorous story which enlivens our imagination and thoughts.

CE Questions

- Lt. Aaron is a character who remains fresh in the mind of every reader. Write the character sketch of Lt. Aaron giving your impressions on the character in not more than a page.
- *Lt. Aaron Eats his Hat* is a story in a typical Indian background. Prepare a write-up on the story bringing out the elements of the Indian way of life and attitudes as the author puts it.

TE Questions

1. How far is the title *Lt. Aaron Eats his Hat* suitable for the story?
2. Humour in the story not only enlivens the story but gives us an insight into the problems of our day to day life. Cite any two instances in the story which deal with such problems.



Section 3

Non-Fiction



Preface

Non-fiction has emerged as a popular genre of literature in the 20th century comprising of essays, journals, biographies, memoir documentaries, travel books, magazine articles, literary criticism and so on. A work of non-fiction derives its origin from presumably real life events and established facts. Since it reflects upon various social and cultural aspects of life, it promises to offer us a variety of literary experiences. This unit takes us through some of the sub genres of non-fiction, which help us to understand the essential features of this genre.

Learning Outcomes

The learner will be able to:

- express and share ideas with friends.
- analyse and comprehend the content of a text.
- relate with the point of view, style of writing, etc. of the author.
- explain the theme of the text.
- attempt a critical appreciation of the article.
- communicate the new perspectives and diverse views.
- support the idea of equality of men and women.
- demonstrate awareness of the role of media.
- demonstrate an awareness of various cultures and traditions.
- explain the specific features of travel writing.
- demonstrate knowledge and critical understanding of the creative process involved in screen writing.
- identify the terminology related to screenplays.
- examine the different formatting styles of screenplays.
- analyse the literary elements in screenplays.
- differentiate between a story and a screenplay.
- rewrite a story into a screenplay.
- appraise the elements of humour in a literary work.

Excerpts from the Movie: The Sixth Sense

Manoj Night Shyamalan

Concept

- Visual literacy as an essential part of education.
- Screen writing is the most important stage in the making of a film.
- Recent trend is to treat screenplay as a literary text.
- A close study of screenplays will help us to understand films better.
- Screenplays follow different styles of formatting.

Learning Outcomes

The learner will be able to:

- N.1.1 identify the different terms such as 'beat', 'parenthesis' 'INT.', 'EXT.' etc. related to screen writing.
- N.1.2 define the elements of plot of screenplays.
- N.1.3 analyse the characters.
- N.1.4 explain the structure of screen plays.
- N.1.5 format screenplays.

N.1.6 visualise the story considering the merits and limitations of films.

N.1.7 analyse, appreciate and comment on the different techniques of screen writing.

N.1.8 compare different screenplays.

N.1.9 attempt to write screenplays.

ICT

- Watch the movie, *The Sixth Sense*
- Collect screenplays from the internet and compare different styles adapted by screenplay writers.

Introduction

Our age has been often described as a video age. It is the film industry that heralded the beginning of this new age. Later television, internet and other visual media have changed our world and we cannot think of a time in which these did not exist. It has also made visual literacy an essential part of education itself. The first step in the making of a film is writing the screenplay. Formerly, screenplays were

written for film crew and were not meant for readers. But the recent trend in Hollywood and other film industries is to publish screenplays. A close study of these screenplays will help us to understand the films better. Moreover, it will be of great value for those who are interested in writing screenplays. When we look at screenplays the first thing that comes to our mind is that the formatting of screenplays does not read like a book. People who write screenplays professionally use specific software like Movie Magic Screenwriter. It will be easier to understand a screenplay if this specific formatting is explained.

The first step in the writing of a screenplay is choosing a story. It can be a long story or a short one. The next step is to find out the 'high concept' of that story. By 'high concept' we mean the main idea of the story. The third step in the writing of the screenplay is making the title page. Type the title in bold letters. Two lines below the title, type "Written by" centered on the line. Two lines underneath that, type your name, also centered. In the lower right-hand corner, put your name, address, phone number, and email address.

As the fourth step you will write in scenes. Scenes are pieces of the whole movie. Each scene has to establish who is in the scene, where it is, when it is, and what is happening. What is happening is very important. There

needs to be something happening in each scene. Every scene should be given a title. This tells where the action is taking place and what time it is, as well as other information the director and actors need to know to make it come out the way you, the writer, envision it. Type the heading of the scene aligning it to the left. Use capital letters. First, you have to say if the scene is to be shot inside (interior, abbreviated "INT.") or outside (exterior, abbreviated "EXT.") Next, put a hyphen and give the location.

The fifth step is adding action. When we write a screenplay, we use the literary present tense. That means we write as though whatever is happening in the scene is happening right now. The first time you mention a character's name, put that name in CAPITALS. Also put anything that denotes a sound in caps. The sixth step is adding characters. Now that you have brought your character into the scene, you probably will want the character to speak. There are some rules for that. The character has to be introduced. You introduce the character by indenting his or her name 4.2 inches from the left edge of the paper. The seventh step is adding dialogue. The conversation in a movie is called dialogue. It should go from 3 inches from the left edge of the paper to 2.5 inches from the right edge.

Parentheses: You as the writer may have an idea of how something should be said or some action that should take

place at the same time. This is called a “parenthetical” because you put it in parentheses. Parentheticals have their own margin rules. They are indented 3.7 inches from the left and 5.2 inches from the right, for a total width of 1.5 inches. Don’t center them under the character’s name. You might want your character to move while he/she is talking. To do that, you put the action in, and then you have to introduce your character all over again. You use this (CONT’D) after the name to show that the dialogue continues through the action.

Voice over/Off-screen: Sometimes you may want your character to talk in a different way than in a straight manner. Maybe you want the action to continue while the character is not in the scene, but you can still hear his/her voice. This is called “voice over” and is abbreviated as “V.O.” Maybe you want the character to be out of range of the camera, but still participating in the scene. This is called “off-screen” and is abbreviated “O.S.” You show this in the same way as you did (CONT’D) by putting an abbreviation to the right of the character’s name.

Beat: If you want your character to pause between sentences or phrases, type in the word “beat” as a parenthetical. To denote pauses during action, type the word ‘beat’.

The Intercut: Another technique you might need is called “intercut.”

Intercutting is when you have two different scenes going on at the same time. Maybe two characters are on the phone with each other, or maybe two totally different action scenes are happening simultaneously.

We have discussed some important things we must keep in our mind while we attempt a screenplay. Let us see how these things are done in a screenplay. We may take the Oscar winning movie, THE SIXTH SENSE for example. As you know, the screenplay is written by Manoj Knight Shyamalan who got the Oscar for Original Screenplay in 2009.

Summary

Dr. Malcolm Crowe (Bruce Willis), a prominent child psychologist, returns home one night with his wife, Anna Crowe (Olivia Williams), from an event in which he was honoured for his work. His wife tells him that everything in the world is second to his job including her. The two discover they are not alone; a young man (Donnie Wahlberg) appears brandishing a gun. He says that he does not want to be afraid anymore and accuses Crowe of failing him. Crowe recognises him as Vincent Grey, a former patient whom he treated as a child for hallucinations. Grey shoots Crowe in the lower abdomen, and seconds later, turns the gun on himself.

The next fall, Crowe begins working with another boy, nine year-old Cole Sear (Haley Joel Osment), who has a

condition similar to Vincent's. Crowe becomes dedicated to this patient, though he is haunted by doubts over his ability to help him after his failure with Vincent. Meanwhile, his relationship with his wife begins to fall apart due to his focus on work.

Once Crowe earns his trust, Cole eventually confides in him that he "sees dead people that walk around like regular people." Though Crowe at first thinks Cole is delusional, he eventually comes to believe that Cole is telling the truth and that Vincent may have had the same ability. He suggests to Cole that he should try to find a purpose for his gift by communicating with the ghosts, perhaps to aid them in their unfinished business on Earth. Cole at first does not want to, because the ghosts terrify him, but he soon decides to try it. One is an overworked wife abused by her husband who slit her wrists; another that tries to hurt Cole is only heard as a voice who starts calmly pleading to Cole to let him out of the dark cupboard because he's suffocating, then yells at Cole that he didn't steal "the Master's horse" and threatens to attack Cole if he doesn't obey. The third ghost appears very briefly; a boy a bit older than Cole asks him to come into the room, to find the boy's father's gun. The boy turns around to show that he has a large gunshot exit wound on the back of his head.

Cole finally talks to one of the ghosts, a very sick girl who appears in his

bedroom. He finds out where the girl, Kyra Collins (Mischa Barton), lived and goes to her house during her funeral reception. Kyra died after a prolonged illness and funeral guests note that Kyra's younger sister is starting to get sick, too. Kyra's ghost appears and gives Cole a box, which is opened to reveal a videotape. When Cole gives it to Kyra's father, the videotape shows Kyra's mother putting floor cleaner fluid in Kyra's food while she cared for Kyra during her illness. The continual illness may point to a slow poisoning in a case of Munchausen syndrome by proxy.

Cole confesses his secret to his mother, Lynn (Toni Collette). Although his mother at first does not believe him, Cole soon tells Lynn that her own mother once went to see her perform in a dance recital one night when she was a child, and that Lynn was not aware of this because her mother stayed in the back of the audience where she could not be seen. He also tells her the answer to a question she asked when alone at her mother's grave. Lynn tearfully accepts this as the truth.

Plot summary of the given excerpt

Cole also counsels Crowe on his marriage, suggesting he should try talking to his wife while she is asleep. Crowe returns home, where he finds his wife asleep on the couch with the couple's wedding video on in the background, not for the first time. As she sleeps, Anna's hand releases

Malcolm's wedding ring (which he suddenly discovers he has not been wearing), revealing the twist at the end of the film: Crowe himself was actually killed by Vincent and was unknowingly dead the entire time he was working with Cole. Due to Cole's efforts, Crowe's unfinished business rectifying his failure to understand Vincent is finally complete. Recalling Cole's advice, Crowe speaks to his sleeping wife and fulfills the second reason he returned, saying she was "never second," and that he loves her. Releasing her to move on with her own life, he is free to leave behind the world of the living.

Hints for Scaffolding Questions

1. Interior of a school lobby
2. The names of the characters uttering dialogues are given in capitals. Names are aligned to the centre of a line and dialogues are written in the following line.
3. The word beat written in brackets.
4. When a dialogue is continued after a pause the names of characters uttering dialogues are written in capitals, and the abbreviation CONT'D is written in brackets.
5. Malcolm knows they are not going to meet again. He is taking leave of Cole. Malcolm found the purpose for Cole's gift by communicating with the ghosts.
6. Soft.
7. The place of action and time of action are written in UPPER CASE whereas actions of characters are written in Sentence Case.
8. The sound of wedding video on the television.
9. Sounds other than dialogues are written in UPPER CASE.
10. From the parenthesis (whisper).
11. Anna talking in her sleep is highlighted.
12. Sound of gold wedding band falling down and rolling on the ground.
13. The dining table is set only for a single person.
14. The shot ends with a slam cut.
15. It is a flashback. It is written in the stage setting in upper case.
16. The shot ends with a slam cut.
17. He wants to tell Anna that she was the most important person in his life and he is always in love with her whether alive or dead.
18. The action is written in capitals because it is highlighted in visuals.
19. We know that the dialogue is from the video tape as it is written in parenthesis.

Understanding the Text

1. Actions happening exterior are marked as EXT. Actions happening interior are marked as INT. We get the time of action from the stage setting marked in upper case.
2. Actions highlighted in visuals are written in capitals. Pauses during action are marked as beat. Pauses during dialogues are marked as beat in parenthesis ie (beat) in a separate line.
3. Different tones in dialogues are written parenthesis just below the names of characters uttering dialogues. Sounds other than dialogues are written in upper case. A loud sound is also marked in upper case.
4. The climax of the given excerpt is when Malcolm finally realises the truth that Anna is living all alone and he has been a ghost since Vincent Grey shot him to death.
5. The ending of different shots are marked as CUT TO, SLAM CUT, FADE TO BLACK etc.

Writing about the Text

1.

Shot: 1

Cole talks to Crowe on his marriage, suggesting he should try talking to

his wife. Cole suggests that it is their last meeting. Malcolm congratulates Cole for his performance at play. Malcolm takes leave of Cole as usual.

Shot: 2

Malcolm returns home.

Shot 3

Malcolm enters his house where he finds his wife asleep on the couch with the couple's wedding video on in the background, not for the first time. As she sleeps, Anna's hand releases Malcolm's wedding ring (which he suddenly discovers he has not been wearing), revealing the twist ending of the film.

Shot 4 (Flashback)

Crowe himself was actually killed by Vincent and was unknowingly dead the entire time he was working with Cole. Due to Cole's efforts, Crowe's unfinished business rectifying his failure to understand Vincent is finally complete.

Shot 5

Recalling Cole's advice, Crowe speaks to his sleeping wife and fulfills the second reason he returned, saying she was "never second," and that he loves her. Releasing her to move on with her own life, he is free to leave behind the world of the living.

2. Select any story - discuss the different scenes in the story - select a scene and discuss what can be visualised and how that scene can be taken in different shots - attempt a screenplay following the formatting rules discussed in the chapter.
3. This question can be given as CE activity.

CE Questions

- Select a scene from George Bernard Shaw's *Pygmalion* and attempt a screenplay.

TE Questions

1. Why do we consider writing the screenplay as the most important step in the making of a film?
2. A story appeals to our imagination while a screenplay attempts to visualise what can be palpable through images and sounds. Justify.



In Memory of Azores

Samuel Langhorne Clemens

Concept

- Verbal visualisation of sights and experience.
- Information on various cultures, facts, life styles, etc.
- Travelogue as a genre is one of the main sources of information.

Learning Outcomes

The learner will be able to:

- N.2.1 analyse the structure of a travelogue.
- N.2.2 examine the subjective elements in a travelogue.
- N.2.3 write travelogues.
- N.2.4 discuss the narrative technique of travelogue writing.
- N.2.5 explore the cultural and social life of the people of Azores.
- N.2.6 find out the elements of humour and black humour from the given text.
- N.2.7 evaluate the criticism of life as expressed in the travel letter.

ICT

- Collect details of the present condition of Azores with the help of Google Earth and compare it with Mark Twain's descriptions.
- Watch travel features on various television channels and list out the features of a visual travelogue.

Introduction

In Memory of Azores is one of the travel letters from *The Innocent Abroad* written by Mark Twain in July, 1869. He begins the travelogue in the conventional framework with a description of landscape and its people. He employs black humour by describing the impoverished condition of workers. He also employs humour with the help of local legends, a donkey ride and by the description of the streets of the locality.

Summary

The travelogue *In Memory of Azores* is an attempt by Mark Twain to see Europe, its scenes, customs, religious rites and

attitudes through the chauvinist eyes of an American. It is one among the travel letters *The Innocent Abroad* of Mark Twain's account of a voyage through the Mediterranean in July 1869. Mark Twain begins with the conventional framework of a travelogue the description of land, its people and their chief occupation. The people are least bothered to embrace improved technologies and innovative ideas. He further describes them as uneducated, ignorant and uncivilized. The description of the poor condition of workers is an example for dark humour. Their poverty and ignorance of the people are presented in striking terms.

Hints for Scaffolding Questions

1. They are a group of nine or ten small islands far out in the Atlantic, between New York and Gibraltar.
2. The staple crop of Azores is corn.
3. All attempts to introduce them failed. They prayed to God to shield them from all blasphemous desire to know more than what his ancestors knew.
4. Yes. The men and women in Azores eat and sleep in the same room. Though they were unclean, they were happy.
5. The wages of labours are twenty to twenty four cents a day. They count it in reis at a thousand to the dollar.
6. News was an unknown thing for them and they did not have even the minimum facilities to know what was happening around them.
7. It is an old fashioned cathedral under ruins.
8. The walls of the chancel are of porcelain. They have some figures which depict some historical event. The author hopes that he could learn the history if the dead old father rose from the grave.
9. The sight of the author and his friends who mounted the mules is referred to as a 'ridiculous spectacle'.
10. Their journey was a stampede not a gallop. The muleteers banged and pricked the donkeys with their sticks. They shouted throughout, that created an atmosphere, worse than Bedlam.
11. Blucher had no control over his donkey. The donkey moved zig zag across the road and the others ran in to him. Blucher got scraped against carts and the corners of houses. The donkey also gave him a polishing on one side and then on the other side, against the stone walls. So, Blucher did not enjoy a comfortable trip.
12. Blucher told the muleteer to go slow. As the muleteer did not understand English, he simply said 'Sekki-yah'. The donkey was off like a shot, and Blucher went over his head.

13. The author says that people talk much about the Russ pavement in New York. In Azores, the remote island, the people had been using it for nearly two hundred years.
14. The trees and vines stretch across the narrow road ways and shut out the sun that one feels that one is riding through a tunnel.
15. The island of Pico thrust its summit above the white clouds and looked like an island adrift in a fog.

Understanding the Text

1. The first thing that strikes one while going through *In Memory of Azores* is the author's biased outlook on the land and its people. At the outset itself, the introduction to the land is done with little interest.

"The considerations move me to put in a paragraph of dry facts just here."

No wonder, the majority of the adjectives describing Azores belong to the negative category. For e.g., 'poor', 'sleepy', 'lazy', 'staid', 'ridiculous', 'shiftless', 'threadbare', 'ignorant', etc.

Similarly the agricultural practices of the place are contemptuously treated and the people are called liars and cheats. On the whole, in his assessment of Azores, Mark Twain is not at all balanced and dispassionate.

2. Mark Twain describes Azores as one of the oldest communities on earth- 'the country was one hundred years old when Columbus discovered America.' The major occupation of the people is agriculture. However, they are reluctant to accept improved technologies and innovative ideas:

"The Portuguese crossed himself and prayed to God to shield him from all blasphemous desire to know more than his father did before him."

The people are called little better than donkeys - ignorant, uneducated and uncivilized. The only set of people to make a good impression on him is priests and soldiers. Mark Twain also describes the streets, the cathedral and the tunnel-like road ways.

3. Anecdotes always render enduring charm to travelogues. *In Memory of Azores* is not an exception to this general truth. Perhaps, one of the few memorable episodes in this travel account is Mark Twain's narration of the local legend associated with the Jesuit Cathedral - the ever-burning simple light kept before the altar sponsored by a devout lady for the repose of her soul. The anecdote is simple and common place. But Twain's skillful narration with ironic undertones makes it a memorable experience for the reader.

4. Description of scenic beauty is indispensable for a travelogue. After the contemptuous outburst against the people of Azores, Twain tries to describe the beauty of the land comprising of 'breezy hills' and 'beautiful canyons'. His description of the island of Pico too is notable for its charm. "...under a stately green pyramid that rose up with one unbroken sweep from our very feet to an altitude of 7613 feet, and thrust its summit above the white clouds like an island adrift in a fog."

Writing about the Text

1. *In Memory of Azores* is one of the travel letters from *The Innocent Abroad*, Mark Twain's account of a voyage through the Mediterranean, in July, 1869. (In England in 1870 as *The New Pilgrim Progress*) This work was an instant success selling 31,000 copies before the end of the year. It is an attempt 'to see Europe, its scenes, customs, religious rites and attitudes through the chauvinist eyes of an American "innocent.."

[Oxford companion to English literature]

True to the conventional format of a travelogue, Mark Twain begins *In Memory of Azores* with a description of the land of Azores and its people. The island contains a population of about 200,000 and agriculture is their chief occupation. Since the land

is of volcanic origin it is fertile. However, the people are least bothered to embrace improved technologies and innovative ideas. Twain further describes these men as uneducated, ignorant and uncivilized. No wonder, one of the earliest reviewers wrote in Saturday Review that the work was "... a very offensive specimen of the vulgarest kind of yankee."

Twain also describes a donkey ride arranged by the Portuguese muleteers for the tourists. The inability of some of his companions to control the donkey offers some humorous moments. The travelogue is also notable for the description of scenic beauty of the land with its 'breezy hills' and 'beautiful canyons'. Twain also incorporates some of the local legends that make his narration attractive for the reader.

2. *In Memory of Azores* is remarkable for Mark Twain's characteristic, inimitable style full of subtle irony and unstated humour. The description of the people of Azores and their culture very well proves this. Their ignorance is presented in striking terms:

"News is a thing unknown in Fayal. A thirst for it is a passion equally unknown. A Portuguese of average intelligence inquired if our civil war was over."

Similarly, the description of the impoverished condition of the workers is an example of black humour.

“The wages of a laborer are twenty to twenty four cents a day, and those of a good mechanic about twice as much. They count it in reis at a thousand to the dollar, and this makes them rich and contented.”

The local legend associated with the Jesuit cathedral, the donkey ride arranged by the muleteers for the tourists, the description of the streets of the locality etc. too adds to the element of humour.

3. You may ask the learners to refer to a dictionary and find out more words which have different spellings in British English and American English.

CE Questions

- Collect similar travelogues published in magazines, travel programmes that appear in TV channels and discuss their various features.

TE Questions

1. Travelogues present facts, the social and cultural life of the people and some valuable information. But basically travelogues are one of the most subjective genres of literature. Substantiate.
2. Bring out the salient features of a travelogue as depicted in *In Memory of Azores*.



Role Play

V Geetha

Concept

- Stereotyping of roles based on gender by the society
- The role played by various institutions in creating gender-based roles
- The need for gender equality

Learning Outcomes

The learner will be able to:

- N.3.1 differentiate between the terms 'sex' and 'gender'.
- N.3.2 express the idea that there is no essential difference between men and women.
- N.3.3 discuss how society demarcates men and women.
- N.3.4 reflect the idea that societal roles can be swapped.
- N.3.5 explain the importance of gender equality in society.
- N.3.6 explore the need for women's movements to ensure gender equality.

ICT

- Make a video presentation of women's social activities in India.

Introduction

This text discusses how gender roles are stereotyped and how the need for equality in our society has become relevant in our times. It traces how from the beginning, boys and girls are demarcated and forced to conform to traditional roles. Institutions like family and school indirectly hint that girls need to be shy, calm and obedient, while boys can be aggressive and adamant. Certain do's and don'ts suggested by the society are also discussed here.

The word 'gender' is now-a-days an inseparable word from our vocabulary. While sex is a physical attribute, gender is a social construct. It shows how physical attributes can bring societal demarcation. V Geetha points out that while allocating specific attributes and roles to male and female sexes, we are 'doing' gender.

Summary

The third chapter *Role Play* in V Geetha's book *Gender* explains how society reinforces traditional gender roles. She states that society thrusts gender roles upon the young, rewards if they conform to them and punishes if they do not. While young, parents prefer different types of dress, toys and codes of behaviour for boys and girls. Children are made to abide by these roles for fear of being scolded and reprimanded. Such separation and discrimination can be seen even in schools. Even the environment around us communicates societal roles. Then she stresses on the importance of challenging these stereotypes with the help of media and textbooks. Now-a-days women never hesitate to take masculine roles but men hesitate to do feminine roles. She concludes by saying that real choices that men and women make in life are more important than constructed social roles and real structures of power.

Hints for Scaffolding Questions

1. Society expects them to act in certain ways. Rewards if they do so, punishes if not.
2. Through a variety of practices and institutions like dress, behavioural patterns etc.
3. scolded, reprimanded, punished and shamed
4. They are segregated – made to sit separately not encouraged to talk or play together. Sends out signals that they are inescapably and dangerously different.
5. Shame, modesty and fear for girls – aggression and backwardness for boys.
6. Media, books and family reinforce roles - punish one who does not accept these roles.
7. Media and textbooks can play women in more enabling and empowering roles. Text can be rewritten. Female roles and functions can be shown to be reversible.
8. Examples like St. Francis of Assisi – Mahatma Gandhi – Joan of Arc – Lakshmibai of Jhansi.
9. Women never hesitate to change roles in case they need to survive or when necessary - never see their gender as a disqualification. But men take tasks like cooking, change them into professions which could fetch them money and prestige.
10. Obliging help around houses – look after infants.
11. When the family prospers gradually, the women retire to domesticity.
12. Consider it a matter of pride, and like to be equated with men.

13. They are forced to behave apart from their natural tendencies – try to behave according to societal norms.
14. Their behaviour is often mistaken – courage for brazenness, honesty for promiscuity. They are punished, made fun of, ostracised and physically hurt.
15. They can switch over to different roles they like and attain the stature of a complete man.
16. Destined roles and functions exist as parts of real structure of power.

Understanding the Text

1. wife - shy, respectful
husband – commanding, aggressive
2. Destined roles for men and women are separate. Coyness and modesty are natural for girls while boys must be aggressive and brave.
3. She was brutally raped by upper caste men for being forward and daring - they wanted to remind her that she was after all a woman.

Writing about the Text

1. They segregate them and attribute qualities suitable for them.
2. Construct stereotypes (Sita, Savitri – women)

(Sri Rama, Hercules – men)

3. St Francis of Assisi, Mahatma Gandhi, Joan of Arc and Lakshmi Bai of Jhansi
4. Men who reverse their roles and take up female roles (like turning their love for cooking into a profession) are appreciated, whereas women who behave in a similar fashion are humiliated.
5. They are alienated, punished and shamed if they do not do so.
6. They are made to sit separately, think differently, never encouraged to talk or play together, taught separate values, modes of behaviour and qualities.

CE Questions

- Prepare a profile of some eminent women personalities worldwide.
- Collect data on recent crimes against women (2011 - 2015) and prepare an article on the plight of women all over the world.

TE Questions

1. What do you think is the role of family in reinforcing gender roles?



Are the Rich Happy?

Stephen Leacock

Concept

- Rich people may have money but they may not be happy in their life.
- Wealth does not make one happier.

Learning Outcomes

The learner will be able to:

N.4.1 read and describe the theme of the essay.

N.4.2 discuss the narrative style of the essay.

N.4.3 write articles on similar topics.

N.4.4 read essays of a similar theme and compare it with the essay they have learnt.

N.4.5 prepare a write-up comparing and contrasting the essay they have learnt with other essays.

ICT

- Audio book of *Frenzied Fiction* by Stephen Leacock.
- The difference between Posh and Snobbish 1604 ESL.

Introduction

Stephen Leacock was one of the chief exponents of humour in Canadian literature. Early in his career, Leacock focused on fiction and humour. His stories, first published in magazines in Canada and the United States and later in novel form, became extremely popular around the world. It was said in 1911 that more people had heard of Stephen Leacock than of Canada. In later life, Leacock wrote on the art of humour writing and also published biographies of Mark Twain and Dickens. *Are the Rich Happy?* by Stephen Leacock is a humorous essay that satirises the so called wealthy in the society. Leacock's sharp criticism of the affluent in the society opens our eyes to the pretence and hypocrisy of the upper class society. The essay diverts from the conventional serious tone of essay writing. It is a humorous treatise wherein the author adopts more of a conversational style to make reading easy and comprehensible. The essay as a sharp tool of social criticism, is well experimented here without following the conventions of essaying. He says that he did not have

adequate material with him to write this essay. Leacock also quotes examples from his life, to substantiate his point. He even puns with the names that he refers to (e.g., Edward Overjoy).

Summary

Are the Rich Happy? is a humorous essay by Stephen Leacock on the pretence of the upper class. Many people flaunt their riches in order to give others an idea that they lead a happy and comfortable life. But, Leacock says, the fact is that they are not really rich. On closer examination, one finds that the so called rich are not actually rich. Many of them struggle hard to keep up their status. A rich friend of his had confided in him that it was better to face the brutal fact of being poor than struggling hard to keep up with the rich. Leacock states that the rich undergo cruel trials and bitter tragedies which are totally unknown to the poor. When the value of pound sterling crashes, it is the rich who wail. The poor, meanwhile, would relax without any botheration whatsoever. He quotes the example of his friend Mr. Spugg, who is a self-made man. For him, the wealth he had accumulated was a burden. While sipping champagne at a club, he remembers a running creek at the back of his father's farm where he used to lie full length on the grass and drink his fill. Leacock then refers to the Ashcroft-Fowlers who were worried because their butler was leaving because of some kind of incompatibility. Likewise, Mr. Edward Overjoy who was ruined, could not sell his motor car or

the sandstone residence that he owned, as he wanted to keep up his image as a wealthy man.

The essay is a satirical piece that strips upper class manners and hypocrisy.

Hints for Scaffolding Questions

1. Usually essays focus on serious topics. Here, the author is writing on a simple topic that does not need serious research.
2. The author has concluded that people who pretend to be rich are not really rich.
3. Many of his acquaintances admitted to the author that they were struggling hard to keep up with the rich.
4. The janitor's cousin living in England, working in the South Western Railway with ten pounds a week and his maid's rich uncle who owns a house at Winnipeg.
5. The author's judgment of the rich is that they undergo trials and bitter tragedies of which the poor know nothing.
6. The rich suffer from money troubles perpetually. When the rate of pound sterling crashes, the rich get anxious whereas the poor relax without any botheration.
7. Mr. Spugg's bank account was overdrawn twenty thousand dollars the previous month. That was bothering him.

8. Mr. Spugg was a self-made man. For him, the wealth he had accumulated was a burden. He wished to lead a simple, plain life.
9. Mr. Spugg was reminded of the running creek at the back of his father's farm where he used to stretch on the grass and drink his fill. Drinking champagne at a club can never provide the pleasure that he had when he led a simple life.
10. The author suggests that Mr. Spugg should lie on his stomach on the floor of the club and drink a saucerful of soda water.
11. Wealth is a burden to people like Mr. Spugg, who would be glad to be rid of their wealth altogether. A simple life can give more happiness.
12. The author advised Mr. Spugg to give away his wealth to retired college professors. But Spugg replied that he was not a college man and that college professors were the nation's heroes whose work itself was the reward.
13. The households of the wealthy enact tragedies every day. The poor are 'fortunate', as they know nothing about such tragedies.
14. The Ashcroft-Fowlers were in trouble, as their butler, Meadows were leaving them.
15. Meadows did not have a specific reason for leaving. It was a case of incompatibility. He did not like the Ashcroft-Fowlers and so, he decided to leave.
16. The rich people who get ruined are fortunate, as they can have anything they want after that.
17. Edward Overjoy's wife will not allow him to sell his motor.
18. Mr. Overjoy wants to flaunt his riches. So, even though he is ruined he wears an expensive coat as he does not want others to know that he is ruined.

Understanding the Text

1. Essays usually are of a serious nature - they require some kind of research before writing - essays are expected to speak facts - essays by Bertrand Russell, Will Durand, Dr. S.Radhakrishnan, etc. are examples - essayists quote from other texts to substantiate their point - but there are some essayists who write in a lighter vein - A.G. Gardiner is one such essayist-here, Leacock focuses on a simple topic - therefore he says at the beginning that he is writing it without adequate material.
2. The theme of the essay is the pretentious nature of the rich-they pretend to be happy and satisfied in life- but they lead a troublesome life-

in comparison, the poor lead a better life than the rich-

Para 1 – They were not rich at all. They were quite poor. They were hard up. They were pushed for money.

Para 7- My judgment is that the rich undergo cruel trials and bitter tragedies of which the poor know nothing.

(You may ask the learners to pick more examples from the text.)

3. The life of the Ashcroft-Fowlers and that of Mr. Edward Overjoy are the silent tragedies enacted in the life of the rich, as mentioned by the author. Meadows, the butler of the Ashcroft-Fowlers was planning to leave them for no reason-the previous winter, Franklin, another butler, had left them-what they understood was that Meadows just could not like them-Mr. Edward Overjoy was thoroughly ruined- but, he could not compensate for that-he could not sell his motor as his wife did not allow him to-he couldn't sell his sandstone residence or let go of the box at the opera house-though financially ruined, he wore an expensive coat. (You may ask the learners to write a paragraph.)

Writing about the Text

1. Analysis of the contemporary Kerala society-highlighting the desire for amassing wealth-the big fat Indian

weddings-how people frequent jewelleries-the dowry system that is prevailing-how parents struggle hard to get their daughters married off-how people spend money on reality shows-how money is lavished on film awards whereas another section of the society is underprivileged. (You may ask the learners to prepare an article on any topic of their choice.)

2. You may provide the learners, the copy of *English Snobbery* by Aldous Huxley and ask them to compare it with *Are the Rich Happy?*

CE Questions

- Collect essays written by different authors and analyse and compare them with the ones you have learned.

TE Questions

1. Comment on the opening of the essay, *Are the Rich Happy?*
2. How effective is the use of satire in the essay? Explain.
3. What are the comparisons that the narrator draws between the rich and the poor?
4. Write a paragraph on the theme of the essay *Are the Rich Happy?*
5. The author cites the examples of a few rich people in his essay. What, do you think, is common among Mr. Spugg, the Ashcroft-Fowlers and Edward Overjoy? Elucidate.



The Evolution of English – An Overview

Concept

- A short history of the evolution of English language.
- The importance of English as a global language.
- The significance of the study of English in the Indian context.

Learning Outcomes

The learner will be able to:

N.5.1 read and discuss the ideas in the essay.

N.5.2 summarise the history of evolution of English language.

N.5.3 point out the significance of English in India.

N.5.4 evaluate the usefulness of learning English language and literature.

N.5.5 internalise a proper historical background for the study of English language and literature.

N.5.6 explore the different cultural and social factors shaping the language.

N.5.7 describe the style of prose writing for presenting facts and observations.

N.5.8 demonstrate an awareness of the infinite capacity of the English language to take loan words from other languages to increase its vocabulary.

N.5.9 prepare notes based on the reading of the text.

N.5.10 write essays on relevant topics.

ICT

- Make a list of loan words in English from different languages available on internet.

- Collect inspiring speeches of great personalities in English which won great admiration (www.Ted.com).

- Prepare a video presentation for ten minutes on the history of England.

Introduction

Language is the chief human means for communication as well as self expression. It is a vehicle of thought and has the unique capacity to make us feel that we are living in this world. There are a large number of languages and language variety in the world and the story of evolution of these languages is a matter of interest to us. The essay gives an overview of the story of evolution of the English language which has gained prominence as a global language. In this essay there is also an attempt to bring out the significance of English in India.

Summary

The English language which was introduced in India by the British for making administration easy proved a useful aid in the growth of nationalism and attainment of freedom. It contributed much for the development of our nation since the beginning of the modern Era and in the field of scientific advancement and learning. It serves as a national and international link language and most importantly as a library language and key to the treasure house of knowledge.

The Story of evolution of the English language is interesting because English did not evolve from the language of the first inhabitants of the island of Britain, the Celts. The British island had to undergo a number of invasions starting

with the Romans and were most of the times crushed by foreign invaders. The Anglo-Saxons had a major influence on the language. Latin, which came with Christianity and the introduction of French by the Normans were other major influences. English language has enriched itself by taking loan words from the different languages with which it has come into contact and has become what it is today.

Hints for Scaffolding Questions

1. English was introduced in India as a handy tool to smoothen their colonial administration.
2. English served as a great unifying force and as a link language for communication for the leaders across the country.
3. English serves as a national link language, an international link language and a library language. It acts as a link language for the purpose of inter-state correspondence and as the language of trade and commerce between different parts of the country.
4. English language helps the youth to keep themselves abreast of the latest developments in the world of science and technology, arts, music and humanities.
5. If we give up English, we would cut ourselves from the living stream of ever-growing knowledge.

6. The first inhabitants of the island of Britain were the Celts. They spoke Celtic languages.
7. The Celts were either killed or enslaved and the few surviving ones lived in the remote parts of the land.
8. English language was greatly influenced by the Anglo-Saxons. Even the basic building blocks of English were taken from their language. It can be estimated that more than 80 percent of the words that we use in everyday English speech came from the Anglo-Saxon language.
9. Christianisation had far-reaching linguistic consequences. The missionaries brought Greek and Latin language with them. Most of the ecclesiastical words in English are of Latin origin.
10. The Normans brought with them French which was to become the language of the Royal court and later set the fashion in the Middle ages and contributed much to the English language.
11. The animals had English names because the common peasants who looked after them spoke English. Their meat had French names as these delicacies were mostly consumed by the French speaking upper class.
12. The invention of the printing press helped in fixing English spellings and printing books in large numbers.
13. Changes in the field of syntax and grammar, loss of inflections and levelling of verb conjugations were the most influential aspects in fixing the standards of English language. There has always been a constant tendency towards simplification.
14. Chaucer, William Shakespeare, John Milton, Dr. Johnson, Wordsworth, Coleridge and many other writers have enriched English language.
15. The historical peculiarities and foreign influences, the influence of science and technology and the infinite capacity to take loan words from other languages helped English in becoming what it is today.

Understanding the Text

1. Noteworthy contributions in the field of scientific advancement and learning. – National and international link language. – Link language for the purpose of inter-state correspondence. – Important library language. – Language of trade and commerce between different parts of the country.
2. English can rightly be regarded as the key to a treasure-house of knowledge. Everything happening in the world of science and technology, arts, music and humanities get documented in English. More than sixty percent of the

- world's technical journals, newspapers and periodicals are published in English.
3. The Norman conquest of 1066 AD was a great historical land mark. The Normans brought with them French, which was to become the language of the Royal court and later set the fashion in the Middle Ages and contributed much to the English language. The words related to the best things in life and arts and sports can also be traced back to French.
 4. Birth place – Britain - Early Celtic language – Roman invasion – Latin language – Anglo-Saxons and Jutes – agricultural words, basic building blocks of English. – Christianisation of England – Greek and Latin words. – Vikings known as Danes – King Alfred the Great defeated them and saved English language. Then the Norman conquest of 1066 AD – Normans brought with them French which was to become the language of the Royal court and set the fashion of the later Middle Ages. In English many words related to arts and sports can be traced back to French. The growth of the language continues even today.
2. Students may be scaffolded with enough ideas about article writing. (hints - title, sub headings, organisation of ideas, division into paragraphs, etc.). A collection of articles on different topics may also be done.
 3. The essay on the evolution of English may be developed with the help of the answers for the scaffolding questions. A flowchart may also help for the preparation of the essay.

CE Questions

- Prepare a list of loan words in English with their meanings and the language from which they were borrowed.
- Conduct a seminar on the topic 'English – The Language of Today' (hints – origin, major influences, evolution of standard English, its significance and contemporary relevance can be taken as sub topics for the presentation. Then a seminar report can also be prepared.

TE Questions

1. A debate is to be conducted in your school on the following topic. 'English should be the medium of instruction in schools'. Give four points each for and against the topic.

Writing about the Text

1. The learners should be encouraged to prepare notes based on a thorough reading of the text.

2. Write briefly on any one major influence in the development of the English language (Hints – Roman, Anglo-Saxons, Norman, etc.)
3. Why is English important in the Indian context?
4. Write an essay on the evolution of English into a global language? (Hints – Britain the birthplace of English, different foreign invasions, loan words, enrichment and simplification, development as a global language.)



Section 4

Drama



Preface

Modern drama flourished from realistic and naturalistic traditions. The theatre of Europe was deeply influenced by the two World Wars. The technical innovations of the European theatre crept into the British drama only in the latter half of the twentieth century. Till then the British theatre had been preoccupied with addressing many of the contemporary social issues like class distinctions, morality, family and marriage, the status of women etc. in a realistic manner. This type of drama which drew its inspiration from social realism was perfected by G B Shaw.

Learning Outcomes

The learner will be able to:

- understand major trends in modern drama.
- demonstrate an awareness of the Victorian society.
- form an idea about the structure and form of a five-act play.
- develop a positive attitude towards social issues like female emancipation and class distinctions.
- compare different characters and their character traits.
- critically examine how language functions in different contexts.
- find the elements of social criticism and satire in a literary work.
- exhibit an insight into the changing nature of social values.

1

Pygmalion

George Bernard Shaw

Concept

- Bernard Shaw in his preface to *Pygmalion* commented upon the absurdity of English spelling.
- The play is based on Pygmalion myth.
- The character of Henry Higgins is based largely upon a man named Henry Sweet.
- Shaw sarcastically refers to those critics who say that a successful play should never be didactic; this play is obviously didactic.
- The play puts forward Shaw's views on Victorian middle class morality, class distinction.
- The play satirizes snobbery of the middle class.
- The play highlights issues related to the underprivileged.

Learning Outcomes

The learner will be able to:

D.1. define the elements of plot in a play.

- D. 2. analyze characters in a play.
- D. 3. explain the structure of a five act play.
- D. 4. analyse the different themes of the play such as class distinction, middle class snobbery and pruderies in Victorian Age.
- D. 5. discuss Bernard Shaw's concept of a romance and antihero.
- D. 6. learn how language functions in different contexts.
- D. 7. identify the social criticism in the play.
- D. 8. develop positive attitude towards women empowerment.
- D. 9. realize the problems faced by marginalized group in a society.
- D. 10. compare different characters and their motives in a play.
- D. 11. critically evaluate the term social morality.

- D. 12. identify the role of family in a person's life.
- D. 13. critically analyse the term didactic literature.
- D. 14. find out the anti-romantic aspects in a work of literature. elevated thoughts in the story

ICT

1. Watch the movie <https://archive.org/details/Pygmalion>
2. Watch My Fair Lady(1964) <https://www.youtube.com/watch?v=47FWH9dYVQw>

Introduction

Act I

Pygmalion is one of the most famous play by George Bernard Shaw. At the same time it is among his most criticized and misinterpreted play also. The outline of this story is as follows: A Cockney flower girl is transformed into a duchess by taking speech (phonetic) lessons from her famous professor. The criticism comes partly from the fact that Shaw subtitled his play, 'A Romance'. The title of the play, Pygmalion, is based on the legend of a person who fell in love with his creation, could tempt us to this wrong interpretation. Shaw used the term "romance" in its more restricted form, meaning the implausibility of actually transforming a flower girl into a grand duchess by the simple means of using

phonetic instruction. In spite of Shaw's own statements and in spite of all the evidence in the play, readers and audiences still continue to worry about the ending of the play and refuse to recognize the anti-romantic aspect of the drama.

The opening scene of the drama is superb as it introduces the different elements of the play. In order to take shelter from a sudden downpour, such diverse types as the impoverished middle-class Eynsford-Hills, with their pretensions and disdain, a wealthy Anglo-Indian gentleman (Colonel Pickering), who seems quite tolerant, a haughty egotistical professor (Higgins), an indistinct group of bystanders, and a rude flower girl gather. These different social class combinations can be possible only because of a sudden rain. This serves Shaw dramatically because he needs a variety of accents so that Professor Higgins can demonstrate his brilliance at identifying dialects and places of birth, according to his science of phonetics.

The crowd at first is antagonistic as they think that Higgins is a spy for the police. Later they stand quiet appreciative of his magical abilities. It is this performance that makes Eliza in the subsequent Act to approach him for phonetic lessons as she wants to get a better job. This scene also strikes the keynote of the play as we get an insight into the false pride and snobbism of the people gathered. Shaw is also

dramatically exhibiting two types of vulgarity here: first, the vulgarity of the lower class, as seen in Eliza, and second, the "refined" vulgarity of the middle class, as seen in Clara Eynsford-Hill. We should remember that one of the aims of the play is an attack (through the character of Alfred Doolittle) on middle class morality and restrictions. Eliza's vulgarity is a result of necessity of earning her daily bread. Her situation is both comic and pathetic. Her vulgarity is comic as she tries to get money out of the bystanders, and it is vulgarly pathetic when she is suspected of soliciting as a prostitute. The most vulgar thing about Eliza is her disgusting use of the English language, a habit that makes Professor Higgins angry. Clara Eynsford-Hill would superficially seem to be without a trace of vulgarity. But she represents aspects of the middle class which Shaw and Doolittle reject - that is, Clara is pushy, unfriendly, and disdainful of people whom she considers beneath her, and she is offended unnecessarily by strangers (such as Higgins) who speak to her. Her hypocrisy is exposed later in Act III when she meets Higgins socially and like a sycophant obeisant to him. The interest of the play is on the concept of manners. Higgins is first noted for his lack of manners his rude and outspoken nature. He is happy in bullying other people thus his claim that he is not a snob is exposed in first Act of the play itself. It is evident in his outburst against the Flower Girl.

Higgins boastfully announces to the gathered crowd that "in three months I could pass that girl off as a duchess at an ambassador's garden party." This announcement gives momentum for the remaining four acts of the play. The original Pygmalion theme is introduced here. Higgins has found his stone (Eliza) whom he will carve into a fine statue (a great duchess, someone whom he can control and command) It also addresses an important question that the play puts before the readers; do speech patterns determine the quality of a person's manners and nature? Shaw is using phonetics only as a basis for a comment on manners in general. And Shaw's final comment on manners involves the comic display of manners as Eliza imitates the manners of a grand dame in engaging the cab to take her home.

Act II

The second act gives a detailed view of Higgins's personality. Shaw tells the reader that Higgins fluctuates from genial bullying and good humor to a stormy petulance when things go wrong. Higgins is totally frank and devoid of any artifice or malice. It is through Mrs. Pearce's words that we know more about Higgins. She has been Higgins' housekeeper for a long time. Her observations about Higgins' deportment, manners, language, and conduct throw much light to his complex nature. Higgins treats Eliza not as a human being but as a "bit of

baggage." But Colonel Pickering is more tender and solicitous. This basic contrast between the two men will continue throughout the drama. This act also brings out Eliza's character. She is determined that she shall not be cheated, that is why she offers a suitable fee for an hour's lesson. Though she is very serious we find it very comic. Later Eliza is wary of Higgins; she is suspicious of being mistreated, drugged, seduced, or rejected.

Higgins' decision to accept the challenge of teaching Eliza to become a lady, poses two important questions before us. First, Mrs. Pearce wonders "what is to become of her when you've finished your teaching? It is a question repeated later by Higgins' mother. At the end of the play, it is the reason for Eliza's revolt from Higgins. Higgins never thinks seriously about it. According to him 'we can throw her back into the gutter'. This suggestion is out of question as there is no coming back once they initiate. Higgins is insensitive and blind to his moral responsibility to another human being. The second question is not teaching Eliza how to pronounce words correctly, but in teaching her the proper words to use and also the proper grammatical form. It is evident when Eliza will narrate a story about the death of her aunt with impeccable pronunciation, but her choice of subject matter will be silly and vulgar. Appearance of Doolittle is something

that the readers do not expect. He is not worried about the safety of his youthful daughter. Doolittle remains as a parody of what Mrs. Pearce has been insisting from Higgins: Higgins must watch his language, stop appearing in house robes, cease wiping his hands on his clothes, refrain from cursing, and begin performing other acts of proper manners. Here the playwright introduces the theme of social morality. Doolittle is not demanding protection for his daughter. Instead he is very keen to get money from Higgins. When his demands are not considered we find him use blackmailing. When blackmailing fails he goes to the extent of begging five pounds. He does not care what for he demands it. It is also interesting to note the picturesque language and the sentimental rhetoric that Doolittle uses. It also reveals the resourcefulness of Doolittle and he is one among the gifted characters in the play. The traditional morality and charity is for the deserving people. Doolittle cleverly presents the cause of undeserving poor who can take the money and spend it lavishly and go back to his miserable job on the next day. This is something the narrow-minded prejudices of middle-class morality can ever think of. Doolittle does not want ten pounds which according to him will bring middle-class responsibilities. The irony of Doolittle's logic is that at the end of the play, Doolittle will be forced to accept middle-class responsibilities and

morality because by then he will have inherited a large sum of money and he is forced to give up his free and easy ways of the "undeserving poor."

With Eliza's re-entry on the stage, Shaw goes back to his social criticism. Doolittle likes being a part of the "undeserving poor," while Eliza tries to escape from this class and to join the respectable middle class. This is the reason why she has come to Higgins: to take lessons in order to escape the stigma of her class. This is the reason why Eliza goes hysterical when Higgins says that if Eliza misbehaves they will simply throw her in the dustbin. She does not want to go to where she was taken from. It is evident at the end of the drama, one of the options that are open to Eliza is that she can return to her father, but she resolutely refuses to do so. And at the end of this particular act, Eliza shows her first bit of humorous class snobbism: now that she can ride back to her old district and parade in front of her old cronies and lord that she 'has risen in the world.' This is totally different from her father's idea of going back to "miserable job on Monday."

Act III

There is a gap of time Between Act II and Act III. Eliza learned some of the basics of pronunciation but has not mastered proper subject matter or the theme of discussion. She appears at Mrs. Higgins. She is 'exquisitely dressed,' and she 'produces an

impression of such remarkable distinction and beauty' that everyone is quite taken aback. The Eynsford-Hills would not recognize her as the flower girl from the encounter in the first act. The new Eliza completely fits in well in these new contrasting surroundings; that is, Mrs. Higgins' drawing room. The artificial formality of Eliza's speech blends well with the exquisitely refined furniture of the Chippendale style, furnished with excellent oil paintings and other art objects of Mrs. Higgins' drawing room. Here is the beginning of the artistic creation, a true masterpiece, of Eliza making her first appearance. Mrs. Higgins impresses us as a woman of an excellent personality filled with tolerance, intelligence, and imagination. Mrs. Higgins is also concerned over the fate of the new Eliza. The conversation between Mrs. Higgins and her son is humorous. She knows her son's nature which is very much eccentric. Professor Higgins can't remember where he might have seen the Eynsford-Hills. In this scene he is too outspoken, 'rather trying on more commonplace occasions,' he uses improper language, and, in general, he has an amazing lack of manners.

The scene, with Eliza demonstrating her newly acquired knowledge, is the central scene of this act. The comedy of this scene relies upon the contrast between Eliza's mode of speech and her subject matter. She has been trained to pronounce words with impeccable perfection, but as Higgins feared, she has not learned what is proper to discuss

and what is not. Higgins thought wrongly that he was safe in confining her subject to the weather and to one's health. It is, of course, humorously comic that Eliza does confine herself to these two supposedly safe subjects, but naively, she narrates the details of her aunt's death, using the terminology of the slums, yet pronouncing with complete precision. Eliza possesses an element of sincerity in contrast to the silly affectation of Miss Clara Eynsford-Hill's attempt to duplicate the "new manner of small talk." After Eliza leaves, Mrs. Higgins comments on the disparity between Eliza's speech and her subject matter. Eliza's problem is that she is learning the English language anew from Professor Henry Higgins, who uses speech which is not fit for the drawing room. Mrs. Higgins then returns to Shaw's original Pygmalion theme when she points out that Eliza is a triumph of Higgins' art and the art of the dressmaker; but that Eliza is not yet a presentable person. The only difference between life and the myth is that here the artist is not falling in love with his creation and, ultimately, he will not be able to control his own creation. Eliza will have a soul and a will of her own, completely independent of her creator.

Act IV

This act presents the completion of Higgins' masterpiece; here is the fully realized Galatea that Pygmalion created in the form of the living Eliza. Eliza is

completely transformed from the "guttersnipe" that we saw in Covent Garden in the first act. At the beginning of the act, both Pickering and Higgins are so excited in their own success that they fail to realize that the success of the experiment belongs as much to Eliza as it does to their teaching. When Eliza suggests that she won their bet for them, Higgins rejects her claim vehemently: "You won my bet! You! Presumptuous insect! I won it." What neither Pickering nor Higgins do not consider the great effort that Eliza herself has contributed to the entire endeavor. In the next act, Mrs. Higgins certainly recognizes Eliza's contribution, but both men fail to grasp the fact that Eliza has worked hard to be able to speak like a lady; as a result, she has a devotion and loyalty towards her two masters, a deep and sincere devotion and also a strong desire to please. It is not love devotion. At the beginning of this act, when the men ignore her, her pent-up fury turns to rage. The image which Shaw uses is that of a well-trained puppy dog fetching its master's slippers. At the beginning of the act, Eliza does, in fact, fetch Higgins' slippers. The men, however, fail to pet and admire the "puppy" for her achievements, and therefore the trained puppy turns on its masters. In the next act, this image of the trained dog fetching slippers will be continued and will be developed as a central metaphor. Here, the slippers are dropped, literally, by having Eliza

throw them at the master. In the original myth, Pygmalion had to pray to the gods to give his creation a soul. What Higgins as a creative artist did not realize was that his Galatea had a soul already. He has polished the outside perfectly, but he failed to note that at the same time, his creation was developing an inner soul and a free will. Eliza has changed much outwardly, this act of rage shows that she retains some of her character traits of Eliza in Convent Garden.

Mrs. Pearce's and Mrs. Higgins' first concern during the previous acts were what would happen to Eliza after the transformation. It has now become a question of major importance for Eliza. In a conventional type of romantic comedy, the ending would show the total success of the experiment of transforming a flower girl into a new born duchess. The audience would leave the theater with the knowledge of Eliza's triumph at the ambassador's party and Eliza and her master's would probably fall in love and would end up in a marriage just as it happened in the myth. However, Shaw was interested in what happened after the triumph. And Eliza herself asks, what is she fit for, and where is she to go, and what will become of her? Higgins has been so completely involved with his experiment and the success of it that that he never addressed this question. Even when Eliza points it to him, he cannot take it seriously. Eliza knows that she cannot return to her old way of

making a living, for she is now trained to be a lady and has financial means to support herself in the position of a duchess. Thus Higgins has created a work of art without considering where he would exhibit it. When Higgins suggests some sort of marriage, Shaw is making another dig at social standards. That is, when Eliza was a flower girl, she sold flowers and not her person; now that she is Lady Eliza, she can't sell flowers anymore but she can sell herself.

It is interesting to note that at the end of the act, Eliza was able to remove hallow around Higgins, the so called creator of duchess. As she was feeling hurt, she wants to see him hurt just like she has been hurt; she wants to penetrate the god-like distance that Higgins surrounds himself with; thus, she reproaches him until she makes him lose his temper. Higgins is a "god" now made human, with human emotions and fury.

Act V

Act V presents the Eliza as fully transformed Galatea, may be a transformation in which Eliza overtakes her creator in all dimensions. The 'romance' of the play's subtitle refers, of course, to the complete transformation of the "guttersnipe," the 'squashed cabbage leaf' of the first act, into this delightful creature. Eliza has manners which are better and more refined than most duchesses. Eliza has learned to control her emotional

outbursts completely. She could even make self-contained and super-rational Higgins to lose his temper.

Higgins guesses that Eliza has been kidnapped or that something horrible has happened that will require notifying the police. His ego will not let him think that she might have now gained enough independence to strike out on her own. It is only at the end of the act that Higgins finally recognizes that the work of art is now independent of its creator and she can separate herself from Higgins if she wants so and she has no further need of him. There can never be a romantic affair between Higgins and Eliza. Higgins will never accept Eliza as an equal; he will always try to bully her. Even when he says that he likes her better now that she no longer fetches his slippers and spectacles Higgins cannot imagine her attaining that much independence. Eliza, having learned that manners involve not only her own conduct but also how other people treat her, could never become involved with a man who constantly treats her as though she were a flower girl.

When Eliza transforms her father Alfred Doolittle also undergoes a comical transformation. It was so convenient for him to be 'an undeserving poor,' and he took special delight in ridiculing the morals of the middle class. Now he is forced completely into this middle class morality. He was forced to obey some of their dreadful conventions, such as dressing properly and marrying the

woman with whom he has been living. As he feared earlier it has brought many responsibilities and destroyed his cherished independence. Earlier he was frightened to accept ten pounds rather than five pounds because ten might necessitate some degree of responsibility, now he is in control of an immense sum and, consequently, the dreadful poor will be approaching him constantly for hand loans. He will have to marry, that he might have to support Eliza, whom he threw out over two years ago.

At the end of the play, the two opposing forces can be seen in Higgins. He says that he is devoted to improving mankind in general. At the same time he lacks the ability to be decent to a single member of mankind, to a fine human being such as Eliza. He can teach her to be a magnificent duchess, a Galatea, a work of art, but he lacks sufficient tact in their personal relationship to avoid constantly hurting her feelings. When Eliza remarks that she will not be walked on, Higgins answers her in his usual bullying fashion: 'Then get out of my way; for I won't stop for you.' Thus the central conflict of the play is now stated: Higgins is the scientist who is determined to save the world, even though he might have to hurt those closest to him. Eliza, wishes to be the recipient of a little loving kindness, and if it means marrying Freddy Eynsford-Hill in order to find this human companionship and warmth, then she will do so.

Summary of Pygmalion

On a summer evening in London's Covent Garden, people are gathered together under the portico of St. Paul's Church for protection from the rain. Among the group are Mrs. Eynsford-Hill and her daughter, Clara, who are waiting for, Freddy, to return with a cab. He could not find any so he is sent once again in search of a cab. As he leaves, he collides with a young flower girl with a thick Cockney accent, and he ruins many of her flowers. Mrs. Eynsford Hill wonders how such a "low" creature could know her son's name; she discovers that the flower girl calls everyone either "Freddy" or "Charlie." When an elderly gentleman comes into the shelter, the flower girl tries to coax him to buy some flowers. This gentleman, Colonel Pickering, refuses to buy the flowers, but he gives the girl some money. The crowd warns the girl against taking the money because there is a policeman taking notes of everything she says. When the flower girl (Eliza) loudly says that "I am a good girl, I am," the people begin to protest. The note taker is Professor Henry Higgins, an expert in phonetics. His hobby is identifying everyone's accent and place of birth. He even maintains that he could teach the flower girl to talk like a duchess in three months. At this time, the elder gentleman identifies himself as Colonel Pickering, the author of a book on Sanskrit. He came there to meet the famous Henry Higgins, to whom he is

now talking. The two go off to discuss their common interest in phonetics.

The following day at Professor Higgins' house, the two men are discussing Professor Higgins' experiments in phonetics. Then the flower girl comes to his house. The girl, Eliza Doolittle, remembers that Higgins claimed that he is able to teach her to speak like a duchess. She has come to take lessons so that she can get a position in a flower shop. Pickering makes a bet with Higgins, who decides to take the bet. He orders Mrs. Pearce to take the girl away, wash her, and burn her clothes. He overcomes all of Eliza's objections, and Eliza is taken away. At this time, Eliza's father appears with the intention of blackmailing Higgins, but he is so intimidated by Higgins that he ends up asking for five pounds because he is one of the "undeserving poor." Higgins is so pleased with the old fellow's audacity and his unique view of morality that he gives him the five pounds and he goes away.

After a few months, Higgins brings Eliza to his mother's house during her "receiving day" in order to know whether Eliza is presentable in public meetings. Eliza is totally transformed now. Freddy Eynsford-Hill and his mother and sister Clara, the same people whom we saw under the portico in the first act are also present there. Now, however, none of the guests recognize that Eliza is the flower girl of that night. Everyone is amused with the

correctness of her speech and they are even more impressed with Eliza's narration of her aunt's death, told in perfect English, but told with unwanted and shocking details. After Eliza's departure, Mrs. Higgins points out that the girl is not ready to be presented in public.

Sometime later, Higgins, Pickering, and Eliza return after the garden party late in the evening. The men are happy with the great success they have had that day in presenting Eliza as a great duchess at the ambassador's garden party. They are so extremely proud that they ignore Eliza and her contribution to the success of the "experiment." Getting angry, Eliza finally throws a slipper at Higgins. Higgins says that she is unreasonable. Eliza is worried about what will happen to her now that the experiment is over. Does she have to go back into the gutter; what is her future place? Higgins cannot understand her situation, and after telling her that all of the clothes that she has been wearing belong to her, he leaves her alone.

The next day, Higgins arrives at his mother's house completely confused that Eliza has disappeared. He has informed the police and is then surprised to learn that Eliza is upstairs. While waiting for Eliza, Mr. Doolittle enters and he accuses Higgins of ruining him because Higgins told a wealthy man that Doolittle was England's most original moralist, and the wealthy man

left an enormous sum of money in trust for Doolittle to deliver lecture on moral reforms. He has thus been forced into middle-class morality and there is no way to escape from this temptation. He has come to invite Eliza to his wedding. Eliza enters and agrees to go to her father's wedding. As they all prepare to leave, Higgins tries to stop Eliza and tries to get her to return to his house. He maintains that he treats everyone with complete equality. To him, he makes no social distinction between the way he would treat a flower girl or a duchess. Eliza is determined to have respect and independence, and so she refuses to return to Higgins' house. Higgins then admits that he misses her and also admires her newfound independence. He further maintains that she should return, and the three of them will live equally, as "three bachelors." Eliza does not agree to this suggestion and she leaves with Mrs. Higgins to attend her father's wedding.

Understanding the Text

Pygmalion is a sculptor who creates the sculpture of a woman so perfectly carved that he falls in love with her. Aphrodite is moved by his love and she endows the statue with life. The statue becomes Galatea, a beautiful woman whom Pygmalion marries. How does Shaw transform this myth in his play?

Shaw took his title from the ancient Greek legend of the famous sculptor named Pygmalion who could find

nothing good in women, and, as a result, he resolved to live out his life unmarried. However, he carved a statue out of ivory that was so beautiful and so perfect that he fell in love with his own creation. Indeed, the statue was so perfect that no living being could possibly be its equal. Consequently, at a festival, he prayed to the goddess of love, Aphrodite, that he might have the statue come to life. When he reached home, to his amazement, he found that his wish had been fulfilled, and he proceeded to marry the statue, which he named Galatea.

Shaw used several aspects of the legend, the title of the play is *Pygmalion* taken from the *Pygmalion* myth. First of all, in Shaw's *Pygmalion*, Professor Henry Higgins is the most renowned man of phonetics of his time; Higgins' views of woman are also similar to *Pygmalion* of the legend — cynical and derogatory. In the myth, *Pygmalion* carved something beautiful out of raw stone and gave it life; Shaw's Higgins takes a "guttersnipe," a "squashed cabbage leaf" up out of the slums and makes her into an exquisite work of art. The similarities end here. Shaw's Eliza, develops a soul of her own and a fierce independence from her creator. In the myth it is *Pygmalion* who prayed to goddess to give his statue a soul.

Another difference that we note in Shaw's play is that Higgins has done his magic by teaching Eliza the upper class social manners and change in speech.

Higgins has found his stone (Eliza) whom he will carve into a fine statue (a great duchess, someone whom he can control and command). It also addresses an important question that the play puts before the readers; do speech patterns determine the quality of a person's manners and nature? Shaw is using phonetics only as a basis for a comment on manners in general.

The ending of the *Pygmalion* myth is in tune with the ending of a romantic story. *Pygmalion* and *Galatea* were living happily ever after. In Shaw's play, we cannot find any such romantic elements. Higgins is a confirmed bachelor and remains so even at the end of the play. Even when Eliza hints at choosing Freddy as her partner it is not out of love. It is only a practical decision. It is true that the subtitle of the play is "Romance in Five Acts". Shaw used the term "romance" in its more restricted form, meaning the implausibility of actually transforming a flower girl into a grand duchess by the simple means of using phonetic instruction. In spite of Shaw's own statements and in spite of all the evidence in the play, readers and audiences still continue to worry about the ending of the play and refuse to recognize the anti-romantic aspect of the drama.

Can *Pygmalion* be set in the modern day, when there are, generally, more options and opportunities for women?

A true work of literature can transcend both time and space. This quality is

often defined as universality in literature. 'Universality' refers to the necessity of a given character to speak or act according to how all or most humans would react in a given situation, 'according to the law of probability or necessity.' It is evident when Samuel Johnson comments on Shakespeare 'His characters are not modified by the customs of particular places, unpracticed by the rest of the world In the writings of other poets a character is too often an individual: in those of Shakespeare it is commonly a species.' G B Shaw as an author has passed the test of universality and many of his characters are relevant even in the 21st century. The play *Pygmalion* has not lost its charm in the modern day, when there are, generally, more options and opportunities for women.

Shaw's story of the flower girl from the slums who was taught to speak so properly that she was able to pass as a duchess at an ambassador's garden party is perhaps one of the best known works by Shaw, because of the popularity of the play. Eliza, who is described as 'a thing of stone,' 'a nothingness,' a 'guttersnipe,' 'squashed cabbage leaf' in the first act of the play changes into an exquisite lady — totally self-possessed, a person who has in many ways surpassed her creator. In the opening act, the audience cannot know that beneath the mud and behind the horrible speech sounds stands the potential of a great 'work of art.'

The role of Higgins in Eliza's life is that of a facilitator who supplied a better platform to take the best out of Eliza. What Eliza faced in her life before her appearance at Convent Garden is the absence of better opportunities. Even after two centuries the disparity between the privileged and under-privileged has not changed. Eliza hoped she could change her life by mastering middle class manners. At a time when education has become one of the major industries *Pygmalion* is relevant. The role of a trainer or an educator has really increased. So Higgins is a convincing character even today and will be convincing in future. There can be people like Mrs. Pearce, Mrs. Higgins, Mrs. Eynsford Hill and Clara in the modern society. Feminine wisdom that can be found in Mrs. Pearce and Mrs. Higgins is often neglected even in our households.

Higgins claims that he treats everyone equally, that he does not change his behavior under different circumstances. Does Higgins himself change in the course of the play?

Henry Higgins, forty years old is one the major characters in the play, *Pygmalion*. He is brilliant and has many intellectual achievements to his credit. He is the author of Higgins Universal Alphabet. Though he has a combination of loveable eccentricities he is determined to improve the human race. Since manners have always been the subject matter of comedies from the time of

Aristophanes, Higgins' view of manners differs greatly from his own actions. His use of phonetics to make a flower girl into a duchess does not mean that the play is about phonetics; the play concerns different definitions of manners, and thus Higgins' actions must be taken fully into account.

Henry Higgins is a confirmed bachelor. There are enough hints in the play that he hates women. His relationship with three major women characters in the play, Mrs. Pearce, Mrs. Higgins and Eliza Doolittle testifies this nature. Mrs. Pearce can read his nature and she does not like Higgins manners. As she repeatedly has been insisting that: Higgins must watch his language, stop appearing in house robes, cease wiping his hands on his clothes, refrain from cursing, and begin performing other acts of proper manners. Her remarks points out that Higgins is completely devoid of social morality.

He is happy in bullying other people. His claim that he is not a snob is exposed in first Act of the play itself. It is evident in his outburst against the flower girl. Higgins boastfully announces to the gathered crowd that "in three months I could pass that girl off as a duchess at an ambassador's garden party." Higgins decision to accept the challenge of teaching Eliza to become a lady, poses two important questions before us. First, Mrs. Pearce wonders "what is to become of her when you've finished your teaching? It

is a question repeated later by Higgins' mother. At the end of the play, it is the reason for Eliza's revolt from Higgins. Higgins never thinks seriously about it. According to him "we can throw her back into the gutter" this suggestion is out of question as there is no coming back once they initiate. Higgins is insensitive and blind to his moral responsibility to another human being.

His ego will not let him think that Eliza might have gained enough independence to throw him out of her life. It is only at the end of the play that Higgins finally recognizes that the work of art is now independent of its creator and she can separate herself from Higgins if she wants so and she has no further need of him. At the end of the play, the two opposing forces in Higgins' character are clearly before us: Higgins ends up so devoted to improving mankind in general that he lacks the ability to be decent to a single member of mankind, to a fine human being such as Eliza. He can teach her to be a magnificent duchess, a Galatea, a work of art, but he lacks sufficient tact in their personal relationship to avoid constantly hurting her feelings. In his devotion to reforming the entire human race, he treads innocently and unmercifully on a single individual human being. When Eliza remarks that she will not be walked on, Higgins answers her in his usual bullying fashion: "Then get out of my way; for I won't stop for you." Higgins will never

accept Eliza as equal and he never stops bullying her. Higgins claims that he treats everyone equally; that he does not change his behaviour under different circumstances is not true. Though he had every reason to expose Clara Eynsford Hill he is very soft to her. His behavior is consistently inconsistent and he is beyond predictions.

At Mrs. Higgins' party, Freddy and Clara confuse Eliza's normal way of speaking for "the new small talk." What does this indicate about the way language works in different contexts?

It is interesting to note that Standard English was selected as the variety to become the standard variety precisely because it was the variety associated with the social group with the highest degree of power, wealth and prestige. The Standard English is also one among the different dialects of English. At Mrs. Higgins' party, Eliza has been demonstrating her newly acquired knowledge. She has been trained to pronounce words with impeccable perfection, but as Higgins feared, she has not learned what is proper to discuss and what is not. Higgins thought wrongly that he was safe in confining her subject to the weather and to one's health. The comedy of this scene relies upon the contrast between Eliza's mode of speech and her subject matter.

In this scene Eliza is presented as a Lady from the upper class. Eliza does not confine herself to two supposedly

safe subjects ie, the weather and one's health, but naively, she narrates the details of her aunt's death, using the terminology of the slums, yet pronouncing with complete precision. Eliza possesses an element of sincerity and Miss Clara Eynsford-Hill and Freddy confuse it for the "new manner of small talk." Miss Clara Eynsford-Hill and Freddy can not understand the disparity between Eliza's speech and her subject matter. Shaw tells us that even the slum language can also become "new manner of small talk" if it is spoken by a person with a respectable background.

Why is that the play's poorest characters, Eliza and her father, are also two of the most gifted characters?

Eliza and Doolittle are two characters who serve as a vehicle which Shaw manipulates for his own dramatic purposes. Through these characters, Shaw is able to make many satirical attacks at middle-class morality and to make additional comments on class distinctions and on class manners. These two characters belong to the lower class. As a staunch member of Fabian Society Shaw does not believe in class distinctions and class manners. Through the story of the flower girl from the slums who was taught to speak so properly that she was able to pass as a duchess at an ambassador's garden party Bernard Shaw is expressing his deep sympathy towards the underprivileged class in Victorian society.

The character of Eliza is best seen by the progression which she makes from “a thing of stone,” “a nothingness,” a “guttersnipe,” and a “squashed cabbage leaf” to the final act where she is an exquisite lady — totally self-possessed, a person who has in many ways surpassed her creator. In the opening act, the audience cannot know that beneath the mud and behind the horrible speech sounds stands the potential of a great “work of art.” When Eliza makes her appearance at Mrs. Higgins’ house, we know that Eliza possesses a great deal of native intelligence, that she has a perfect ear for all sorts of sounds, an excellent ability at reproducing sounds, a superb memory, and a passionate desire to improve herself.

The change in Eliza’s pronunciation will come about because of Higgins’ lessons in phonetics, but the important change, and the real subject of the play, is the change that will come about in Eliza’s manners — something which even Higgins cannot teach her because he has no manners himself. She is no longer willing to be Higgins’ creation; she now asserts her own independence. But it is an independence which demands values from life which Higgins cannot give her.

Doolittle is also a gifted character like Eliza. Whereas his daughter wants to become a member of the respectable middle class, Doolittle is delighted that his job as dustman is so low on the

social class scale that it has absolutely no morals connected to it; therefore, he is not subjected to “dreadful” middle-class morality. His argument is quite reasonable. Both Pickering and Higgins are delighted by Doolittle’s poetic use of the English language, by his use of rhetoric that could only be used by a Welshman. It is especially witty when Eliza points out to Higgins that the Professor’s so-called equality in the way he treats people shows that he has the same manners as her father because Doolittle makes no class distinctions either: the analogy wounds Higgins because he has to acknowledge that it is essentially true.

Higgins and Pickering tell Mrs. Higgins that Eliza is an incredibly quick learner. They even call her a genius. Who deserves more credit for Eliza’s transformation; Eliza herself, because of her potential intelligence, or Higgins, for bringing it out?

Shaw’s story of the flower girl from the slums who was taught to speak so properly that she was able to pass as a duchess at an ambassador’s garden party is perhaps one of the best known works by Shaw, because of the popularity of the play. It also poses a serious question who deserved more credit for Eliza’s transformation; Eliza herself, because of her potential intelligence, or Higgins, for bringing it out? In the first act of the play Higgins makes a tall claim that “in three months I could pass that girl off as a duchess at

an ambassador's garden party." Later Higgins and Pickering tell Mrs. Higgins that Eliza is an incredibly quick learner. They even call her a genius. It is both the practice and inborn talent that make her achieve this transformation.

Eliza, who is described as "a thing of stone," "a nothingness," "a guttersnipe," "squashed cabbage leaf" in the first act of the play changes into an exquisite lady — totally self-possessed, a person who has in many ways surpassed her creator. In the opening act, the audience cannot know that beneath the mud and behind the horrible speech sounds stands the potential of a great 'work of art.'

When Eliza makes her appearance at Mrs. Higgins' house, we know that Eliza possesses a great deal of native intelligence, that she has a perfect ear for all sorts of sounds, an excellent ability at reproducing sounds, a superb memory, and a passionate desire to improve herself. The change in Eliza's pronunciation will come about because of Higgins' lessons in phonetics, but the important change, and the real subject of the play, is the change that will come about in Eliza's manners — something which even Higgins cannot teach her because he has no manners himself. So we can conclude that the credit goes to Eliza herself. Higgins has only given her a chance to exhibit her talents which was denied to her because she belonged to an underprivileged class in Victorian society.

Eliza tells Higgins that she wants to be independent. Does she achieve that independence by the end of the play?

The character of Eliza is best seen by the progression which she makes from 'a thing of stone,' 'a nothingness,' a "guttersnipe," and a "squashed cabbage leaf" to the final act where she is an exquisite lady — totally self-possessed, a person who has in many ways surpassed her creator. There are three different stages in her progression. The first stage is when she was living as a flower girl selling flowers in the Covent Garden. She possessed a desire to improve her life.

She heard Higgins boastful claim that "in three months I could pass that girl off as a duchess at an ambassador's garden party." She approached him to try her luck. She wanted to become a lady in a flower shop. The second stage in her progression begins when she starts living with Higgins to learn English language. With the help of Higgins she mastered English pronunciation and in the third act of the play she could impress others with her precise pronunciation. By the end of the fifth act she mastered language and she learned middle class manners mainly from Colonel Pickering. She had worked hard to perform as a Duchess at the Ambassador's party. By then she had developed a doglike imitation of her new found masters, Higgins and Pickering. The men, however, fail to pet and admire the "puppy" for her

achievements, and therefore the trained puppy turns on its masters.

In the third stage, the slippers are dropped, in fact she threw them at her master. Shaw was interested in what happened after the triumph at the ambassador's party. And Eliza herself asks, what is she fit for, and where is she to go, and what will become of her? Higgins has been so completely involved with his experiment and the success of it that he never addressed this question. Even when Eliza points it to him, he cannot take it seriously. Eliza knows that she cannot return to her old way of making a living, for she is now trained to be a lady and has financial means to support herself in the position of a duchess. At this stage there is only one option left to Eliza ie, to free herself from Higgins and Pickering. Eliza is determined to have respect and independence, and thus she refuses to live with Higgins and has achieved independence.

Writing about the Text

- {Hints: Eliza's appearance at the convent garden-her use of English language-rude and vulgar manners- at Higgins' house-her dirty clothes-her doglike imitation of Higgins and Pickering-her skill of learning Standard English-middle class manners from Colonel Pickering-her hard work and success at the ambassador's party-her real transformation at the ingratitude of Higgins- her revolt- addressing questions about her newly acquired middle class manners-lack of financial support-her decision to be independent-a play about transformation of an immature girl into a confident woman.}
- {Hints: Higgins-a bundle of paradoxes-brilliant intellectual achievements-loveable eccentricities-his boastful nature-decision to teach Eliza middle class manners and language-Mrs. Pearce's comments about Higgins'-lack of manners-inability to address the real issues that Eliza's transformation brings-inability to acknowledge Eliza's role-his ego-never understands Eliza's independence-foolish offer to Eliza to treat her equally-new lessons from Eliza-losing his godlike image- finally subdued}
- {Hints: Define the term romance-Shaw's concept of romance- anti romantic aspects of the play-Higgins a confirmed bachelor devoid of good manners-play on social morality and middle class manners-views on English pronunciation-reason behind Eliza's quarrel-absence of love between Higgins and Eliza-the question of independence as declared by Eliza-Higgins inability to understand Eliza-a satire on class morality and middle class manners-Doolittle and his transformation}
- {Hints:Victorian society-middle class manners and morality-Clara Eynsford-Hill a representative of her society-Higgins and his contradictions-

Doolittle a parody on hypocritical society-Eliza account of her aunt's death-the condition of the underprivileged- Eliza's success at the ambassador's party-Eliza's quarrel with Higgins-Higgins a scientist devoted to improving mankind in general?-Eliza's decision to get independence-Shaw's sympathy for the underprivileged.}

5.1 Henry Higgins {Hints: A bundle of paradoxes-his intelligence-interest in phonetics-boastful claim of transforming Eliza-Higgins and Doolittle-Mrs. Pearce's opinion-devoid of social manners-Eliza's performance at Mrs. Higgins-success at ambassador's party-reluctance to accept Eliza's role-inability to understand the impact of transformation-quarrel with Eliza- his ego-a scientist devoted to improving mankind in general?-finally subdued}

5.2 Mrs. Pearce {Hints: A mother figure-devoted to his work- feminine wisdom-foresees problems resulting from Eliza's transformation-her comments on Higgins' manners- bullied by Higgins-her inability to leave Higgins-looks after Eliza while she is at Higgins}

1.3 Alfred Doolittle {Hints: a vehicle which Shaw manipulates for his own dramatic purposes- many satirical thrusts at middle-class morality- Higgin's so-called equality- Doolittle makes no class distinctions-Meaning of his name Doolittle= does as little as

possible to get through life - his transformation -satisfied with his job as dustman – not a virtuous father- never married to Eliza's mother- poetic use of the English language- his resourceful rhetoric -forced to accept responsibilities- a lecturer on moral reforms}

1.4 Mrs. Higgins {Hints: Henry Higgins's mother- intelligent independent woman –progressive- a traditional mother figure- knows Higgins' weak points-really worried for Eliza's fate- primary function is to raise the big issues resulting from Eliza's transformation- more than simply a talking head- offers some good advice- Eliza finds security at Mrs. Higgins'- her feminine wisdom}

CE Questions

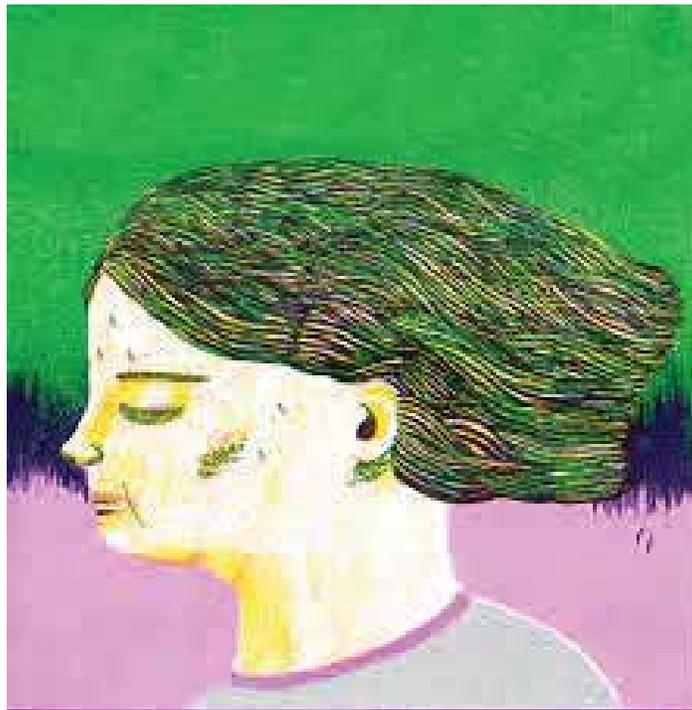
1. Select a single act of the play and Stage the play (group activity)
2. Attempt a review of the play, Pygmalion. (individual activity)

TE Questions

1. Attempt an essay on family relationships as portrayed in George Bernard Shaw's play, Pygmalion.
2. Analyze the role of education and financial status in deciding the social status of a person as revealed in the play, Pygmalion.
3. Bernard Shaw's Pygmalion is not a treatise on social morality. Apart from making a strong criticism the author's views are not conclusive. Substantiate.

Section - 5

Novella



Preface

The novel as a genre can be regarded as a recent literary invention when compared to poetry and drama which can be traced back to the ancient literary works such as the Babylonian epic of Gilgamesh (2150-1400 BC) and the Greek play Oresteia (458 BC) written by Aeschylus. A novel is a long narrative, normally in prose which describes fictional characters and events usually in the form of a sequential story. Some scholars date the birth of modern novel to the publication of the eighteenth century novel Pamela or Virtue Rewarded (1740) authored by Samuel Richardson.

The English novel has come a long way from allegory and romanticism with vigorous attempts at verisimilitude and associations with middle class pragmatism and morality. Within the broader framework, the novel encompasses various subgenres such as picaresque, epistolary, Gothic romance, social realist, political, historical and so on.

Like a novel, a novella is a long narrative, much longer than a short story and slightly shorter than a novel. Hence it bears the attributes of both the novel and the short story.

Learning Outcomes

The learner will be able to:

- demonstrate an understanding of the literary form 'novella'.
- identify the major concept of 'absurd literature'.
- demonstrate an understanding of the literary device 'magical realism' in fiction.
- understand and critically review of the trends in modern post-war fiction.
- analyse the theme and plot of a work of fiction.
- demonstrate an awareness of various aspects of first person narrative.
- compare and contrast different types of characters like flat and round.
- critically analyse and study the characters.
- develop a taste for reading fiction.

The Metamorphosis

Franz kafka

Concept

- A short fiction (Novella) dealing with self-alienation, materialism, marginalization, dehumanization, self-centredness.
- Use of symbolism in fiction.
- Existentialistic, expressionistic, and surrealist reading of text.

Learning Outcomes

The learner will be able to:

- F.1 discuss the use of symbols in literature.
- F.2 identify the meaning of symbols.
- F.3 respond reflectively to written and visual text.
- F.4 reflect personal experiences in connection with the textual experience,
- F.5 relate personal awareness to textual information.
- F.6 exhibit an awareness of the historical and cultural background in which the novella was written.
- F.7 identify and evaluate the central issues by analyzing the cause and effect relationship.
- F.8 exhibit ability in organizing information to formulate reliable explanations.
- F.9 explore various aspects of the literary devices “magical realism, Expressionism and existentialism”
- F.10 exhibit an awareness about “point of view or narrative voice’ in fiction
- F.11 exhibit awareness of “third person narration and narratives’
- F.12 explore the meaning and implications of being outcast and marginalized.
- F.13 identify different conditions and situations which lead to the human isolation in the contemporary society
- F.14 identify the organization of plot in short fiction
- F.15 identify various themes with which the novella centres around such as theme of alienation , materialism,

impact of economic aspects on human life, freedom and escapism, fragility of human relationship, internal guilt, marginalization, self-centredness, etc.

F.16 identify the concept of absurd literature.

ICT

- Watch the film adaptation of the novella by Chris Swanton (2012).

Introduction

The Metamorphosis by Franz Kafka is a novella (short fiction) which vividly depicts an incident that happens in the life of a travelling sales man, Gregor Samsa in a compelling but realistic manner. The novella also problematises human relationship, impact of materialism on man, escapism and self centredness. Kafka's Surrealistic approach startles us and compels everyone to view life with different perspective.

The *Metamorphosis* is generally assigned to a category of fiction known as the novella, novelette, or short novel. Novellas are longer and more complex than short stories but shorter and simpler than novels. Short stories usually contain one major conflict, focus on one major character, and develop one major theme, whereas novels present a much larger fictional world with many characters and episodes. The novella usually focuses

on a limited number of characters, a relatively short period of time, and a single chain of events. The novella form has attracted many great writers. Among the best-known novellas are Joseph Conrad's *Heart of Darkness*, Henry James's *The Turn of the Screw*, and Herman Melville's *Billy Budd*.

Kafka's *The Metamorphosis* can be interpreted in many ways in accordance with different schools of philosophy such as Magical Realism, Expressionism, surrealism, Existentialism and symbolism

Magical realism: Magical realism is closely connected to religion, which believes in miracles and other spontaneous and indescribable phenomena. Magical realism is defined as a literary genre in which fantastical things are treated not just as possible, but also as realistic. In magical realism theme, characters and settings undergo drastic change all of a sudden startling the reader and leaving them to the glory of imagination. One can find the persistent mingling of realistic and unrealistic events and incidents in magical realism.

The metamorphosis of Gregor into a huge vermin is treated and admitted by each and every members of the family as a natural phenomena. Nobody in the family has any suspicion in the sudden transformation of Gregor into a vermin. They treat the vermin as if it is the son to the father and mother and as brother to sister without any hesitation.

They also believe that one day the vermin may be retransformed back into Gregor and eagerly wait for that. The mother's first objection in removing the furniture from the room of Gregor is that it may prevent his retransformation to human being. The elements of magical realism also can be seen in the depiction of each and every act of Gregor in the attire of the vermin from the very beginning itself.

Expressionism:

Expressionism, the 19th century movement propagates that the thoughts and feelings of a person is more important rather than the outside reality, The response of an individual is given prime concern and the object or situation which created the response are least bothered about by the exponents of this school. Hence they used symbolic characters, exaggeration, fantasy and dream like imagery in their works to portray the inner feelings of the individual. This movement was first originated in Germany out of the paintings of Vincent Van Gogh and the dramas of August Strindberg, the Swedish Playwright

Existentialism:

Existentialism believes that people are made of the experience they undergo and it is the action and making choice that gives life its meaning. Though it was originated in the 80s existentialism gained its most popular form in the writings of French writers Jean Paul

Sartre and Albert Camus during the after years of Second World War .The Metamorphosis of Gregor in to a huge vermin can be considered as the result of his experience as a travelling salesman which he literally dislikes the most and his desire to escape from its fatal clutches. The mental transformation that happens in each and every members of the family also is the result of their life experience. The change in attitude on the part of Grete towards Gregor testifies the impact of experience in one's life. Even though Grete showed great care and concern to Gregor at the beginning of his transformation she was compelled to change her mind and demand for the avoidance of Gregor, proving that the experience one attains decides what stuff we are made of.

Surrealism:

Surrealism, the cultural movement began in Paris during the 1920s, best known for its visual art work and literary writings. It was founded by a group of artists and writers who sought to channel the unconscious as a means to unlock the power of imagination. The Surrealists propose that artist should seek access to their unconscious mind in order to make art inspired by this realm. Hence the surrealist works exhibit the elements of surprise unexpected juxtaposition, fantasy, the strange and sequitur. Anyone who read the novella Metamorphosis will agree that sometimes the details are hazy,

almost dreamlike. We have no clear idea about the setting of the story, even the room where the transformation has occurred and later where the protagonist is being confined and finally breathes his last, is not depicted in a visualizing manner. The surreal thinking doesn't give all the details or even make a sense. The constant wearing of uniform by Gregor's father is also an example of surrealism as it is quite strange in real life

Symbolism:

In literature, a symbol signifies an object, event or a character that is used to represent an abstract idea; it is something which stands for something else. Symbols are clues to what is going on in the story and often stand for key parts of the theme. The transformation, or metamorphosis, symbolizes Gregor's personal alienation and the effect of his deadening job. It also symbolizes problems in his family and how the demands placed on him have worn him down. His transformation into a vermin poignantly illustrates the struggle within this family and shows how Gregor's transformation alters the family's dynamics.

Summary

The novella begins with the event of the metamorphosis which happens to Gregor Samsa and the immediate reaction it creates in his family members. Gregor is the elder son of the Samsa family, which includes his

mother, father, and younger sister. He is a travelling sales man by profession and the sole breadwinner of the family. One morning he wakes up from uneasy dreams and finds that he has turned into a huge vermin. The manager of his company who arrives at his home to inquire about his absence and his parents are outside his bedroom door trying to get him awake. They cannot figure out why he is not at work. Finally Gregor manages to crawl to his bedroom door, open it, and reveal to everyone his shocking new form. His mother collapses, the manager runs away, his sister screams in terror. Terrified of his new form his father pushes him back into his room and locks him in.

In part two, the family adapts with the situation and returns to some degree of ordinary life. Gregor stays hidden in his room all the time and Grete, his sister, becomes his primary caretaker, feeding him twice a day and cleaning his room. Everybody except his sister ignore him, assuming as if he were not there. To his great surprise Gregor listens to them hiding behind the door in the evening and realizes how their lives have changed, preoccupied with money and financial woes.

On realizing that Gregor enjoys crawling all around the room, the walls and the ceilings, Grete decides to shift the furniture in his room to give him more space to roam and seeks her mother's help to move the furniture out of the room. Usually Gregor hides

himself whenever anyone walks into the room. Now he is compelled to plant himself on top of a picture on the wall in an effort to express his wish that the picture of the women in fur should not be removed from the room, as he loves it most. When the women return to the room the mother accidentally catches sight of him and faints. Gregor tries to help, but makes the situation more severe. When the father returns home Grete explains what has happened. He chases Gregor around the living room, blaming him for the chaos and throws apples at him. Unfortunately an apple gets struck into Gregor's back, wounding him severely. His life is spared at the pleading of his mother but the injury he sustained literally paralyzes him, and he is compelled to be confined in his room forever.

In part three, the family slowly grows to resent Gregor. Even his sister Grete stops caring for him. The wounds from the apples slow him down until he is weak and frail. The door to his room is left open in the evening so that he can see the nightly routine of his family from distance. Because of the financial crisis his mother sews lingerie to sell and his sister studies shorthand and French in order to meet the requirement in her new job. They also admitted three boarders in to the house for financial benefit. One night enticed by Grete's violin concert, which was played for the lodgers, Gregor creeps out into the middle of the room to prevent Grete from performing before the worthless people. On seeing the

huge vermin, in the house, the boarders declare their intention to vacate the home next day without paying the rent. After the boarders retreat, the family exhibits great resentment towards Gregor. On one occasion, just when Gregor is thinking about how much he loves his sister, he hears her say she wishes he were gone, and insists to her parents that Gregor must be avoided at any cost for the well being of the family. Shocked by the revelation he retreats into his room and dies in the morning, famished, depressed and deserted. His body was thrown in to the street as if a dead rodent. After his death his family is seen to be happy and retreat to the country planning to buy a new home and begin a new life with full of dreams and happiness.

Hints for Scaffolding Questions

Part I

1. On awakening from sleep in the morning Gregor finds himself transformed in to huge vermin-his abdomen divided in to bow- like sections,- numerous legs are formed in the place of his legs and hands.
2. At the beginning of his transformation his voice turned to be somewhat squeaking which left the words positively distinct only in the first moment and distorted them in the reverberation, so that he did not know if one had heard correctly. Later his voice becomes very feeble and gradually he loses the faculty of speech at all.
3. First he removed the blanket and tried to push himself but failed as his

numerous limbs were moving aimlessly in all directions. He was not able to control his limbs. At first he tried to get out of the bed with the lower part of the body, but realized it too difficult to move the lower part and hence the attempt went very slowly. In his frantic attempt to get out of the bed his body got hit at the lower bed post, paining him severely. Then he tried with his upper body part and carefully turned his head and body towards the edge of the bed. But as he finally raised his head outside the bed in the open air he became anxious about moving forward and decided to remain in the bed for some time. When realising the urgency of the situation he again tried to get up from the bed. Then, he made an effort to rock his entire body length out of the bed with a uniform motion, but abandoned the plan in fear. At last he managed to get out of the bed. He swung himself with all his might out of the bed and consequently fell on the carpet.

4. The manager visited Gregor's home to enquire about some anomaly his boss found in the financial accounts.

5. Because of the anomaly he found in the financial records. The chief wanted an explanation for his neglect in connection with the collection of cash he was entrusted with.

6. He strongly rejected the allegations levelled against him by the manager and declared that nobody mentioned about

such an allegation to him till the last day. He demanded the manager to read the latest orders which he shipped to the office.

7. He managed to reach the door and threw himself against the door, held himself upright against it and rested there momentarily from his exertion. Then he made an effort to turn the key in the lock with his mouth, but could not handle the key tight as he has no teeth. Finally, he managed to move the key with help of his jaw and unfortunately inflicted some damage to it. As the key turned more, he danced around the lock and hanged on to it pressing down with the weight of his entire body. Unlocking the key he set his head against the door handle to open the door completely.

8. Finally Gregor manages to crawl to his bedroom door, open it, and reveal to everyone his shocking new form. His mother collapses, the manager runs away, his sister screams in terror. Terrified of his new form his father pushes him back into his room and locks him in.

Part II

1. His taste for food changed drastically after his transformation. Before the transformation milk was his favourite drink, but now he could not bear even the smell of it. Also he began to develop an antipathy to fresh food and preferred junk and rotten foods instead.

2. When she noticed him hiding under the sofa, she got such a shock that without being able to control herself, she slammed the door shut once again from outside. However as if she was sorry for her behaviour, she immediately opened the door again and walked in on her tiptoes, as if she was in the presence of a serious invalid or a total stranger.

3. She tested his taste for food by bringing him an entire selection of different food items all spread out on an old newspaper. There were old half-rotten vegetables, bones from the evening meal, covered with a white sauce which had almost solidified, some raisins and almonds, cheese etc. She also put down a bowl with water. She went away very quickly and observed him from distance to find out which food Gregor tasted and devoured.

4. Even though the entire family believes that the vermin is really Gregor Samsa, all of them especially the women in the family prefer not to remain in the house alone with Gregor may be because of its ugly appearance. They also may be suspicious about another transformation on the part of Gregor which may be a more dangerous one.

Moreover everybody give prime concern to their own security.

5. Gregor was the sole breadwinner of the family. His transformation in to a vermin deprived the family of their daily bread. Because of the financial crisis his mother sews lingerie to sell

and his sister studies shorthand and French in order to meet the requirement in her new job. They also admit three boarders in to the house for financial benefit. His father also sought the job of a security somewhere to support the family.

6. Grete, his sister, became his primary caretaker, feeding him twice a day . She cleaned his room every day and tried to pay special attention to all the matters related to him. She even tried to understand his feelings and hence shifted the furniture from his room to provide him more space to crawl.

7. On realizing that Gregor enjoys crawling all around the room, the walls and the ceilings, Grete decides to shift the furniture in his room to give him more space to roam and seeks her mother's help to move the furniture out of the room.

8. Gregor's mother opposed the plan to shift the furniture from his room as she believed that removing the furniture may deprive him of the instinct or an urge for retransformation in to Gregor, her beloved son.

9. Gregor mentally disagreed with the plan to shift the furniture as he feared that it would devoid him of his memories of being humane.

10. He is compelled to plant himself on top of a picture on the wall in an effort to express his wish that the picture of the women in fur should not be

removed from the room, as he loves it most and it was the only thing which helped him to sustain his human instinct.

11. When the mother enters to the room with Grete for shifting the furniture she accidentally catches sight of Gregor pressing against the photograph of the woman in fur and she faints. Gregor tries to help, but makes the situation more severe. Gregor was severely punished by his father for this and literally paralyzed him for the rest of his life.

12. On realising that Gregor enjoys crawling all around the room, the walls and the ceilings, Grete decides to shift the furniture in his room to give him more space to roam and seeks her mother's help to move the furniture out of the room. Usually Gregor used to hide himself whenever anyone walks into the room. Now he is compelled to plant himself on the top of a picture on the wall in an effort to express his wish that the picture of the woman in fur should not be removed from the room, as he loves it most. When the women return to the room the mother accidentally catches sight of him and faints. Gregor tries to help, but makes the situation more severe. When the father returns home Grete explains what has happened. He chases Gregor around the living room, blaming him for the chaos and throws apples at him. Unfortunately an apple gets struck into Gregor's back, wounding him severely. His life is spared at the pleading of his

mother but the injury he sustained literally paralyses him, and he is compelled to be confined in his room forever.

Part III

1. On knowing the incident of the fainting of his wife because of Gregor he chases him around the living room, blaming him for the chaos and throws apples at him. Unfortunately an apple gets struck into Gregor's back, wounding him severely. His life is spared at the pleading of his mother but the injury he sustained literally paralyzes him, and he is compelled to be confined in his room forever. Finally the apple has become one of the major causes of his death.

2. The family slowly grows to resent Gregor. Even his sister Grete stops caring for him. On one occasion, just when Gregor is thinking about how much he loves his sister, he hears her say she wishes he were gone, and insists to her parents that Gregor must be avoided at any cost for the well being of the family. Shocked by the revelation he retreats into his room and dies in the morning, famished, depressed and deserted

3. The Samsas decided to entertain the lodgers in their house in order to survive the financial crisis of the family

4. He tried to prevent Grete playing the violin for the lodgers as he thought it was worthless to play it before such a foolish people who were not even listening to the music and not

appreciating her for her sublime performance.

5. When Gregor prevented Grete from playing the violin for the lodgers she was infuriated and stopped playing. She violently placed the instrument in her mother's lap and retreated into her room.

6. On seeing the huge vermin, in the house the boarders declare their intention to vacate the home next day without paying the rent.

7. The shifting of home by the Samsas is also symbolic. It can also be considered as another metamorphosis on the part of the Samsas. By shifting the home they try to shake off even the memories of their past. The maturing of Grete to a grown up woman also compell them to change their home as she is eagerly waiting to be wedlocked. The shifting can be considered as the result of urbanised society, which is in search of material prosperity at any cost.

8. Grete insisted that Gregor had to go and she considered his intrusion into the living room as an attempt to take over the entire apartment. The sister desired to get rid of the vermin as she realize that even the presence of such an ugly creature would spoil her future. Her loss of faith in the possibility of Gregor's retransformation also led to this mental change. The self sufficiency she attained also contributed much to the resentment on her part.

9. Grete insisted that Gregor had to go and she considered his intrusion into the living room as an attempt to take over the entire apartment. The sister desired to get rid of the vermin as she realized that even the presence of such an ugly creature would spoil her future. Her loss of faith in the possibility of Gregor's retransformation also led to this mental change. The self sufficiency she attained also contributed much to the resentment on her part.

Understanding the Text

1. On awakening from his sleep Gregor Samsa discovers he has been transformed into a monstrous vermin. He is not sure about what type of vermin he is. Lying on his back he notices that he now has a gigantic shell and numerous little legs that move aimlessly in all directions. The reaction of Gregor on realizing about his transformation to a huge vermin is surprising. He considers it as quite a natural phenomena and is least bothered about it. He thinks about his present job of a travelling salesman and plans morning activities. He goes back to booming life of the travelling sales man in his thoughts.

2. The first and foremost difficulty he confronts with in being an insect with human mind is that he is not able to control his body in tune with his mind, wishes and actions. Retaining the human mind in him also prevents him the life of an insect in all sense.

Ultimately it is this confrontation and conflict between the animality and humanity that contribute to his death.

3. See the answer of part I Qn. no.8

4. Besides the physical changes, Gregor also undergoes a number of behavioural changes. First his taste for food changes completely and now he prefers old and rotten food instead of fresh meals or drinks. He becomes self centred and likes to hide somewhere without being noticed by others. He also prefers the dark recesses of his room to stay This tendency gradually alienated him from not only others but also himself.

5. See the answer given in the part II Qn. no.9

6. See the answer given in the part II Qn. no.8

7. See the answer given in the part II Qn. no.10

8. See the answer given in the part II Qn. no.1

9. Gregor Samsa was the sole bread wine of the family and hence he got a special consideration from almost all members of the family. But his transformation into a vermin all of a sudden changes their attitude considerably. At the beginning of the story, Gregor's family, especially his sister, shows sympathy and care to him. But in the course of the story even the most caring of them find that their sympathy has a limit. Grete is so upset and revolted by the way he looks that

she can hardly stand to be in the room with him. His mother is so horrified when she sees him as she and Grete are moving his furniture that she faints. His presence is never forgotten in the house, causing the family members to feel constantly uncomfortable and leading them to speak to each other in whispers.

10. At the beginning of his transformation Gregor's family, especially his sister, show sympathy and care to him. But in the course of the story even the most caring of them find that their sympathy has a limit. Grete is so upset and revolted by the way he looks that she can hardly stand to be in the room with him. His mother is so horrified when she sees him as she and Grete are moving his furniture that she faints. His presence is never forgotten in the house, causing the family members to feel constantly uncomfortable and leading them to speak to each other in whispers. Moreover, the fact that Gregor cannot communicate his thoughts and feelings leaves them without any connection to his human side, and consequently they come to see him more and more as an actual insect, All these factors combined together steadily work against their sympathy and the family reaches a point where Gregor's presence is unbearable. Significantly, it is Grete, the character to show the most sympathy towards Gregor, who decides they must get rid of him.

11. Food represents the feelings of the family towards Gregor in many ways. It symbolizes care and consideration in the case of Grete, who feeds Gregor for most part of the story. To Herr Samsa food is a means for destruction, who uses an apple to drive his son away and the wound he succumbed to leads to loss of physical strength and contribute to his ultimate death. Grete gives him milk and bread, particularly as milk was one of his favourite foods before transformation. Eventually when Gregor becomes a burden for them they gradually lose interest in feeding Gregor. They feed the lodgers with interest because of the financial benefit and leave Gregor starving.

12. Even though the metamorphosis completely changes Gregor's appearance his mind remains unchanged resulting in a conflict between his mind and body. His actions, thoughts and dreams even at the prime stage of his transformation testifies this. He tries to wake up from the bed as if a human being and fails in his attempt. His longing for milk testifies his human nature. Later, even though he exhibits some conciliation between the mind and body, the conflicts emerge out occasionally. His conflict is evident in reaction to the shifting of furniture in his room. His longing for the picture of the woman in fur also testifies the retention of human feeling in him.

13. Money proves to be one of the important factors which decides the

destiny of any family. Because of the failure of the father's business and the resultant debts, money is a chief concern for the Samsa family, and consequently it appears as a frequent topic in Gregor's thoughts and in the conversations of the family members. Gregor's chief concern after discovering that he has become an insect is about his job, which he fears to be lost as a result of the transformation. The loss of his job literally alters the chemistry of the family in all respect. The office manager also implies while checking on Gregor that Gregor's boss suspects him of stealing money from the firm. The father and Grete both take jobs to make up for the loss of Gregor's income, and the family even takes in a few lodgers as a means of bringing in extra money.

14. Waking up and sleep plays an important role in the novella *Metamorphosis*. Gregor finds himself to be transformed into a vermin as he awakes from a long sleep. Everybody in the house, and the manager from his firm also are eagerly waiting for him to wake up. The second part of the story also begins with Gregor's waking up from sleep. Gregor's habit of hiding under the sofa after his transformation also testifies his desire to rest. Gregor abhors the job of the travelling salesman, because of its restlessness.

15. Definitely the financial constraints of the Samsas are the main reason for Gregor's transformation and death. Money proves to be one of the

important factors which decides the destiny of any family. Because of the failure of the father's business and the debts that resulted, money is a chief concern for the Samsa family, and consequently it appears as a frequent topic in Gregor's thoughts and in the conversations of the family members. Gregor accepts the job of a travelling salesman, which he dislikes the most, only to support his family. The transformation of Gregor into a vermin can be considered as an impact of his compelling and monotonous job of a travelling salesman. He desires to abandon the job and longs for complete rest which he attains after his transformation. Gregor's chief concern after discovering that he has become an insect is about his job, which he fears to be lost as a result of the transformation. As he feared, the loss of his job literally alters the chemistry of the family in all respect. The office manager also implies while checking on Gregor that his boss suspects him of stealing money from the firm. Grete's decision to do some odd jobs to earn money makes her self-sufficient and withdraws her from taking care of Gregor, which also contributes to the death of Gregor. Because of the financial difficulties the Samsas decide to entertain the lodgers in the house and later it becomes a reason for Gregor's final doom.

16. Mentioned right at the outset of the story, the picture of the woman in furs

serves as a symbol of Gregor's former human self. Exactly why the picture, which shows a woman wearing a fur hat, a fur boa, and a thick fur muff that covers her arms, originally attracted Gregor is never made clear. But Gregor's strong attachment to it does not derive from the content of the picture so much as from the fact that he had put it on his wall when he was still human. He clings to it in panic when Grete and his mother are clearing out his room because, as he looks around the room in desperation, he sees it as one object from his former life that he can save. The content of the picture is irrelevant at that moment. It acts foremost as a reminder that a human lived there and chose that object to frame and display.

Writing about the text

1. Gregor's metamorphosis is the result of, both physical and mental constraints he chanced to undergo in his life. It is the reflection of his mental agony.
2. The job of a travelling salesman is tedious. It literally deprives him of his rest, sleep, dreams, desires and even his youth. Actually he escapes from the pangs and fret of his job by the way of transformation.
3. On one occasion, just when Gregor was thinking about how much he loved his sister, he hears her say she wishes he were gone, and insists to her parents that Gregor must be avoided at any cost for the well being of the family.

Shocked by the revelation, he retreats into his room and dies in the morning, famished, depressed and deserted. His body was thrown in to the street as if it were a dead rodent.

4. Gregor willingly embraced death as he wished not to be a burden to others. He purposefully avoided food and starved to death for the well being of his family.

5. No. They had already accepted the hybrid identity of Gregor from the beginning of the story itself. His death was imminent as nobody can sustain in this world with such a hybrid identity.

6. His body was thrown in to the street. It is implied that his body is not suited for even a decent cremation at all.

7. If Gregor had been transformed into a lovely cute animal his fate would have been another one. The Samsas might have acquired money by exhibiting him to the public.

8. The novella *Metamorphosis* is enriched with numerous symbols which allows a multidimensional reading of the story. The transformation of Gregor in to vermin itself is symbolic. It can be considered as a means of escaping from his job of a travelling salesman and family duties. It also testifies the condition of man in the ever-changing materialistic modern society. The picture of the woman in Gregor's room, his desire for milk, his father's uniform, food, etc. have their own symbolic significances in the story.

9. Gregor Samsa

He is the narrator protagonist of the story. Even though metamorphosed in to a vermin, Gregor changes very little as a character over the course of the play. Both as man and as a vermin he patiently faces his fate. He accepted the monotonous job of a travelling salesman to care his family. He is very stern and not ready to bemoan his condition. Realizing the physical changes that happened to him he tried to cop up with the new condition. As the story progresses, the insect body of Gregor begins to influence his mind, but his humanity never disappears entirely. Towards the end of the story he accepts death only for the wellbeing of the family.

Grete

Grete is the only family member except Gregor whose name is mentioned in the novel. She is the only member of the family who showed pity, sympathy and care to Gregor. She serves as Gregor's only real human contact in the novella. Grete undergoes a sea change towards the end of the story in her attitude to Gregor. In the course of her metamorphosis from a girl in to a woman her pity and care for Gregor diminishes. As she matures she adopts more adult responsibilities. The story ends with the parent's recognition of her transformation in to an adult.

The Father

He appears in the story as a cruel and hopeless person. He is money oriented.

He is a failure in business and life itself. He is least bothered about the transformation of Gregor in to a vermin. He attacks Gregor after his transformation several times. He never displays any affection to Gregor. It is his act of hitting Gregor with an apple that literally leads to his death.

10. Grete is the only character in story who shows pity and sympathy to Gregor. She does whatever she can to keep his spirit alive. But towards the end of the story her attitude to him changes considerably. It may be the result of the resentment which arises from the hopelessness of Gregor's survival and retransformation in to a human being. Her physical and mental growth from a girl to a grownup woman also gives fuel for her change of attitude to Gregor. The fear of being the sister of an ugly creature also may be another reason for her transformation. The financial burden she has to bear because of her brother's metamorphosis may also have compelled her to change her attitude.

11. Even from the very beginning *The Metamorphosis* presents irrational and really absurd incidents. The metamorphosis of a human being in to vermin overnight is irrational and absurd. The acceptance of the vermin by the entire family members without even a tinge of suspicion also proves as another example of this absurdity. Even Gregor is not panicked with his physical transformation; he is bothered only about the impending lose of his job

because of the transformation. All these unusual reactions contribute to the absurdity of the story. Absurdity also can be seen in the human relations. The life and fate of Gregor prove that there is no sincerity in human relations. Human relations are defined and determined not in terms of love, care, protection, sympathy but in terms of money and service rendered to. Human sympathy and love have no permanence and can be changed at any time and situation.

12. *The Metamorphosis* presents not only a single transformation but varieties of it. Actually the transformation occurs in the mind of each and every character in the play. It is the mental agony Gregor undergoes that results in his physical transformation. His longing for freedom from the job of a sales man, interest for rest and sleep etc. contribute much to his metamorphosis. The entire incident in the story may be a fantasy of Gregor himself. The transformation of his sister into a grown up woman and hence her so called mental change also may be a projection of his thoughts. To Gregor, his father was always a dictator and that may be the reason for depicting him as a cruel and unsympathetic fellow. As the story is narrated by Gregor himself all other characters might be shaped in accordance with his thoughts and concepts about them.

CE Questions

- Prepare an alternate ending of the story considering that Gregor retransformed in to a human being.
- Prepare a chart of conventional symbols in the novella and their implications.
- Prepare a short essay on absurd literature

TE Questions

1. What are the various traits retained in Gregor, which testify his animosity and humanity?

2. Bring out the moment when Gregor and the other family members seem to lose their minds in the story.

3. Gregor should have to be treated differently as he has the body of a vermin with a human mind, why?

4. How does the loss of language after the metamorphosis affect Gregor's life?

5. Do you think Gregor's family is responsible for his ultimate doom? Why?

6. Comment on the aptness of the title The metamorphosis.



SECOND YEAR HIGHR SECONDARY EXAMINATION**Part- III****ENGLISH LITERATURE****Maximum Score: 80****Time: 2 ½ Hours****General Instructions to Candidates:**

- There is a 'cool off time' of 15 minutes in addition to the writing time of 2 ½ hours
- You are not allowed to write your answers or to discuss anything with others during the 'cool off time'.
- Read questions carefully before answering.
- All questions are compulsory and only internal choice is allowed.
- When you select a question, all the sub-questions must be answered from the same question itself.

Answer the following questions choosing the correct answer. Each question carries 1 mark.

1. The speaker in the poem No More Hiroshimas is
 - a) a tourist
 - b) an official
 - c) a guide
 - d) a citizen(1)

2. 'I have looked upon these brilliant creatures.' Who are the brilliant creatures?
 - a. The swans
 - b. The streams
 - c. The Champak trees
 - d. The circus animals(1)

3. The marble monument for the unknown citizen was erected by _____.
- a) his friends
 - b) his family
 - c) the State
 - d) his employers (1)
4. The essay 'Are the Rich happy?' gives the message that
- a) the rich are happy
 - b) the poor are happy
 - c) the rich do not have enough money
 - d) the rich are not satisfied with their money (1)
5. The poem Ecology is taken from the collection of poems titled
- a) A Flowering Tree and Other Oral Tales
 - b) The Second Sight
 - c) The Temple Bells
 - d) The Call of nature (1)
6. The Magi undertake their journey in
- a) summer
 - b) winter
 - c) autumn
 - d) spring (1)
7. In a screenplay, the term ----- is used to denote the pause between sentences or phrases of a character.
- a) Beat
 - b) Parentheses
 - c) Off screen
 - d) Inter cut (1)
8. "...this tall metallic insect,
This horizontal angel
of green." What is described in these lines?

- a) The Bicycle
- b) The Champak trees
- c) The Swans
- d) The Peace Tower

Complete the following sentences using suitable words or expressions. Each question carries 1 mark.

9. In the poem Million Man March, the poet asks her race to invite ----- into their kitchen. (1)

10. 'Alone I reel with pain
Forgetting even to weep
And freeze into stone'

These lines are an example of ----- . (1)

11. A ----- is a literary device which uses a part of something to refer to the whole. (1)

Match the following. Each question carries 1 mark.

- | | | |
|----------------------------|-------------|-----|
| 12. Doves on the Wing | Chinese | (1) |
| 13. Lt. Aaron Eats his Hat | Argentinean | (1) |
| 14. My Old Home | Indian | (1) |
| 15. Yzur | Egyptian | (1) |

(Qn 16-17) Read the following lines from Africa and answer the questions that follow.

"That tree over there

Splendidly alone amidst white and faded flowers..."

16. Which tree is mentioned by the poet? (1)
17. How does the poet portray the condition of his land in the poem? (2)

(Qn 18-20) Answer each of the following questions briefly in three or four sentences.

18. 'Children accept and abide by these roles for two major reasons.' What are the roles mentioned here and the reasons that prompt children to take these roles? (2)
19. 'The words Annan spoke to me on that day made a very deep impression on me.' Narrate in your own words the advice given by Annan. (2)

20. Explain how you will use 'Voice Over' while writing a screenplay. (2)

(Qn. 21- 23) Answer each question in not more than eight sentences.

21. 'All I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing;' Sketch the character of Alfred Doolittle in Pygmalion on the basis of the dialogue stated above. (4)

22. Yzur is a story that is marked by a tone of superiority and a shadow of colonialism. Elucidate. (4)

23. The modern poet, unlike the Romantic poets, is disturbed and devastated by the beauty in nature. Illustrate the statement with reference to The Wild Swans at Coole. (4)

Qn.24- 27) Answer each question in a paragraph not exceeding a page.

24. The short story Doves on the Wing is concerned with the plight of a society that is constantly robbed by both big and small scale thieves. Explain in a paragraph. (5)

25. The primary concern of a travelogue writer is the depiction of the social and cultural life of a place. How does Mark Twain satisfy this aspect in his description of Azores? (5)

26. Write a paragraph on the depiction of childhood memories in the short story My Old Home. (5)

27. Explain in a paragraph how the introduction of English influenced life in India. (5)

(Qn. 28-30) Answer each question in not less than 300 words.

28. (a) In his poem No More Hiroshimas, James Kirkup "reveals to the world the commercialized post war faces of Japan." Attempt an essay on the depiction of the war devastated Japan in the poem in the light of the above statement.

(Hints: theme- description of the railway station, city centre, war museum, monument for children, Park of Peace etc.- depiction of devastation- tone- diction poetic devices) (8)

OR

b) Maya Angelou's poetry is marked by a strong aversion to discriminations of all kind. Substantiate this statement with reference to The Million Man March.

(Hints: summary - reference to discriminations - plight of the people in the past and present - tone of rebellion - expression of hope etc.) (8)

29. (a) The theme of Pygmalion is not transforming a flower girl into a lady, but into a human being. Justify.

(Hints: theme - Eliza's speech habits at the beginning- her manners- her response to the harsh treatment by Higgins - training given by Higgins - changes in her speech attitude and manners- her emotional superiority over Higgins etc.) (8)

OR

(b) Bernard Shaw cleverly manipulates the story of an unfortunate flower girl to ridicule the vices and follies of the Victorian society. Elaborate.

(Hints: summary - portrayal of the Victorian society - social pretensions - snobbery - superior attitude of the upper class- characters belonging to different social circles etc.) (8)

30. (a) Write an essay considering Kafka's novella *The Metamorphosis* as man's struggle for survival in a materialistic and hostile world.

(Hints: the social and economic setting of the Samsa family - Gregor's metamorphoses - attitude of the family and society - his struggles to survive-the final tragedy) (8)

OR

(b) Attempt a review of the novella *The Metamorphosis* by Franz Kafka.

(Hints: Theme- tone- message- images and symbols- ideas of existentialism and isolation - language- style) (8)

ANSWER KEY/VALUE POINTS (SAMPLE QUESTION PAPER 1)

| Qn.No. | Answer Key/ Value Points | Score | Total |
|--------|--|--|-------|
| 1. | b | 1 | 1 |
| 2 | a | 1 | 1 |
| 3 | c | 1 | 1 |
| 4 | d | 1 | 1 |
| 5 | b | 1 | 1 |
| 6 | b | 1 | 1 |
| 7 | a | 1 | 1 |
| 8 | a | 1 | 1 |
| 9 | gentleness | 1 | 1 |
| 10 | hyperbole | 1 | 1 |
| 11 | synecdoche | 1 | 1 |
| 12 | Egyptian | 1 | 1 |
| 13 | Indian | 1 | 1 |
| 14 | Chinese | 1 | 1 |
| 15 | Argentinean | 1 | 1 |
| 16 | Freedom | 1 | 1 |
| 17 | His people enslaved Overworked Humiliated Whipped and scarred | $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ | 2 |
| 18 | Gender roles Scolded or punished, ashamed of being different | 1 1 | 2 |
| 19 | Importance of education in raising social status Work hard and gain social acceptance | 1 1 | 2 |
| 20 | Used for dialogue delivering when the action is continuing without the character on the screen | 2 | 2 |
| 21 | Mentioning character traits such as Selfish, eager to make money, no self esteem, not a loving father, vulgar etc. A few sentences explaining the traits Proper organisation of ideas. | 2 1 1 | 4 |
| 22 | A few sentences on the theme of the story Attitude of the narrator to Yzur, the utterance of the word 'master' having colonial undertones Cohesion of ideas | 1 2 1 | 4 |

| | | | |
|--------|--|---|---|
| 23 | Delight at the sight of swans turning into grief | 1 | 4 |
| | Reflections upon his aging self | 2 | |
| | Proper expression of ideas | 1 | |
| 24 | Summary of the story | 2 | 5 |
| | Description of the social circumstances | 2 | |
| | Organizing the ideas properly | 1 | |
| 25 | Description of social aspects | 2 | 5 |
| | Description of cultural aspects | 2 | |
| | Use of proper language | 1 | |
| 26 | Summary of the story | 2 | 5 |
| | Description of the bond of friendship | 2 | |
| | Organizing the ideas properly | 1 | |
| 27 | Administrative influence | 1 | 5 |
| | Educational influence | 1 | |
| | English as a unifying language | 1 | |
| | As a library language | 1 | |
| | Proper sequencing of ideas | 1 | |
| 28 (a) | theme of the poem | 2 | 8 |
| | description of the war affected country | 3 | |
| | analysis of symbols and other poetic devices | 2 | |
| | cohesion of ideas and proper language | 1 | |
| 28(b) | Theme | 3 | 8 |
| | Portrayal of discrimination | 3 | |
| | Language and style | 2 | |
| 29 (a) | Summary | 3 | 8 |
| | Analysis of the actions of the characters and the changes that occur in the protagonists | 3 | |
| | Proper organization of ideas | 2 | |
| 29 (b) | Summary | 3 | 8 |
| | Pointing out instances of social criticism | 3 | |
| | Language and style | 2 | |
| 30 (a) | Summary | 3 | 8 |
| | Exploring elements of alienation and the struggle for survival | 3 | |
| | Cohesion of ideas | 2 | |
| 30 (b) | Summary | 3 | 8 |
| | Analysis of the novel | 3 | |
| | Proper sequencing and style of language | 2 | |